

PHILOSOPHY AND ECONOMY POLITICS OF FILM ESTHETIC

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PHILOSOPHY AND ECONOMY POLITICS OF FILM ESTHETIC

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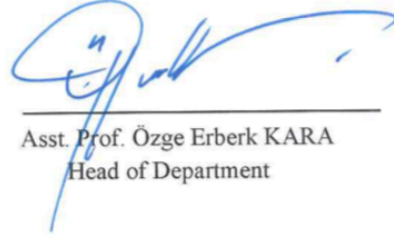
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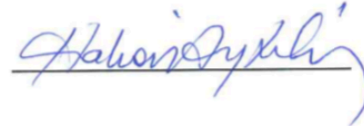
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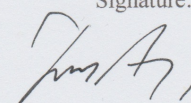
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ABSTRACT

Philosophy, economics politics and artistic relation is an area with little academic work. A film is examined either in terms of aesthetic elements or in terms of political economy. However, the artistic one comes from a world view. In this study, the effects of production style and relations on the aesthetics of cinema films are examined by considering the relationship between the aesthetics of film with economics politics and philosophy. In other words, the study shows that in the evaluation of the aesthetic, philosophy and economics are directly linked to the philosophy of the artistic, aesthetic, and thus to economic politics, by focusing on the denial of the political link. Therefore, it is aimed to contribute to the field by drawing attention to the evaluation of the aesthetic object over a certain discipline rather than the evaluation of the aesthetic object over philosophy, that is, the use of philosophical criticism as a method and then to make aesthetic criticism.

Key Words: *Film Aesthetics, Art Philosophy, Economic Policy of Film Aesthetics, Philosophy and Film, Bourgeois Aesthetic Conception, Proletarian Aesthetic Conception, Natural Reflection, Realistic Reflection.*

ÖZET

Felsefe, ekonomi politik ve sanat ilişkisi, akademik olarak üzerine az çalışma yapılan bir alandır. Bir film ya estetik öğeleri açısından ya da ekonomi politik yönden irdelenmektedir. Oysa sanatsal olan, bir dünya görüşünden ileri gelmektedir. Üretim tarzı ve ilişkilerinin sinema filmlerinin estetiği üzerinde nasıl bir etkisi olduğuna yoğunlaşan bu çalışmada ise, film estetiğinin ekonomi politika ve felsefe ile ilişkisi göz önünde tutularak filmin estetik öğeleri ele alınmaktadır. Yani, çalışma, estetik olanın değerlendirilmesinde felsefe ve ekonomi politik bağının yadsınması üzerinde durarak, sanatsal olanın, estetiksel olanın felsefeyle, dolayısıyla da ekonomi politik ile doğrudan bağıntılı olduğunu göstermektedir. Bu sebeple de belli bir disiplin üzerinden estetik objenin değerlendirilmesinden ziyade, felsefe üzerinden değerlendirilmesine, yani, felsefi eleştirinin yöntem olarak kullanılmasına ve ardından da estetik eleştiri yapılmasına dikkat çekerek alana katkı sunmayı amaçlamaktadır.

***Anahtar Kelimeler:** Film Estetiği, Sanat Felsefesi, Film Estetiğinin Ekonomi Politikası, Felsefe ve Film, Burjuva Estetik Anlayışı, Proleter Estetik Anlayışı, Doğalcı Yansıtma, Gerçekçi Yansıtma.*

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TABLE OF CONTENTS

Approval	iii
Plagiarism	iv
Abstract	v
Table of Contents	vii
1. INTRODUCTION	1
2. AESTHETICS AND ART	10
2.1. Different Approaches to Aesthetics Concept.....	10
2.1.1. First Period Aesthetics Discussions.....	13
2.1.1.1.Plato.....	14
2.1.1.2.Aristotle.....	20
2.1.2. Baumgarten’s Aesthetics.....	22
2.1.3. Kant’s Aesthetics.....	26
2.1.4. Hegel’s Aesthetics.....	30
2.1.5. Marxism and Aesthetics.....	34
2.2. The Mutual Relationship Between Aesthetic and Artistic.....	39
3. THE RELATIONSHIP OF AESTHETICS WITH PHILOSOPHY, ECONOMICS AND POLITICS	41
3.1. Idealism and Aesthetics: Idealist Aesthetics.....	42
3.2. Materialism and Aesthetics: Materialist Aesthetics.....	46

3.3. Understanding of Bourgeois Aesthetics.....	49
3.4. Proletarian Aesthetic Approach.....	51
3.5. Relationship between Aesthetics and Reality.....	52
3.5.1. Naturalism.....	54
3.5.2. Realism.....	57
3.6. Relationship of Aesthetics with Form and Content.....	59
3.7. Can Aesthetics be Reactionary or Progressive?.....	63
4. THE RELATINOSHIP OF FILM AESTHETICS WITH PHILOSOPHY AND ECONOMIC POLITICS.....	68
4.1. Film Aesthetics and Economic Policy of Aesthetics.....	69
4.2. Criticism in Cinema.....	81
4.3. Philosophical Criticism and Aesthetic Criticism in Cinema.....	83
4.3.1. Material Criticism.....	86
4.3.2. Idealist Criticism.....	88
5. ON THE PHILOSOPHY AND CRITICISM OF FILM AESTHETICS OR THE CONCLUSION AND DISCUSSION.....	91
REFERENCES.....	104

INTRODUCTION

“Every true work of art has to be a declaration; it is the essential condition and vital element of the existence of a work of art” (Sučkov, 2009: 15).

The production style and production relations have a determining effect on the aesthetics of a film based on collective production and which passes through many stages before the display. On the one hand, intellectual production is in question; on the other hand there is material life that is effective on this intellectual production. As Erdogan and Alemdar (2011; 361) stated: “in order to understand culture, it is necessary to take human and society into consideration in the way of production and relations.” The film is the result of this because the film belongs to the director as well as the producer and distributor. In this sense, the work is completed in accordance with the demands of the bourgeoisie (Gaye, Aralık 1968: 4). Therefore, the dominant ideology is reflected in a cinema film due to the influence of production style and production relations. The reason is that “In a class society, dominant ideology (i.e. religious, political, ceremonial thoughts, ways of understanding the world, behaviors, attitudes, gestures, thinking, ways of understanding) is the ideology of dominant power” (Chaiers du Cinema, Subat/Mart 1974: 53-56). However, thinking about aesthetics can be realized in the way that material life/material relations are observed or denied in the production of the intellectual. Therefore, when the historical process of aesthetics has been examined, in the process from antiquity

to the present, the thoughts on aesthetics are divided into two camps, just like in philosophy:¹ the idealistic aesthetic and materialist aesthetic.

In these two understandings, the idealist aesthetics is a party to the existing/dominant ideology. In contrast, materialist aesthetics is against existing/dominant ideology. When these two understandings are resolved, the result is: bourgeois aesthetics and proletarian aesthetics because aesthetic understanding is not independent of class interest. Therefore, concepts that constitute the basis for basic discussions in the art work in general and cinema film in particular: Aesthetics, elements of cinema aesthetics, philosophy of art, content/form, class, realism offer a missing conclusion without considering the concepts of production and production relations.

This means that the analysis of aesthetics and economics politics, especially film aesthetics and the economic policy of film aesthetics, i.e. intellectual and material production, which reflect the two world views, is an important problem and should be dealt with together. Otherwise, ignoring what is actually affected by intellectual production causes both individual and overall incomplete inference. In a short and concise way, correct inferences can also bring false results; in other words, if the premise of inference is incomplete, in other words, false, the inference does not

¹ “Philosophers split into two major camps,” Engels said (1999: 23), “Those who claim the origin of spirit to nature, that is, those who accept that the world was created in any way in the final analysis, formed the camp of idealism. Others, who saw nature as the first, took part in materialism schools”

mean a value.² If there is a possibility that the right-looking outcome is ultimately wrong, and then art should be defined first for “integrity”, not in itself but considering the society and human relations; in parallel, the process of production, the modes of production and the relations of production should be evaluated. If the film is about to be considered in particular, as Refig (Ocak 1965; 12) states, it should not be forgotten that cinema has an economic and social structure as well as an aesthetic and intellectual structure, and this cannot be separated.

If we look at the subject more closely, it is the bourgeois aesthetic and proletarian aesthetic that emerges when an evaluation of philosophy and economic policy is made. When a representation is created, it is seen that the form of bourgeois aesthetics reflects the content of proletarian aesthetics. Because the proletarian aesthetic that focuses on the content represents the realistic, it is not possible to say that there is no reality in bourgeois aesthetics. However, when the reality presented by bourgeois aesthetics is examined, it is seen that there is a natural aspect that coincides with the interests of the ruling. In this case, there is a definite difference of opinion in the approaches of materialistic and idealistic art to reality. (Ziss, 2016: 33)

For the analysis of the approach to reality, the relationship between art and class should be examined. The relationship between art and class is related to realism as context/form and bound. All these concepts are important to understand film aesthetics, as far as we're concerned. As mentioned above, aesthetics is not

² For example, a film which is accepted as an art film and alternative film with the general use is being examined. The first-hand information about the art film is as follows: “the film made with the concern of pure art without thinking of gain” (TDK; 2018). In the context of this information, a correct deduction can be obtained from the idea that in films made with art anxiety, earnings are not considered. But the result is wrong.

independent of class interest. Content/form and realism are necessary to examine the aesthetic, in other words to examine the materialist and idealist aesthetic, which is the category of aesthetics.

At this point, the importance of the artist becomes clear because it reflects the world view on the aesthetic object with a materialistic or idealistic attitude. To put it, it either deals with issues that are not visible in society reality, moves through self, creates content and form, or moves through mere beauty-aesthetics - and moves away from social reality. Therefore, when the philosophical thought in the abstraction process is embodied, when it becomes an aesthetic object, the approach to society-man emerges from the difference in the view of the world. For instance, the class. Let's think of an artist working on this. His handling of the class does not mean that he has demonstrated an art work or that he has a revolutionary understanding. So the subject is already present, it is not the production of artists. Therefore, what is really important is how to develop content on the subject and how to be embodied by taking into consideration its relationship with the essence.³

Parkan (Ocak 1969; 8-9) provides following explanation for this situation: A new perspective, a revolutionary perspective should be brought to the subject, otherwise the film cannot be revolutionary even if the subject/event is revolutionary. However, although some subjects/events are not revolutionary, the filmmaker can build it with a revolutionary look.

³ For Ziss (2016; 101), theme is not the determining. Because the issue is in its ideological and aesthetic interpretation; in other words, how this interpretation is embodied. As Picasso (from. Read, 2014: 100) said: "There are some painters, who make the sun a yellow spot, and some painters, who make a yellow spot a sun with their art and intelligence."

At this very point, what the filmmaker needs is the content/format relationship. However, this relationship is different in the approach to reality and the approach to reality differs in the view of the world. The question of a world view of realism is a philosophical and scientific method problem (Sercan, 1986: 53). For example, bourgeois realism or social realism. Considering these two concepts, the class feature of art appears (Calislar, 1986: 16). So what the worldview dictates is that the art method of the film also differs because it is the aesthetic perception of real life, which is surrounded by art (Kagan, 1982: 6). It means that when the relationship between aesthetics and economics is established, in fact, the world view in which the work reflects the world view, which class it represents in relation to it because the philosophical world view is class, that is, it is on its side. In other words, it depends on materialism or idealism. (Malinin, 1979: 30)

How to interpret this issue of neutrality is also important. For example, Lenin's (1976; 26-7) "Damn the artists without a party!" sentence is considered to be a limit to art, but immediately after Lenin said, "Damn the superior people of literature!", he emphasizes that the working class should not only oppose the monopolies of literature but also oppose those who are not integrated with the general cause of the proletariat. In other words, in the socialist order and in the proletarian aesthetics parallel to it, there is partiality. But is bourgeois art neutral? Does not express your party mean that it is neutral? The bourgeoisie is a party. Proletarian aesthetics is a party in this sense.⁴

⁴ Zhdanov (1977; 19) describes this situation through literature as follows: "Soviet literature is a biased literature, because in an age when class struggle exists, there can be no non-class, non-biased and non-political literature."

This study examines the existence of proletarian aesthetics against the idealistic understanding, that is, bourgeois aesthetics, which places art in a separate way from society and history. For this reason, it focuses on film aesthetics and economy politics of film aesthetics.

As you can see, the main problem of this study is how the relationship between production and production relations has an impact on the aesthetics of a cinema film. When the production style and production relations with intellectual production are taken into consideration, the result is the following: The production style and the relations of production have a reactionary effect on the aesthetics of the cinema film and the object, which is dependent on the relations of production, loses its aesthetic value. Its essence, content, is the transmitters of a reactionary world view. Thus, the aim of this study is to compare class progression with the progressive art method that stands in front of it, revealing an unclear reactionary world view. In this respect, the differences between bourgeois aesthetics and proletarian aesthetics will be categorized in the context of idealistic aesthetics and materialist aesthetics.

The basic hypothesis of the study is as follows: production style and production relations have an impact on the aesthetics of cinema films.

The main assumptions can be sorted as follows: mainstream films are mainly commercially motivated; films that are alternative/independent to the mainstream are made without economic care; the construction of meaning in these films is different from the mainstream; the world view in movies is associated with the director's individual genius. In this study, these assumptions are critically discussed and tested.

The research questions of the study are as follows:

Does the relationship between production type and production have an impact on film aesthetics?

Can aesthetics be reactionary or progressive?

How can the relationship between aesthetics and reality be differentiated in a class society?

What is the reflection of idealistic and materialist philosophy to the aesthetic?

What are the contradictions between the bourgeois aesthetic understanding and proletarian aesthetic understanding?

How can it be determined on the artistic basis when the relationship between aesthetics and the form and content is taken into consideration?

How does the philosophical criticism of a film through a certain discipline in an evaluation of a film before criticism have a meaning disclosure?

Why is philosophical criticism necessary for the evaluation of aesthetic elements of a film and aesthetic criticism?

What are the contradictions between materialist criticism and idealistic criticism?

The method of study is philosophical and aesthetic criticism. As is known, a film can be judged in different ways with special scientific methods such as historical criticism, auteur criticism, semiological criticism, ideological criticism. Philosophy, on the other hand, has a general methodological function (Spirkin, 2016: 39). In order to discuss film aesthetics, a philosophical critique should be applied in cinema. The evaluation of the aesthetic should be made in the form of philosophical criticism and then aesthetic criticism, taking into consideration the relationship between the whole/part.

The importance of the thesis and its contribution to the literature are as follows: studies are available on “the Aesthetics of Cinema” or the economic policy of cinema, although not often. But the *Philosophy of Film Aesthetics and Economic Policy* emphasize that aesthetics and economic politics cannot be distinguished, that is, it studies intellectual and material production. In addition, theoretical discussion is being carried out in the research method through materialist philosophy using dialectical method. In relation to the distinction of aesthetics over the two world views, materialist and idealist criticism is mentioned and they are referred to as socialist/realistic reflection and natural reflection, which are their artistic method. For the evaluation of films, philosophical and aesthetic criticism is emphasized.

Considering the scope and limitations of the study, there will be no evaluation by taking into consideration individual films in the context of philosophical criticism. Since it is executed in a theoretical discussion, philosophical criticism of the film focuses on the importance of evaluation.

In line with the main purpose of the study, the first part is on *Aesthetics and Art*. *Plato* and *Aristotle* will be included under the title of *the First Period Aesthetic Discussions*; *Baumgarten Aesthetics*, *Kant Aesthetics*, *Hegel Aesthetics* and *Marxism and Aesthetics* will also be included as separate topics. Although the first part is short as a chronology, it is important to present the panorama of aesthetics and show that two different world views, the idealistic and materialist understanding, are a polarization from Antiquity to the present. In addition, *the Interrelationship between the Aesthetic and the Artistic* will be discussed as the final chapter.

The Relationship between Aesthetics and Philosophy and Economics is the second part. The purpose of this topic is to make the appearance of art transparent in

class society. Therefore, *Idealism and Aesthetics: Idealist Aesthetics, Materialism and Aesthetics: Materialist Aesthetics* relationship will be included. In line with this, *the Bourgeois Aesthetic Understanding* and *Proletarian Aesthetic Understanding* will be categorized. In the context of *the Relationship between Aesthetics and Reality, Naturalism* and *Realism* will be discussed and at the same time, the question of *Can Aesthetics be Reactionary or Progressive?* will be asked by examining *the Relationship between Aesthetics and Form and Content*.

The relationship between Philosophy and Economics in Film Aesthetics is the main problem of this study. If it is necessary to explain; Does the relationship between production style and production relations have an impact on the aesthetics of cinema? This question has been directed to bourgeois aesthetics with the answer of a reactionary effect. However, proletarian aesthetics with a party consistency is positioned as opposed to representing the socialist realism of the materialist conception of materialism. *The Economic Policy of Film Aesthetics* is important for the integration of ongoing discussions in the first two chapters. In addition, this section will cover *On Criticism in Cinema* and *Philosophical Criticism and Aesthetic Criticism in Cinema*. Finally, it will be noted how *Materialist Criticism* and *Idealist Criticism* have an impact on the embodiment and evaluation of the aesthetic.

2. AESTHETICS AND ART

“We do not know a world that is not connected to human beings; we do not want an art that does not reflect this connection” (from. Lukacs, 2001: 22).

This section provides a theoretical framework on aesthetics before starting a discussion on aesthetics, economics, politics and cinema. In this sense, different approaches to concept of aesthetics will be included and the first examples of art discussions, Plato and Aristotle's art views and art philosophy will be mentioned before starting with aesthetics directly. Baumgarten, who brought forward the science of aesthetics in *Aesthetica*, Kant who maintained the idealistic aesthetics, and then Hegel and eventually Marxist aesthetics/materialist aesthetics will be touched upon. The opinions of contemporary philosophers on aesthetics will also be discussed in the section.

2.1. Different Approaches to Aesthetics Concept

The origin of aesthetics⁵ is based on the ancient Greek concept of aisthesis. It was first used by Baumgarten⁶ and Kant from the 18th century Wolff school tradition of thought. In this period when art debates began to be called aesthetics, Kant used

⁵ The word aesthetics is derived from the Greek word 'aisthesis' and that means 'absorb through sense' (Tunali, 2001: 31).

⁶ Baumgarten published the first volume of *Aesthetica* in 1750 and completed its second volume in 1758.

the word⁷ aestesis, which corresponds to Greek sensation, in his work in *Critique of Pure Reason* in 1781. However, Baumgarten from the Wolff school brought the term to philosophy as the name of science (Sena, 1972: 9).

Jimenez (2008; 39) shows 17th century as the turning point of modern aesthetics. So much so that Descartes' argument about the existence of a subject who can point to the subject and think on itself is effective in this process.⁸

Following Baumgarten, who dealt with the science of aesthetics as the science of beauty in the 18th century, Kant and Hegel's views contributed to the development of aesthetics and philosophy of art. On the other hand, based on the opinions of Marx and Engels, those who thought about materialist aesthetics focused on realism and aesthetics relationship.

Although the concept of aesthetics has started to be discussed with Baumgarten, the first traces of the philosophy of art which cannot be considered apart from aesthetics are found in the various dialogues⁹ of Plato in Ancient Greece and the *Poetics* of Aristotle. Plato and Aristotle's approaches show that the first discussions on the concept of art-which is not entirely an art conception in the present day - were based on the concepts of reason, community benefit-harm and good-bad.

⁷ "Kant used sensitivity (sensibilite) and senses (sens) as general terms in order to examine" (Sena, 1972: 9).

⁸ Kant comes after Leibnez, Leibnez comes after Spinoza and Spinoza comes after Descartes and he comes after the church thought (Jimenez, 2008: 60). Like Kant, these names are the pioneers of Baumgarten from the Wolf school of thought, like Leibnez. So much so that Baumgarten started off from Leibniz.

⁹ *Hippias Major, Symposion, Sophist, Ion, Republic...*

The art was seen as a reflection of art in the first period discussions and then throughout centuries. This point of view was differentiated again by theorists, artists and artist-theorists acting with reference to Ancient Greek and creating difference in content in 19th century. As it is understood, although it has accepted for centuries that art is a reflection, there is no compromise on what reality art reflects and what reality is. Because the concept of reality has different meanings for writers, philosophers or aestheticians (Moran, 2017: 19). Reflecting reality was gathered around three views in which art reflects surface reality, then reflects the integral or essence and finally reflects the ideal. The first period was based on Aristotle's views and continued until the mid-18th century followed by the second period that was not based on the views of Aristoteles and started in 19th century (Moran, 2017: 19).

In the theory of reflection of the second term, the first period was broken out of the line. So that the first reflection theoreticians had an idealistic understanding of world and an idealistic understanding of art in connection with it. But the second term theorists had a historical materialist and materialist understanding, and their understanding of art was also materialist. One of the prominent differences of these theoreticians, who shaped their understanding of art with Marxist philosophy, was that they witnessed the development of photographic and cinema devices reflecting reality with all faults. Because the understanding of art had changed; these arts had influenced other arts.

It is understood that the relationship between these two periods was merging in realisation. As Timuroglu (2013; 143) states, "what is reflected is what exists. What exists is "truth." Art has always sought for "truth". But the question of "what is the truth?" has found different answers." Aside from the contrary views, the truth is that

there is an unbreakable relationship between art and reality. For this reason, aesthetics is too comprehensive to be regarded as the science of beauty alone.¹⁰ As Kagan said:

“Estetik sadece güzel - olan’ın bilimi değildir; daha kapsamlı, daha doğru ve tam bir şekilde formüllendirirsek, estetik, insanın çevresinde yatan, insanın pratik faaliyetinde yarattığı ve gerçekliği yansıtan sanatta saptanabilen tüm estetik değerlerin zenginliğini araştıran bilim’dir. Bu anlamda, estetik, gerçekliğin insanlar tarafından estetiksel olarak özümlemesinin bilimi olarak tanımlanabilir” (Kagan, 1982: 6).

As Rosenthal and Yudin (1972; 143) pointed out, this science, based on the analysis of the essence and laws of art, establishes a tight connection with aesthetics and art sciences; however, “it is a philosophical science.” So it is ideological like philosophy. “It counts as the main task for itself to solve the problem of the relationship of art with social existence and human life with aesthetic consciousness.”

2.1.1. First period aesthetics discussions.

Although a real aesthetic understanding in the Ancient Greece was not mentioned until the period of Pericles, Hesiod's (from Michele, 2016: 37)'s understanding of “Beautiful is loved, if it is not, it is not loved” was repeated by poets such as Theognis and Euripides. The debate over beauty and art was developed by Socrates and Plato. Socrates identified three aesthetics categories: ideal, spiritual and functional beauty. Plato, had developed the idea of beauty as harmony and proportion inspired by Pythagoras and as glory inspired by Phaedrus (Michele, 2016: 48). In addition, while philosophy focused on nature and man, Plato directed philosophy to existence: nature, non-nature entity, ethic, politics, aesthetic entity entered the field of study (Tunali, 2010b: 24-5).

¹⁰ It is aestheticism qualifying on absolute beauty, that is, denying the human-social one.

Plato, who gave a great place to art in his dialogues, discussed what art was and presented his suggestions for the ideal order of society. Aristotle, who focused on the role of the artist, made an impression on an entire history of art. He dealt with the Plato's concept of mimesis, however, as a complementary, revealed the concept of catharsis. As Timucin (March 1999; 7) states, it lasted until the beginning of 19th century. Plato was the one who initiated the old aesthetics and beauty debate.

On the other hand, as Knutsin (2011;159-160) states, Plato and Aristotle conducted social-minded assessments in art debates, but failed to create an aesthetic system, despite the fact that they had the right observations.

After these two philosophers, Plotinos and Saint Augustine were interested in the subject of beauty in antiquity (Sena, 1972: 12).

2.1.1.1. Plato.

Herakleitos, Empedocles, Pythagoras had certain thoughts on the beauty before Plato, but it was not as beautiful as the philosophical concept they were focusing on. In Greek philosophy, philosophical thought was observed on the beauty concept with a comparison of good and beautiful in the first Xenophon (Tunali, 2010b: 23). However, the 2nd and 10th books of *Pheder*, *Hippias Major*, *Symposion*, *Laws*, *Ion* and *Republic* and some other dialogues also show that Plato was the first to speak of a beautiful theory (Sena, 1972: 11). *Hippias Major* was the first dialogues of Plato focused on the question of "Ti esti to kalon?" (Tunali, 2010b: 26).

Tunali points out to this question that the difference between pre-Plato philosophy and Plato's philosophy understanding is as follows:

"For pre-Plato philosophy, the question of "Ti esti to kalon?" (what is beautiful?) is unthinkable, because the philosophy before Plato lacks metaphysical maturity to be able to ask this question (...), only Plato was able to ask such a question for the first time as a fundamental question of philosophy. Indeed, this famous Greek philosopher first investigated the question of "what is beautiful?" as a philosophical question (Tunali, 2010b: 25).

Well, what was beautiful for Plato?

First of all, the beauty was identical with good. As Tunali (2010b; 31) states, this was not unique to Plato alone; it was an understanding of Greek thought.

The fact that Plato made good and beautiful identical shows that he was far from the idea of art in the near future.¹¹ The point he was leaning on was moral training. Because everything had to be under the control of the legislator, and it required a moral community. Therefore, what was important for Plato was that the art was under control and that it was used for the development of the ideal state. According to him, the understanding of art that could cause the contrary should have been prohibited.

So, what was art according to Plato?

As we know from various dialogues, according to Plato, art was a reflection. As Moran (2017: 17) states, the question of "what is art?" first found its answer in this understanding: reflection, analogy or imitation.

¹¹ In addition, considering Plato's evaluation period, the concepts of art and artist -the first period of art discussions indicate that art is a broad area, including craft- was not used in today's concept. With the emphasis of Moran (2017: 25), the idea of creating aesthetic pleasure was not developed because of the beauty of the art work. There were a sense of art and concerns of form, but the works were made to be used in a work, and there was no concept of a work of art to be enjoyed by its beauty. This understanding changed centuries later. As Soykan (2015: 78) states, the distinction between fine art and craft is unique to the new era. There is no such distinction in the ancient period or in the Middle Ages.

In the *Republic* dialogue, Plato (2002; 458) says “none quicker than that of turning a mirror round and round—you would soon enough make the sun and the heavens, and the earth and yourself, and other animals and plants, and all the other things of which we were just now speaking, in the mirror.” His view of reflection has been effective and continues to be effective on art circles over centuries.

According to Plato, who exemplified the art reflecting the world of appearance through painting and literature, what was reflected was not essence and ideal. For him, the truth was the world of ideas, and the material world was just a copy (Moran, 2017: 20-1). As you can see, Plato's understanding was based on imitation. He already brought the mimesis theory to aesthetics (Sena, 1972: 11).

According to him, the world of senses was an imitation. But this copy had a lower degree. Like a reflection on bright surfaces, for example on the water. Plato described this situation as an eidola (image). In his understanding, while the world of ideas was the world of senses, eidola was a copy of the world of senses, that is, a copy of the world of ideas. In this case, according to him, the painting and poetry were also like eidola (Moran, 2017: 21).

For example, Plato described the artist as a copyist with a cedar sample in his the *10th book* of¹² *Republic*. According to him, there were three types of cedar and three masters. The first was the main cedar and the God did it, and the second was what the carpenter did, and the third was what the artist did. Of the three masters, God was the creator of the cedar, the carpenter was cedar worker and finally, the

¹² Poletia, which shows the philosophy of the state of Plato, is the first of the works written on the subject of “ideal state” in the history of thought. This dialogue has been very effective in the following periods, especially in terms of the image of an ideal state, including an utopic state" (Aster, 2005: 203).

painter was copyist. Upon this, Plato described tragedy poet as a copyist (Platon, 2013: 338-9).

Plato (2013; 335-343), who accused Homer and Heseiod, the masters of the tragedias, of having negative influence on others, says, "Then must we not infer that all these poetical individuals, beginning with Homer, are only imitators; they copy images of virtue and the like, but the truth they never reach?" (Plato, 2002: 463).¹³ Because, according to him, poets tend to sail gods and heroes under false colors (Platon, 2013: 66). As Aster (2005; 232) states, Plato opposed Homer's poems because he did not respect the gods enough. Because the gods are shown as human beings. However, according to him, the gods must be shown as suitable to required respect.¹⁴

Plato, who, as it is understood, determines how negative art can be, focuses on how alternative art can be developed, namely, in his dialogues on art, he proposes some kind of measures for the structure of society in the *state*. Referring to the harmful aspects of the present art and drawing attention to the points that need to be avoided for the ideal order, the philosopher says: "The imitative artist will be in a brilliant state of intelligence about his own creations?" (Plato, 2002: 465) and he approaches the copyists who reflect the issues that they do not have an idea. Because, according to Plato, art works do not reflect the truth, but rather they distract us from

¹³ For Plato's attitude towards poetry, Michele (2016: 37) emphasizes: "Greeks have secret doubts about poetry that will reveal well with Plato: art and poetry (as a result, beauty) may be pleasant to the eye or to the mind, but it is not directly related to truth."

¹⁴ Soykan (2015: 194) states that Plato targeted Homer because of the fact that there was not many philosophers before him.

the truth. The distance of the artist reflecting the surface reality increases with the truth (Moran, 2017: 23).

Plato, who wants to make use of the educational and beautiful aspects of art for the establishment of an ideal state, seeks to disable the art examples that might otherwise function in the construction of society. "We must pay much attention to the fact that the first words that the children hear are good fairy tales that show the way to goodness" says Plato (2014: 68), who emphasizes that bad fairy tales should be banned, that is, that beautiful fairy tales should be allowed to be said, but according to him, bad ones should be banned. Therefore, Plato (2013; 66) says that: "We will desire mothers and nurses to tell their children the authorised ones only. Let them fashion the mind with such tales, even more fondly than they mould the body with their hands" (Plato, 2002: 231). This is what the founder should do, knowing what the tales of poets are going to be and not letting them leave this path (Platon, 2013: 68).

Therefore, "Plato is the first one who thought about the interest between art and the state or society and the social function of art" and systemed these issues (Soykan, Temmuz 1991: 31). Plato, who seeks answers to the question of "What is beautiful?", sees art as a reflection, starts art philosophy with his discussions, sees art as a tool for the ideal state order to provide control of society.¹⁵ The discussions he initiated are still effective today. Because Plato's questions are not the questions that come to an end¹⁶ (Soykan, Temmuz 1991: 31).

¹⁵ However, it should also be noted that Plato's art views varied in every period: youth, maturity, old age. This detailing will not be included in the context of this study, this contrast can be explained with the following example: If the *Symposion* and the *Republic* will be taken into consideration, while the art and artist are glorified in the *Symposion*, they are humiliated in *the Republic* (Tunali, 2010b: 95).

¹⁶ 'Philosophia Perannis' is philosophy that always re-emerges (Soykan, Temmuz 1991: 31).

However, since Plato's state was a state of mind and morality, his ban was not aesthetic but ethical. What was important was the preservation of the state order. And what was dangerous for him was the feeling that opposed the rule of reason. That's exactly why he saw art objectionable, because art nurtured emotion. Therefore, according to Plato, the real value was good and aesthetics was at the command of ethics (Soykan, Temmuz 1991: 35). As Michele (2016; 50) pointed out, the art was a copy of art and was harmful to the morals of young people according to Plato. For this reason, it should be banned in moral education and schools and replaced with the beauty of geometrical shapes based on the mathematical teaching of the universe.

Ranciere (2012; 28-30) explains why Plato detracts artists from art and politics: According to Plato, who wants to create an organic life by creating a heterogeneous space, poets and actors should be excluded from the art in which they can take another character, and craftsmen should not have the time off work to avoid entering the people's assembly.

Plato draws attention to the importance of education of body and morality in the construction of the ideal state and draws the boundaries of the arts that are effective in society. As mentioned before, ethical aesthetics dominates in his art discussions. Another important name in the first period of art discussions is Aristotle, one of the important philosophers of the history of philosophy, who was the successor of Plato. Aristoteles, who attributed a philosophical character to the poem and drew attention to its political and social function (Kömürçü, 2014: X), and stood up against Plato, he had different views on many issues with Plato.

2.1.1.2. Aristotle.

Aristotle, who has different ideas from Plato in terms of ideas, tragedies and truth, accepts that ideas are in the sense of world. This shows that there is a significant difference in understanding with Plato, who accepts ideas outside the sense of world. Even if Plato finds that the tragedies are immoral, Aristotle stands against him in this sense and believes that the tragedies are useful in terms of morality. For reality, Aristotle's point of view is also different. While Plato argued that the artist could not give information about reality to the reader, Aristotle described the artist as someone who explained life (Moran, 2017: 30-1). What is more, he says, “art not only depicts the truth and the one that exists, but the one which is possibly existing¹⁷.” Therefore, mimesis has a value different from the value of imitation or copying for him. The mimesis is the imitation of the world that is not real for Plato; for Aristotle, the man is the one who imitates and *zoon mimetikaton* (Tunali, 2010a: 99-100)

On the other hand, the aesthetics of Aristotle was also influenced by morality. Because rather than the aesthetic pleasure, art was associated with ethical pleasure that allowed the soul to purify and empty.

“The duty of art is not to create an aesthetic pleasure in man, but to give birth to an ethical pleasure. This ethical pleasure comes from the purifying and emptying of our souls (...) it appears that Aristotle is not yet capable of distinguishing artistic activity from moral activity (...) Morality is completely dominated by aesthetics (Tunali, 2010b: 116).

According to Aristotle, the beautiful is order and size. For this reason, the very small or the very large things can not be beautiful. In his view, insight is distributed in

¹⁷ This is an important issue in *Poetics* where Aristotle (2006: 30) focuses on, according to him, what exists in truth should not be explained, but rather what may be exist should be explained.

the small one, while there is difficulty in understanding of the larger one¹⁸(Aristoteles, 2006: 28). Kagan refers to the direction of the philosopher and the understanding of art different from Plato as follows:

“Aristoteles, sanatın tek bir gerçek amacı olduğu, yani, sanatın, insanların siyasal, töresel ve dinsel eğitimde kullanılmasıyla ilgili Platon’un öne sürdüğü sığ görüşleri bir yana atarak, sanatın, eğitici, arındırıcı, eğlendirici ve haz verici (hedonist) olmak üzere birçok işlevleri olduğunu bulgulamıştır. Pek tabii, Aristoteles de sanatın çok-işlevliliğini, kötü bir şekilde, yani, sanatın çeşitli yetkinliklerinin organik, karşılıklı etkin, çelişmeli birliği olarak değil, bunların bir toplamı olarak yorumlamıştır” (Kagan, 1982: 16).

If his ideas and works on art are considered, Aristotle did not work on beautiful and art in general. However, his work *Poetics* includes the art of drama. What Aristotle is focused on is various rules of tragedy in *Poetics* (Sena, 1972: 11). *Poetics* and *Rhetoric* contains unfinished information on literature and the arts of oratory. However, *Poetics* influenced the understanding of Horace's *Ars Poetica* and tragedia in 17th century (Tunali, 2010a: 92). Aristotle moves directly from the work of art in *Poetics*. "This is also the character of an art ontology" (Tunali, 2010a: 97).

The concept of catharsis, attributed to importance, is the reason why Aristotle was mentioned in art circles, in art debates, even centuries later.

Aristotle focuses on the concept of catharsis. Because, according to him, "Through pity and fear effecting the proper purgation of this emotions" (Aristotle, 1902: 23). As Tunali (2010b; 115) states, Aristotle uses the term "catharsis" not only for tragedy but also for music. Katharsis is associated with the subject. Aristotle

¹⁸ As Michele states: “Even in the golden ages of Greek art, beauty has always been associated with values such as modularity, harmony and symmetry” (Michele, 2016: 37).

suggests the catharsis to complete Plato's concept of mimesis. Tunali explains this situation as follows:

“Every art event is necessarily two-sided, if an event which comprehends the mimetic object and the work of art in artist activity, the art event is completely realized. According to this, mimesis, an artist's event, must be completed with another event that occurred in the subject. Aristotle puts another event in front of the mimetic activity of the artist, which sees the work of art, perceives the work of art and takes place in subject which feels pleasure from it; Aristotle calls this activity catharsis. Catharsis means cleaning and purification” (Tunali, 2010b: 114-5).

In this case, the mimetic activity is completed by the catharsis activity of the subject and the integrity of the aesthetic event is ensured. This can be applied to all arts (Tunali, 2010a: 106-7)

Aristotle's work, *Poetics*, which is considered to be of importance today, was first interpreted by Ibn Rushd in the beginning of 12th century. As of the 13th century, with Albert Le Grand and St. Thomas, an Aristotelian era began. The process that goes on until the beginning of the Renaissance lost its effect with Cartesianism (Jimenez, 2008: 164).

Plato and Aristotle, who initiated the discussions of art, have maintained their influence for centuries, considering the historical process. After the first period of aesthetics discussions, in the 18th century, the aesthetics age began with the concept borrowed from antiquity. Alexander Gottlieb Baumgarten is the first name to be mentioned here.

2.1.2. Baumgarten's aesthetics.

The concept of “aisthesis”, which was introduced in the 18th century, was first remembered with Baumgarten because he referred to the possibility of aesthetics in

his dissertation titled *Meditationes philosophicae de nonnullis as poema pertinentibus* (*Some Philosophical Texts/Thoughts on Poetry*) published in 1735.¹⁹ However, *Aesthetica*, his another work, has brought aesthetics to the agenda as a science²⁰(Tunali, 2001: 13-14).

Kagan expresses Baumgarten's importance as follows:

“Estetik düşüncenin tarihi, 2500 yıl öncesine kadar gider. Ama ancak 18. yüzyılın ortalarında ki, güzellik ile sanatın özüyle ilintili düşünceler felsefe ile teolojide bütünleşebilmiş, yazıya dökülmüş; şiir, resim, müzik ve mimari gibi apayrı somut sanatlar çözümlenebilmiştir. İşte Baumgarten sayesinde, bu sorunların tümü tek tek ele alınabilmiş, bu sorunlar üzerinde yoğunlaşmış ve hepsi belirli bir bilgi dalının nesnesi haline gelmiştir” (Kagan, 1982: 4).

When it came to the 18th century, logic and ethics, long before it, had autonomous domains in philosophy, but, it was not the same for the teaching of emotion. Baumgarten proved that the teaching of emotion should also be an autonomous area and named it aesthetically (Kagan, 1982: 3). Baumgarten was focused on sense of direction, which Woff had left incomplete. This was the study that brought out the aesthetic science²¹(Tunali, 2010a: 109-110).

¹⁹ “And for the first time the word 'aesthetica' is used as the name of such a special science” (Tunali, 2010a: 109). Baumgarten (from. Tunali, 2010a: 110), in this study, he uses the concept of sensitive and says: “I call 'sensitive' the thoughts that are brought by the lower cognition.”

²⁰ Baumgarten (Tunali, 2010a: 110) uses cognitno sensitiva in this work and says: "Total of thoughts beyond loud and clear things."

²¹ Wolff is on the line of Leibniz, and as Kagan (1982: 3) states: “Baumgarten starts from Leibniz, who distinguishes the human's mental world as the home of reason, emotion and will, and makes each one a philosophical research on its own.”

Baumgarten derived the aesthetics term from “aisthesis”.²² According to him, aesthetics is sensual knowledge which is not clear, and he states that science which will enable the explanation of sensual mystics is aesthetic. Sensory knowledge obtains its competence in aesthetics and artistic knowledge. This knowledge is also beauty (Tunali, 2001: 31). Baumgarten (from. Ferry, 2012: 403) says: “Aesthetics (theory of free art, teaching of inferior knowledge, art of fine thought, art of mind's similarity) is the knowledge of sensory knowledge” in the beginning of the *Aesthetica*.²³ According to Baumgarten (from. Dagtasoglu, Haziran-Ocak 2012: 141), the science of beauty perfects sense knowledge and therefore the aim of this science is to improve inferior knowledge skills.

As it is understood, while using 'aesthetic', Baumgarten established a connection with sensible perception and pointed to its quality since Plato. Because “According to Plato, art is a knowledge, but it is not an episteme, but a deceptive, uncertain, sensory knowledge (doxa)” (Tunali, 2001: 31). It is also the science of aesthetic sensory knowledge for Baumgarten. Plato's deceptive sensory knowledge is inferior knowledge for Baumgarten (Tunali, 2010a: 53).

²² The Greek word "aesthetics" means "relating to sense, impression, perception" and "perceptible for senses" (Soykan, 2015: 36).

²³ Gadamer (2005: 23) draws attention to this point. “Baumgarten describes aesthetics as “ars pulchre cogitandi”, meaning the art of fine thinking. Everyone who has ear feels that this expression is imitation and rhetoric defines “ars bene dicendi” meaning the art of speech. This is not a coincidence. Rhetorics and poetics have been intertwined since old times. Even to some extent, the rhetoric has priority over.

Logic searches for superior knowledge while aesthetic searches for inferior knowledge. Because inferior knowledge is sensory knowledge, aesthetics is the logic of sensory knowledge. Then:

“Since the subject of aesthetics is *cognitio sensitiva*, it is necessary to conclude that aesthetics is the logic of sensory knowledge, as well as a knowledge theory, *gnoseologia*. However, this theory of knowledge and logic are a logic of inferior knowledge. For this reason, aesthetics is a *gnoseologia inferior*, whereas logic is a *gnoseologia superior*. In other words, the task of aesthetics is to examine the sensibility, that is, the *facultas cognoscitiva inferior*, just as the work of logic is to investigate the effectiveness of the mind, namely the *facultas cognoscitiva superior*, and to determine its rules.” (Tunali, 2010a: 111)

While the mind is clear, sensory knowledge is not clear, i.e., blurred (Tunali, 2010a: 110). According to Makkreel (from. Dagtasoglu, Haziran-Ocak 2012: 141), although sensory knowledge is inferior to conceptual knowledge, it has its own perfection. Conceptual knowledge clear, whereas sensory knowledge can create clarity, even if it is not loud.

In other words, before Kant, in the process from Baumgarten to Kant, the theories of art in Germany referenced the aesthetics of Baumgarten (Jimenez, 2008: 113). But with Kant, this process changed. Because, as Tunali (2010a; 112) states, Kant can be seen as the principal founder of aesthetics, although Baumgarten gives its aesthetic name and draws the subject and boundaries of aesthetics, Kant is effective in establishing it as an independent area of knowledge. The autonomy of aesthetics, its independence from logic and other close areas of knowledge is possible when the exact boundaries of aesthetic value, namely beautiful is drawn. Kant is the first one who did this" (Tunali, 2010a: 112).

Kant, took a different approach to the concept of “beautiful is good, good is beautiful” which began with Plato in Ancient Greece and kept its effect until the 18th

century. Before, it was not known that “beauty, which is a main aesthetic value, distinguishes itself from other values.” He revealed the beauty as an independent value (Tunali, 2010a: 127). And with him, the likes became debatable (Tunali, 2010a: 30).

2.1.3. Kant’s aesthetics.

According to Kant (2016; 39), referring to the subject and his/her sense of pleasure to understand beauty by means of imagination rather than by object, it is not logical, but aesthetic as liking is not a matter of knowledge. According to him, if something is beautiful, it is exactly: Liking. This judgment, in other words liking is based on a subjective basis. The subjective liking is: Aesthetics (Cevizci, 2009: 752). So it is possible to make an evaluation for every aesthetic judgment with Kant's view: an expression of the subject's feeling of likes/dislikes or feeling of living (Altug, 2016: 53-58). Therefore, appreciation judgment is aesthetic. For example, expressing the color of the object is to express a feature we understand through the sense. However, if we call an object “beautiful”, it shows our liking (Altug, 2016: 55).

To be detailed, Kant distinguishes pleasant, good and beautiful in *the Critique of Judgment* from those of his predecessors. “In relation to the feeling of pleasure an object must be classed with either the agreeable, or the beautiful. or the sublime. or the (absolutely) good” (Kant, 1987: 126). According to him, fine gives satisfaction, beautiful gives a charge and the good is the valued one (Kant, 2016: 44). “The agreeable the following principle holds: Everyone has his own taste (of sense)” (Kant, 1987: 55). Therefore, according to Kant, appreciation is the ability to judge by stating

whether or not to like the type of object or design. The object of liking is beautiful (Kant, 2016: 45).

On the other hand, the feeling of dislikes encourages life whereas dislike, that is pain, prevents life. At this point Kant (from Altug, 2016: 56-7) starts out of Spinoza's liking and pain views. According to Spinoza, liking is a passion that complements the mind, and pain is a passion that diminishes the mind's ability. In this case, if the judiciary is approving or disapproving, liking in aesthetic judgment is yes, and the disliking is no.

Aesthetic judgment, in other words aesthetic emotion is directed towards the object but the object does not determine the emotion (Altug, 2016: 59). The difference of Kant as a thought is at this point, so that he emphasizes that aesthetic judgment is provided subjectively.

“According to Kant, The authority to decide whether a product in nature or a human being will lead to a harmony among our knowledge in terms of its form will be the subject of the aesthetic judgment as a matter of taste. This problem is a problem that the power of aesthetic judgment will decide not in the context of compliance with concepts but through emotion. The aesthetic judge is an ability "to evaluate according to a rule" that is not based on concepts but based on emotion. The aesthetic judge is the ability to assess subjective/formal purpose of an object with a sense of liking or disliking” (Altug, 2016: 41).

For Kant, on the other hand, aesthetic judgment is not a general judgment though it is based on emotion, but a singular judgment; it is intended to determine the object within its uniqueness (Altug, 2016: 58). Then, it is unique.

“It is a fact that any judgment of taste we make is always a singular judgment about the object. The understanding can, by comparing the object with other people's judgment about their liking of it, make a universal judgment, e.g.: All tulips are beautiful. But such a judgment is then not a judgment of taste; it is a logical judgment, which turns an object's reference to taste into a predicate of things of a certain general kind. Only a judgment by which I find a singular given

tulip beautiful, i.e., in which I find that my liking for the tulip is universally valid, is a judgment of taste. Its peculiarity, however, consists in the fact that, even though it has merely subjective validity, it yet extends its claim to all subjects, just as it always could if it were an objective judgment that rested on cognitive bases and that (we) could be compelled (to make) by a proof” (Kant, 148-9).

Kant's thoughts on appreciation and aesthetic judgment is reflected in his understanding of art, fine art as follows: He sees art as free, and craft as paid art. Art is pleasant for itself, and craft is labor, not pleasant for itself, but attractive for its effect. Kant, which distinguishes between mechanical and aesthetic art, evaluates the art that is suitable for the knowledge of the object as mechanical, and the art that has a sense of pleasure for its indirect purpose as aesthetic (Kant, 2016: 117-8). While mechanical art can be learned and reproduced, fine art is unique.

Altug (2016: 178) expresses that separation is inherent in purpose and stresses that while mechanical art has the aim of creating something useful, aesthetic art has the aim of creating something that gives a direct liking to its name. Aesthetic art is divided as follows: fine art and virtu. “These two arts are separated from each other on the basis of the means they apply to awaken the liking” (Altug, 2016: 178).

For Kant, virtu must be considered as the art of genius, because for him, the genius is talent and rules the arts. For example, Kant, who argues that the writing of a thinly laden poem cannot be learned, explains this as follows: “Homer or Wieland can show how his ideas, rich in fancy and yet also in thought, arise and meet in his mind; the reason is that he himself does not know, and hence also cannot teach it to anyone else” (Kant, 1987: 177) Kant expresses these evaluations by combining fine art, appreciation and genius as follows: just as judging fine art requires appreciation, fine art itself requires genius (Kant, 2016: 122).

What Kant is trying to reach is: Beautiful. But the matter is not the perfect copy of the beautiful, the matter is whether it provides a beautiful design or not (Altug, 2016: 204). Thus, the artist's purpose and the perfection that he will ultimately achieve enable beauty (Altug, 2016: 201).

Noble is also important for Kant as well as beautiful. He expressed the effects of noble and beautiful on human with the moving way of noble and fascinating way of beautiful. If there are two feelings in man, that is, both noble and beautiful, he indicated that then the feeling of nobility will prevail, on the other hand, the nobility must be replaced by beauty from time to time, or beauty must accompany it, otherwise the nobility will be tiresome (Kant, 2017: 53).

"Kant, who excludes imitation from art, puts art into a certain interest with the concept of play." With this idea, it has an impact on Schiller's theory of play²⁴(Soykan, Aralık 1991: 40). Schiller's *Letters Upon The Aesthetic Education Of Man* are influenced by Kant's thoughts (Jimenez, 2008: 111). Schiller (1990, X) states this in the introduction of the study. He also examines the concept of beauty. It qualifies the beautiful as an integrity and emphasizes that this integrity is only accessible through art.²⁵

Hegel (1988; 61), who tries to go beyond the Kantian subjectivity abstractness of Schiller, points out: "He has also compared his interest in the beauty of art with

²⁴ In relation to art, the theory of play has been extensively studied by Schiller (Soykan, Aralık 1991: 40).

²⁵ According to him, the interiors can only be noble by art, and thus the fragmented human is integrated, and the degraded civilized human is empowered only by this way (Schiller, 1990: X).

philosophical principles, and only by starting from them and with their aid did he penetrate into the deeper nature and concept of the beautiful.”

As Hegel (2012: 57) points out, Kant deals with beautiful objects of nature and art, that is, the purposeful products of nature with subjective judgment. Hegel (2012; 20) examines the beautiful through content and form while Kant reaches a result through form. So much so that it finds meaning in the inner outer, that is, it becomes known through the outer. The outer implies the inner. On the other hand, Hegel was influenced by the *Criticism of Judgment* and Kant's evaluations were included in *Lectures on Aesthetics*. Hegel (2012: 107) stated that Kant went beyond the feeling of beauty and ended only the reduce of emotion or the pleasant one.

2.1.4. Hegel's aesthetics.

Aesthetic in Germany has made progress with Schelling philosophy. However, the extensive handling of aesthetics by Hegel is beyond all studies until his time (Sena, 1972: 15). As Tunali (2001; 150) states, “in Hegel aesthetics, as in Hegel philosophy, all the aesthetics before Hegel are knotted and the aesthetics after Hegel are the opening of this knot.”

When starting a discussion on aesthetics, Hegel says that the word 'aesthetic', which is rooted in *Aesthetica* of Baumgarten in Wolff school in 1750, is not sufficient. And due to its insufficiency, he exemplifies the word 'Kallistik' derived from 'Kalos' meaning beautiful in Greek, which shows that he seeks for neology. Hegel, who does not find this word sufficient, says that “We will therefore let the word 'Aesthetics' stand; as a mere name it is a matter of indifference to us, and besides it has meanwhile passed over into common speech” (Hegel, 1988: 1) and he brings his own

interpretation on aesthetics: “As a name then it may be retained, but the proper expression for our science is Philosophy of Art and, more definitely, Philosophy of Fine Art” (Hegel, 1988: 1).²⁶ Indeed, for Hegel (2012: 12), philosophy is not separate from the scientific process.

According to Hegel (1988: 39), who put forward a comprehensive study on aesthetics, as he especially pointed out the philosophy of fine art, “an art -product is only there in so far as it has taken its passage through the spirit and has arisen from spiritual productive activity.” But Hegel makes an evaluation by pointing out his own age:

“We may well hope that art will always rise higher and come to perfection, but the form of art has ceased to be the supreme need of the spirit. No matter how excellent we find the statues of the Greek gods, no matter how we see God the Father, Christ, and Mary so estimably and perfectly portrayed: it is no help; we bow the knee no longer (before these artistic portrayals)” (Hegel, 1988: 103).

Therefore, for Hegel (2012: 11), art is a thing of the past, because art no longer satisfies the spiritual needs, namely, art lost its truth and its life for us.

Hegel (2012: 22) pointed out that the philosophy of art started with a beautiful idea, but in this sense, Platonic ideas and abstract style should be avoided. Furthermore, Hegel (2012: 15-6) considered Aristotle's *Poetics*, Horatius's *Ars Poetica* and Longinus's *On the Sublime* as less reliable. Because according to Hegel (2012: 19), art philosophy does not prescribe artists; it deals with what beauty is.

Hegel, on the other hand, expresses his understanding of art in the form that the artist has to deal with the essence, not with the external reality. As such, the

²⁶ Hegel's this statement shows that he cares about philosophical thought, science and philosophy. As Calislar (1986: 78) pointed out, Hegel's attempt to zoom philosophy into science is in question.

production of the existing, that is, the absence of essence hinders the achievement of the true beauty of art (Hegel, 2012: 288). For example, taking into account the artist and model, he makes an assessment as follows:

”It is one thing for the artist simply to imitate the face of the sitter, its surface and external form, confronting him in repose, and quite another to be able to portray the true features which express the inmost soul of the subject. For it is throughout necessary for the Ideal that the outer form should explicitly correspond with the soul. So, for example, in our own time what has become the fashion, namely what are called tableaux vivants, I imitate famous masterpieces deliberately and agreeably, and the accessories, costume, etc., they reproduce accurately ; but often enough we see ordinary faces substituted for the spiritual expression of the subjects and this produces an inappropriate effect. Raphael's Madonnas, on the other hand, show us forms of expression, cheeks, eyes, nose, mouth, which, as forms, are appropriate to the radiance, joy, piety, and also the humility of a mother's love. Of course someone might wish to maintain that all women are capable of this feeling, but not every cast of countenance affords a satisfactory and complete expression of this depth of soul” (Hegel, 1988: 155-6)

This statement clearly demonstrates that it does not accept formal criteria. In fact, according to Hegel, the concept of beauty and art is based on two principles. “First, a content, an aim, a meaning; and secondly the expression, appearance, and realization of this content. But, thirdly, both aspects are so penetrated by one another that the external, the particular, appears exclusively as a presentation of the inner. In the work of art nothing is there except what has an essential relation to the content and is an expression of it” (Hegel, 1988: 95).

As we learned from Hegel, it should not be forgotten that “every work of art is a dialogue with everyone who confronts it” (Hegel, 1988: 264). This element should be taken into account when examining his views. Because Hegel points to the relationship between the object-subject.

In addition, Hegel has the following classification on arts: As a fine art, he defines architecture as the first of the singular arts and includes architecture in the form of symbolic art. He then includes the statue in classical art, followed by painting, music and poetry in romantic art. “The first art, standing next to sculpture, is painting” According to him, the poem is superior to the others because he thinks that “the proper element of poetical representation is the poetical imagination and the illustration of spirit itself, and since this element is common to all the art-forms, poetry runs through them all and develops itself independently in each of them.” The art of poetry is suitable for all forms of beauty, because as stated, imagination is obligatory for every fine production (Hegel, 1988: 87-89; Hegel, 2012: 83-84-85-86-87-88-89).

Hegel's views on aesthetics and fine arts have been interpreted in various ways. For example: according to Henrich (2013: 590), he expressed that art would not be an expression of truth, contrary to their contemporaries, and defended the collapse of art and the end of art, taking into account the state of art. Although Dieter Henrich, Artur Danto defended Hegel's idea of the end of the art, Houlgate (2013: 599-600) said, “however, Annemarie Gothmann Siefert opposes this claim because Hegel points out the end of the modern world's and romantic art.” Again, according to Jimenez (2008: 140), Hegel did not advocate the death of art, but simply ceased to represent what it means in the past. Gadamer (2005: 6) says: “When he talks about the past nature of art, Hegel feels that art is no longer regarded as natural in the Greek world and in the explaining the godlike things.” In other words, Hegel actually drew attention to the age of heroism of the aesthetics, the past aspect of art.²⁷

²⁷ For this reason, it is observed that “the end of art” or “the death of art” have been produced.

Taking into account the historical context in the section so far, it is important that Plato start a discussion on the beauty, Aristotle takes a reference of work of art itself, Baumgarten transforms aesthetics into philosophical discipline, Kant makes aesthetics systematic, Hegel makes a comprehensive evaluation by turning back. However, it is also important to remember the following phrase of Marx in the debate, which has acted on sensory knowledge since Plato: “the formation of five senses is the result of the history of the world so far” (Marx, 2016: 118).

2.1.5. Marxism and aesthetics.

Prior to dialectical and materialism, materialists explained natural phenomena as materialists and interpreted social phenomena as idealistic. The change in this perception was achieved by the application of materialist principles to the society; it was concluded that material conditions were the basis. However, prior to Marx, the materialists had not established a connection between thought and practice, that is, it did with explain the world, whereas Marxist philosophy had established a connection with practice. Therefore, Marx and the materialist philosophy acted together to explain and transform reality, that is, it also became a method of activity (Septulin, 2017: 64). *In Thesis On Feuerbach*, Karl Marx says, “philosophers interpreted the world only in various ways, the problem is to change it” (Engels, 1999: 68).²⁸

²⁸ For *Thesis on Feuerbach*, see Engels, F. (1999). *Ludwig Feuerbach and the End of Classical German Philosophy*. Trans. İsmail Yarkın. Istanbul: Inter Publications. “Marx wrote *Theses on Feuerbach* in Brussels in the spring of 1845 and found in the notebooks of 1844-1847 under the title “*Ad Feuerbach*” (*On Feuerbach*). The thesis was published by Engels for the first time in 1888 under the title “*Marx on Feuerbach*”, in addition to the revised edition of his article “*Ludwig Feuerbach and the End of Classical German Philosophy*” (Engels, 1999: 78).

In this respect, the general problem seen in aesthetic thinking was the disregard of social phenomena before Marx and Engels. Obviously, artists and art theoreticians were interested in realism, form/content, aesthetic concepts. But the works produced with an idealist world view were again interpreted with an idealist world view²⁹(Knutsin, 2011: 160).

On the contrary, Marx and Engels' views led to a step in explaining the truth, taking into account the art-society relationship. Reality was necessary for art, but the analysis of society was necessary for the reality of art. Because according to Marxism, art was a social phenomenon and the object of art was humanistic and social (Tunali, 2001: 194). Marx (and Engels, 2009: 35) said: “The way material life is produced, in general, conditioned the social, political and intellectual life process,” and stressed that the analysis of society in the context of reality would eventually relate to the mode of material production, focusing on the life that determines consciousness.

Philosophical thinking on aesthetics, based on the opinions of Marx and Engels, created a change in the history of aesthetics in art discussions. Simon (1997: 13) points out to Marx, Engels and Lenin's philosophy, saying: “it was a philosophy of revolutionary practice, conscious of its historical position, knowing its own class roots and revealing the class roots of the philosophies they opposed.”

²⁹ Kagan (1982: 338) refers to the difficulty in the artistic assimilation of reality for the understanding that ignores reality, namely bourgeois aesthetic understanding. According to him, being elitist and formative existence, presenting a simple understanding of art is a source of this.

The class consciousness prevailed in materialist philosophy and it was essential to end the order in which people were exploited by changing the way of production³⁰ (Milhau, 1997: 88). Therefore, in this philosophical thought, it was important to reflect the truth in art. But what kind of reality was that?

This understanding, true understanding, changed and assigned a different meaning after centuries with Marxist philosophy. In other words, the theory of reflection has gained movement in the new sense, taking into account the social function of art, art-society link, artist-society link, etc. So the debate about the essence of the concepts emerged.³¹ For these discussions, as Suroutsev (1978: 46) mentioned, history should be understood for realistic analysis of reality.

The pioneering name of aesthetic-materialism, Chernishevskiy (2012: 11-2-3), who moves from the question of "The beauty of truth or the beauty of art? (Plekhanov, 1987: 110-1)" implies the beautiful with the object reminding life, the life with the beauty and the human with the beauty in nature. Chernishevskiy (2012: 21): "According to our understanding, the existence in which we see a life in the way it should be is beautiful; the object that shows a life in its presence or reminds us of life is beautiful."

For the philosopher who expresses that everything is concrete in nature and in life, the essence of the re-created must be preserved. Therefore, since life and nature

³⁰ The majority represents the exploited while the minority represents exploiter in the class society. "It is impossible for every individual to realize the human potential at the highest level unless the majority is liberated from exploitation whether it is bourgeois or feudal" (Besse, 1997: 105).

³¹ The differentiating aspect of materialist-realistic criticism as a method of criticism is the analysis of the work with its whole systemic (Calislar, 1986: 7).

are not abstract, there must be a few abstract elements in the work and an effort to express concrete (Chernyshevsky, 2012: 119).

However, even though he adopts the concrete expression, Plekhanov (1987: 110-1) brings criticism to the philosopher by saying that Chernyshevsky's understandings of "beautiful life" and "life as it should be" are not the same in individuals belonging to different classes of society. Because according to Plekhanov, material conditions are determinant on consciousness.

"Life is different," says Plekhanov (1987: 110), "because the economic situation of these classes is different." So, the concept of life, beauty, which is the basic concept of aesthetics, is not merely a product of a glance; it is basically related to the economic situation of society, because change in economy causes change in aesthetic perception (Plekhanov, 1987: 110).

Brecht (April-May 1974: 62) draws attention to the cinema about the effect of living conditions on the appreciation of art as follows: "The better movies cannot change the public appreciation of the audience, but the change in living conditions changes." Because "it is not consciousness that determines life, but rather the life determines consciousness" (Marx and Engels, 2015a: 45).

Marx, Engels and Plekhanov started the first period of Marxist aesthetics which lasts until 1934 by investigating³² the relationship between the economic structure and the work. The period of social realism was the second period that began in 1934 (Moran, 2017: 41-2). The art theory of Marxist doctrine was first dealt with by Plekhanov, one of the important figures of the first period discussions (Timuroglu,

³² However, the Marxists, Lukacs and Caudwell, think on beautiful and beauty, and try to develop a theory (Timuroglu, 2013: 128).

2013: 127). As Cevizci (2009: 1181) said, the philosopher, dealing with social conditions, had developed an effective understanding of socialist art. Plekhanov established a link between social conditions and consciousness, taking into account the relationship between the sub-structure and the upper-structure, because, according to him, it was the class expressed. And ideological content, expressed, was somehow present in art. Even in the works that kept the shape in the foreground, it was showing itself (Plekhanov, 1987: 40).

Plekhanov explained the situation as follows:

“I think the social consciousness is determined by social conditions. It is obvious for the ones sharing this view that every ideology, including art and literature, expresses the tendencies and mood of a certain class if a certain society or a society divided into classes are mentioned. It is clear that a literary critic who wants to analyze a work must first understand what social consciousness (or class consciousness) is expressed in this work” (Plekhanov, 1987: 9).

As mentioned before, the philosopher, who focuses on the idea that the economic development of society creates change, pointed out that the understanding of life, the concept of beauty changes in line with the economic development, that is, life is different and the difference between the economic situations of societies (Plekhanov, 1987:110).

While the discussions on aesthetic went on, on the other hand in 1905, Lenin argued that art and literature should serve the laborers (Zedung, 1999: 45). *Party Organization and Party Literature* article was the basis of socialist realistic aesthetics (Parkhomenko and Myasnikov, 201: 48). For Lenin, art belonged to society and the working masses should be in relation to art. For this reason, art should be understood and loved by the public, so it should reflect them (Lenin 1976: 278). As Yarustevsky (1978: 230) stated, the art that allowed the public to express his hatred and to live his

joy more alive was not a riddle. So, the level of culture of the people should change and rise. The solution was the encouragement of the artists of the people and the development of art (Lenin 1976: 278).

Considering all of this, the link between art and society stands out. Art is related to human and society. Therefore, it gains its existence in parallel with human existence. However, denying this relation means not seeing the reality and reality's being ignored. So, it is possible to say that social art and socialist realism is a method of art that exists in order to bring back the human-social aspect to the public.

2.2. The Mutual Relationship Between Aesthetic and Artistic

What is aesthetical is related to human. It occurs in every plane of artistic production (Calislar, 1983: 131-2). The aesthetic and artistic is considered to be synonymous as well as they are seen to be completely different. On the one hand, artistic is considered as an aspect and the highest form of aesthetics. However, as Kagan (1982: 195-6) states, there is a mutual relationship between the aesthetic and the artistic. Consciousness, activity and functionality explain this relationship.

“Gerçekliğin estetiksel olarak özümlemesi oldukça yalın bir sistemdir; bu sistem, iki bileşken arasındaki dolayimsız ilişkiden oluşur; bunlardan biri, dünyayı algılayan, yaşantılaştırılan ve değerlendiren özne; öbürü de algılanan, yaşantılaştırılan ve değerlendirilen nesne'dir. Bu sistem gerçekliğin estetiksel olarak özümlemesinin pratik eyleme, yani, güzelliğin yasalarına göre yaratışa dökülmesiyle karmaşıklaşır. Çünkü bu durumda, sistem içine üçüncü bir üye daha girmektedir: insanın yarattığı ve estetiksel bir değer kattığı yeni bir nesne. Buna karşılık, dünyanın sanatsal olarak özümlemesi, özel bir iletişim sistemi olup, çok karmaşık bir yapı gösterir. Bu karmaşık yapı a) sanatsal yansıtma nesnesi; b) o nesneyi yansıtan özne (sanatçı); c) yeni bir nesne olarak ortaya çıkan ve artık kendi yaratıcısından bütünüyle bağımsız olan, sanat yapıtı ile, d) sanat yapıtlarının yöneldiği seyirci, okuyucu, dinleyici, yani, ikinci özne arasındaki

ilişkilerden oluşur. Demek ki, estetiksel algı, insanın, doğadaki, nesnelerdeki, ya da öbür insanların eylemlerindeki belirli görüşleri yaşantı adına yaşantılaştırdığı, kendi içinde kapalı ve kendine dayanan bir sistemken; aynı nesnelere sanatsal algısı, kendine dayanmayan, kendi ereği kendi dışında yatan, açık bir sistemi oluşturur. Bu erek, algılamadaki sonucun dönüşüme uğratılarak nesnelleştirilmesidir, yani, öbür insanlara herhangi bir bildirimde bulunan bir sanat yapısının yaratılmasıdır” (Kagan, 1982: 196-7).

Considering Kagan's understanding which forms a relationship between the artist, the work of art and the mass, a relationship is established between the person with an identity and personality, and the artist with the work: the work represents its creator. "It is always in his identity as a 'thing'." (Soykan, 1997: 108-9). However, while the artifact represents its creator, it actually represents the source of the creator's inspiration. Otherwise, the distortion of the humane foundations of aesthetic culture causes beauty and reality contrast (Calislar, 1983: 133). This allows the replacement of aestheticism instead of aesthetics. This leads to the divergency of reality. Chernishevskiy (2012: 120) says: “the habit of telling love, amity and endless love obliges authors to forget that life has other aspects that are of greater concern to people in general.” However, it is the reality that must be confronted. As Timucin (March 1999: 29) states, “the function of art, the benefit of art to man and the functionality of art are always revealed to man in showing it to man.” The measure of this, as Lunacarski (2000: 39) states, is the main feature of true art, namely the sincerity of the artist.

As can be seen from the section 1, the art is seen as a reflection in the first period discussions. Recently, aesthetic turns into philosophical discipline by the name of Baumgarten. Until Marx and Engels, the idea of an idealistic world was dominated. Marx and Engels' influence on aesthetics, the meaning of reflection changes because

a relationship between materialist understanding and economics-aesthetics is established. The artist, who departs from society with the idea that he is free, moves away from aesthetic in fact, and aesthetic appreciation differentiates because of his mass class structure and his economy is different. In other words, the economy becomes the determinant of the artist, the work, the mass. Therefore, the relationship of aesthetics with philosophy and economics politics gains prominence at this point. Because art is related to aesthetics and aesthetics is related to the worldview, that is, philosophy. In this respect, it is seen that the first period of discussions and the difference in the world view became clear. This situation has been going on for centuries.

3. THE RELATIONSHIP OF AESTHETICS WITH PHILOSOPHY, ECONOMICS AND POLITICS

“We live in such an environment that the works that emerge in an aesthetically brilliant way may be wrong. The beautiful should no longer seem true to us, because the right doesn't feel beautiful. Whatever happens, we have to suspect of the beautiful.” (Brecht, 1980: 39)

As mentioned in the introduction and the first part, the aesthetic philosophy and economics should be dealt with in relation to politics. Because aesthetics is a discipline of philosophy, based on the thought of aesthetics, so philosophical thinking cannot be undeniably examined. Philosophy is a worldview. As far as our subject is concerned, the artistic one is the aesthetic one and the aesthetic one is about world view and philosophy and it is a party to proletariat struggling with ruling classes or it is a party to the ruling class.

Thus, if a connection is established between aesthetic, philosophical and economic policy, this inference is made: In the class society, the creation and the reflection of the aesthetic are based on two different world views: idealism and materialism. For this reason, the relationship between aesthetics and idealism/materialism should be mentioned because “Every problem has a materialist and idealistic interpretation and understanding style”. These two philosophies are opposites in practice, and in practice they lead to different conclusions (Cornforth, 1987: 19).

If an evaluation is made on the idealist aesthetic and materialist aesthetic, the difference will be seen in the relationship between aesthetics and reality. Because while the approach of idealistic understanding is a natural reflection, the approach of materialist understanding is a realistic reflection. As Calislar (1983; 77) stated, naturalism which based on idealism, lies in the opposite of the materialistic image theory. Therefore, the form and content of these two philosophies are different. While the idealist aesthetic denies the unity of content/form, materialistic aesthetics is based on the content/form unity. These differences and related elements also reveal the reactionary or progressive aspect of aesthetics as a worldview.

Therefore, in this section, the relation between aesthetics and idealism/materialism will be examined through the theories of natural and realistic reflection of aesthetics and reality after the relation between aesthetics and aesthetics of bourgeois and proletarian aesthetics. After discussing the relationship between aesthetics and form and content, the question of whether aesthetics will be reactionary or progressive as a worldview.

3.1. Idealism and Aesthetics: Idealist Aesthetics

Idealism accepts the priority of the spiritual one to the material one. So, the material depends on the spiritual one, the spiritual one determines the material in idealism. This view contrasts with materialism. Because soul, mind/thought exists before matter in idealism. In subjective idealism, material does not exist, it is imaginary. Idealism therefore brings the spiritual one as a precondition to the material one that materialism has priority over. In addition, according to idealism there is a mysterious and unknowable area (Cornforth, 1987: 22-3-7).

As it is known, the basic question of philosophy is whether the consciousness determines the material or the matter determines the consciousness. Materialism, which prioritizes consciousness over material in response to this question, has two basic tendencies: objective idealism and subjective idealism. Plato, who defines objective reality as a copy of ideals, is the founder of this philosophy. Thomas Aquinas, Leibniz and Hegel have developed the most well-known systems. The founders of subjective idealism are Berkeley and Hume. A specific type was also developed by Kant. Objective idealism accepts objective reality independent of consciousness and a supernatural creation. But subjective idealism does not accept objective reality independent of consciousness (Buhr and Kossing, 1978: 26-7-8).

Cornforth (1987; 28) explains the idealism, which prevents scientific approach to moral and social problems in practice:

"Idealism has indeed been a weapon of obscurantism throughout its history. No matter how fascinating philosophical systems are derived, idealism has always been used as a means of verifying the rule of the exploiting class and deceiving the exploited ones (...) We can justifiably say that idealism is an ideology that helps to defend conservative things as they are and to preserve the reflections of people's true situations in their minds". (Cornforth, 1987: 30-1).

It denies social phenomena that are party to the idealist worldview and, indeed, are party to the hegemony. Therefore, it stands against the human development and conceals reality. It basically prevents the development and progress of the majority by preventing the development and power of a particular class. This is also a reactionary attitude. The relationship between the worldview and aesthetics is important and inevitable in this sense.

Taking the effectiveness of the ruling class into account, Brecht (1980; 39-40) draws attention to the need to focus on the world view rather than the artist's

emotions. Stating that "The ruling classes have specific demands on the choice of subject in art and the processing of selected subjects in the products", Brecht (1980; 39), points out that even though the play is seemed as if it was on the side of the proletariat, in fact, the play affirms bourgeois property relationships and puts forward the stableness of these relationships by giving *Fuhrmann Henschel* (Hauptmann, 1898) as an example.

This is because metaphysical understanding moves through this invariability. The main thing is a purely quantitative change. There is nothing in essence that changes, the same thing is repeated, and so it is unlikely that there will be anything different. Therefore, in line with this thought, there is such a conclusion: Exploitation, competition, individualistic ideology have always existed and will exist (Zedong, 2012: 26).

However, Marx and Engels (from Zedong, 2012; 44-5) understood that these contradictions in class societies, contrary to the idealism denying contradictions, lead to social revolutions by taking into the exploiter and exploited, the base and superstructure contradictions. Because there was a conflict between the productive forces and the relations of production. Therefore, exploitation, competition and individualistic ideology were not permanent, but peculiar to class society.

Marx and Engels expressed the hegemony relations and the hegemony ideology in class society in the *German Ideology* clearly:

“The ideas of the dominant class are the ruling ideas in all ages, in other words, the ruling material power of society is the ruling mental power at the same time. At the same time, the class in possession of the means of material production also commands the means of mental production, which are so intertwined that the ideas of those who are not given the means of mental production are also dependent on this dominant class. Dominant thoughts are nothing

but the intellectual expression of sovereign material relations, dominant thoughts are material, sovereign relations, which are comprehended in the form of ideas; in that case, they are the expressions of the relations that make a class a ruling class (...) Their thoughts are the dominant thoughts of their era." (Marx and Engels, 2015a:73).

If the relationship between aesthetics, idealism and the dominant class is to be established, it is necessary to examine the dominant idea of the era carefully because of this intertwined history.

As it was stated by Marx and Engels (2015b; 22): "The history of all societies is a history of class struggles." Thus, ignoring this struggle between the exploiter and exploited means ignoring a simple unity connecting the society and human as a response to the question of "what is art?" Plekhanov (1987; 12) states that the idealistic understanding ignoring social reality and deifying the beautiful separates art from the human and history. However, as Caudwell (2015; 41) states, a work of art has to have a social aspect in order to have access to the artistic character as well as to present the beauty. Because "art is a social function" and "things carrying a conscious social function are known as art forms" (Caudwell, 2015: 41). If artistic value and scope are to be mentioned in the work of art, it will be seen that the aesthetic idea of the work of art is provided by the depth of the work in the social sense (Ziss, 2016: 99).

As understood, the distance between the beauty and reality of idealism excludes the human-social one. This is "anti-aesthetic". Namely, the approach of idealism to social phenomena is based on denying the truth. Because its method is metaphysical. This method has a reactionary character that oppresses aesthetics, denies the dialectical relationship of form and content, that is, moves only through form despite the changing content.

The idealistic approach, which denies the relationship between aesthetics and reality and adopts the metaphysical method, is a party to the ruling class, thus, in order to understand the relationship between aesthetics and idealism, it is necessary to refer to the materialist approach, which considers the fact that dominant class is also mental power. Because materialist philosophy is against idealism as a way of thinking and method.

3.2. Materialism and Aesthetics: Materialist Aesthetics

The history of thought shows that materialism is struggling against idealism. Malinin (1979; 31) expresses this situation as follows; “the struggle between materialism and idealism basically reflects the class struggle within society.” Because basically idealism gives priority to the intellectual as mentioned above, materialism gives priority to the material, i.e., understanding and interpreting the problem is different in these two philosophies (Cornforth, 1987: 25-8). Materialism accepts the priority of the material one to the spiritual one. That is, the spiritual depends on the material and the material determines the spiritual. Spiritual or mental one is the result of what is material. Apart from the material world, there is no unknown area (Cornforth, 1987: 22-3-7).

In the history of materialism, the first systematic signs of materialistic approach that are culminated with the atomic teaching of Democritus were found in the following philosophers: Thales, Anaximander, Anaximenes, Heraclitus, Empedocles... English materialists Hobbes, Bacon and Locke gave prominence to experiment, observation and experience, and inspired French materialists. In this way, La Mettrie, Holbach, Helvetius and Diderot developed the materialism. In addition, Feuerbach,

Belinski, Herzen and Chershevsky have the most advanced form of mechanical materialism. However, the world view of the proletariat, dialectical and historical materialism, was brought into the philosophy as a scientific world view by Marx and Engels (Buhr and Kosing, 1978: 165-6).

Marks says in a letter to Joseph Weydemeyer:

“...As far as I am concerned, I can say that it is my honor to discover neither the existence of the classes in the contemporary society nor the struggle between them. Long before me, some bourgeois historians have described the historical development of this class struggle, while a number of bourgeois economists have revealed their economic anatomy. What I did newly was to show that the existence of classes depends only on the specific stages of historical development of the production; that the class struggle will necessarily lead to the sovereignty (dictatorship) of the proletariat; and that the sovereignty itself is nothing but the transition to the eradication of all classes and the establishment of a classless society...” (Marx and Engels, 2006: 123).

The disappearance of the class struggle, which Marx draws attention to, is only possible with a scientific approach. This points to materialist philosophy. The main problem is, again, “inability to imagine a society without the bourgeois”, as Marx (and Engels, 2006: 121) pointed out in his letters to Paul Annenkov. Accordingly, it can be said that materialist philosophy actually shows the possibility of another world.

Materialist philosophy is necessary to get rid of the present situation of the proletariat because, while it defends the bourgeoisie privileged class and makes its exploitation invisible, as Politzer (2015; 36) points out, “the interest of the class that wants to get rid of the oppression is looking at the world directly”, thus, it needs the truth, a world view that will ensure the truth, in plain words. ”Looking at the world directly is materialism,“ says Politzer (2015; 36) and as Cornforth (1987; 22) states

"when we look at the society with a materialistic approach, we begin to see the ways of changing it."

Unlike idealism, the method of materialism is dialectical. And its approach to social phenomena is also historical materialistic. "The reason why it is called as dialectical materialism is the method of dealing with nature events and research and recognition method is dialectical, and the interpretation and understanding and theory of nature events is materialistic" (Politzer, 2015: 43).

Those who come from different economic classes represent different classes. According to idealistic understanding and metaphysical thought, this is an ongoing situation. According to materialist understanding, it is vice versa. Idealist understanding does not make this distinction visible and it continues its exploitative structure; materialist understanding draws the attention of the exploited against the exploitative minority in this direction. Therefore, the elements of the superstructure that are in dialectical relationship with the substructure have the power to transform the substructure in materialist understanding while maintaining the exploitative structure in idealistic understanding.

The majority struggle for basic living conditions, engage in manual labor and crafts, and are deprived of science and art. However, the ruling class and the privileged take advantage of comfort, luxury, education and culture, namely, thinking and arts belong to the privileged class and therefore to the patronage of the sovereign (Cornforth, 1979: 23-4).

On the basis of this, if the relation between aesthetics, materialism and the working class is to be established, the main thing is to draw attention to the privilege

of the ruling class and the existence of the proletariat against those benefiting from this privilege and to show the reality behind what is seen.

Rather than the reality that appears contrary to idealism, art has a social function, for the reality behind it, for the materialist aesthetic that illuminates social phenomena and the method of art. Therefore, as Kagan (1982; 341) states, it does not separate the versatility of art by assigning the roles such as “lesson, play, information, ideal, or language”. Because art is all of them.

As it is understood, if a relationship will be established, through materialism, between the beauty and reality, it is seen that materialism draws attention to the human-social aspect of art. Because with dialectical method, it establishes an aesthetic reality relationship and includes the essence of social phenomena. In addition, contrary to idealism, it always considers the relationship between form and content.

Materialist understanding is a party to the proletariat. In this sense, as mentioned earlier, it contrasts with idealism in terms of the approach to aesthetic and reality relationship.

3.3. Understanding of Bourgeois Aesthetics

In bourgeois aesthetic understanding, there is an understanding of the dominant system and the dominant classes. The main categorical characteristics of this concept described in the dominant relations of production can be listed as follows in parallel with the theoretical framework described above:

1. Bourgeois aesthetic understanding basically separates *man from society*, naturally denies the human-social one.

2. The artist first performs abstract thinking and in this sense determines a specific subject. Subject is available in nature. Therefore, the subject is open to every understanding of art. The theme is revealed with the determination of the subject and the artist develops the content. However, if this situation is not developed accurately, the content will be weak and the content/format relationship will be eliminated. The bourgeois conception of art has an understanding that distorts reality and that moves through what is seen in the approach to the reality, namely, it is *naturalist*.

3. The work of art, built with a natural understanding, is realistic as an impression, but its organization in the content is in contrast with realism.³³ The presentation of the same products in different forms, their transferring of the same ideology and deactivating the content indicate that the bourgeois aesthetic understanding gives *privilege to the form and separate the form from the content*. It confronts realism with this attitude.

4. This understanding based on metaphysics, confronting realism, denying the unity of content/form has a *reactionary understanding because it acts through stableness and stability in materialistic life*.

5. The relationship between aesthetics and reality is invisible in bourgeois art. Mysticism, intuitivism dominates this approach. *It denies history. Beautiful one is specific to spiritual life, it has no objective basis*.

6. Although he is a party to the ruling class, *bourgeois, it claims that it is impartial*.

7. When all of these are considered, *it is contrary to dialectical*.

³³ The characteristic of bourgeois art is the lack of content (Lunacharsky, 2000: 40).

3.4. Proletarian Aesthetic Approach

In the proletarian aesthetic understanding, there is an approach towards the working class. The main categorical characteristics of this understanding are as follows:

1. The proletarian aesthetic understanding is essentially based on the human-social one, that is, *man is not outside of society*.

2. Contrary to the metaphysical method leaning on idealism, it takes a stand against naturalism and the art method is *real*.

3. It prioritizes the content because the content is the basis for the formation of the form. Therefore, *the content/form association is concerned*.

4. This understanding based on dialectics, acting on the reality in life, taking into account the relationship between content/form, has a progressive understanding that while acting on the individual or society, *it is always in motion and variable in the material life as compared to the laws of motion of matter*.

5. *It is a historical materialist. The beautiful is in a good relationship with the essence of social phenomena.* It is based on objective basis. It sees power relations as a fundamental determinant. There are the exploiter assuming the control and the exploited is against it. Everything is based on opposing forces; the development of contradictions is dialectical (from Smythe and Dinh, Yaylagul, 2016: 33).

6. It is against the dominant, *it is a party to the proletariat, it expresses its side*.

7. When all of these are considered, its method is *dialectical*.

3.5. Relationship between Aesthetics and Reality

In class society, beauty and truth are in contrast. Because beauty is isolated from the humanistic meaning, that is, it is far from truth (Calislar, 1983: 133). On the other hand, the aesthetic is related to the truth and it is humanistic.

As Chernishevsky (2012; 119) states, “the content of art is what concerns everyone in life.” But what is this thing that concerns everyone? The answer to the question developed against Chernishevsky's sentence is simple. Reality. But first of all, it is necessary to see reality, to think and interpret it, that is, to convert it into the content. For this reason, it is necessary not to deny the connection of social phenomena with the essence as the approach to the essence is the determiner in terms of content.

Namely, it changes in the emergence of the artistic, in the process of embodying, according to the method used, and to the approach to the essence. So the perception of reality is varied. Also, the art has class characteristics. Therefore, the process of transforming the theme into content and embodying it is different, i.e., there are differences in the approaches to the reality.

Realism shows itself in art from the beginning of the 16th century (Calislar, 1986: 41).

“In the intellectual and artistic development of human, first, realism expresses the basic view of the bourgeoisie against the feudal world, in the hands of the Renaissance and the Enlightenment artists and philosophers, and then, because of the contradictions of social reality and bourgeois ideals, it has taken the form of critical realism as a critique of the bourgeoisie itself; and then, socialist realism was born with the dominance of the opposing forces of the bourgeoisie on the stage of history” (Calislar, 1986: 43).

The bourgeois understanding of art ignores reality and considers only visible, superficial reality. On the contrary, the art of the proletariat is concerned with the reality behind what is seen.

About the distinction between what we see and the reality, Miller (*Artur Miller: Writer; Director Rebecca Miller; 2017*) says: "What a real playwright should do is to say to his current audience that 'This is what we think we see in everyday life' and then, to turn around and say 'This is what's really happening'. Therefore, the artist must first establish a connection to reality. Brecht (1980; 65) points out that "No realist should be satisfied with continuously repeating what everyone knows, and if he does, he will not be able to make a living connection between himself and reality."

At this point, the problem of the object of art in aesthetics and reality relationship becomes apparent, because realistic art moves from objective reality and social praxis, but in the unrealistic understanding, the artist's mental state and form play are considered as objects of art. In the realistic method, the object of art is objective reality (Calislar, 1986: 118).

Reality can be understood with an approach to the form and content. Calislar explains this situation as follows:

"The content and form of a work of art constitutes an integral whole, but its reality reflects this integrity inside. The work of art cannot bear uncompromising conflicts such as being realistic in content but unrealistic in form or being unrealistic in content but realistic in form. If there is an uncompromising conflict between form and content, then the work of art is faulty." (Calislar, 1986: 130).

Considering the relationship between aesthetics and reality, the content/form unity differs according to the art method. In this sense, while the bourgeois or idealist

art method has a “naturalistic” understanding prioritizing the form, we can say that the proletarian or materialist art method is “realistic”.

The “natural” and “realistic” reflection separation mentioned here means that the view of art as a reflection tool is a very old view. The forms of reflection are mainly divided into two: “Naturalist Reflection” and “Realistic Reflection”. In naturalism, the movement is on appearing reality, whereas reality is not limited to this, i.e., it does not reproduce reality. It investigates the reality behind what appears. The reason for such a distinction is made on aesthetics is the world view, which is, philosophy. According to his own world view, the artist creates an aesthetic object and the aesthetic subject takes an aesthetic attitude against this aesthetic object. Therefore, the approach to naturalism and realism is important in art criticism, i.e. aesthetic criticism, both in terms of art philosophy, which is an aspect of aesthetics and in the investigation of works of art one by one, in terms of art criticism, i.e. aesthetic criticism. Since the approach to realism is different in idealistic aesthetic and materialist aesthetic, there has been a distinction in the form of naturalism and realism.

3.5.1. Naturalism.

Naturalism is an artistic method that emulates nature and transfers reality as it is. In naturalism, the art object is embodied by the artist in an understanding that imitates reality. In the last quarter of the 19th century in Europe, the late bourgeoisie, which emerged in various arts, has little or nothing to do with social phenomena (Calislar, 1983: 77).

"Naturalism is an artistic method that does not compromise realism. Naturalism is an escape from going deeper true to life, as an artistic-mental approach in art, and it tries to disguise the tendency to escape from reality, especially if the social interconnections are articulated, in an exact copy of reality. The theoretical foundations of Naturalism in Art are directly opposes to materialist image theory because it is based primarily on subjective-idealistic phenomenalism, the environmental teaching of the science of subjectivist society, and the philosophy of small bourgeois compassion (Calislar, 1983: 77).

It is observed that naturalistic understanding and realistic understanding are intertwined from time to time and that an art object that is natural is characterized as realistic. Because it derives reality through the subject dealt in the receptive art object and especially through form. For example, in a cinema, the elements that reveal reality belong to the *mise-en-scene*³⁴.

In this sense, it is important to emphasize that although Brecht (1980; 72) is realistic with its stylistic features, there are many unrealistic works of him. Because naturalism focuses on what appears, and is satisfied with the transfer of the pure apparent. However, as stated by Suchkov (2009; 11), art is not intended to reflect the apparent reality in order to be similar to reality.

It is seen in the naturalist understanding of the bourgeoisie that there is direct transfer to reality and thus distortion. Naturalism fed by stableness and eternity, reproduction of the reality is a presentation of fake-real, frankly, this presentation lead

³⁴ For the audience in a cinema, putting the various elements of film aesthetics together on the stage is important for the reality standard, because, as Bordwell and Thompson (2012;118-9) also pointed out, "audiences generally evaluate the scene according to the realism standard." The reason for this evaluation is that "The scene, as a scope, consists of important elements of film aesthetics, such as: decor, costume and makeup, light (lighting) and staging" (Bordwell and Thompson, 2012: 121). Each of these elements is essential for the integrity of what will be told.

to an illusion. Lazzarato (2017; 15) says: “In capitalism, the appearance prevails against reality, and reality makes itself dependent on it.”

The naturalistic understanding that denies social phenomena imposes the reality that is on the side of the sovereign, to the members of society, who are alienated to their own labor and reality through the method of metaphysical art. Therefore, as Lazzaro states, the realism of naturalistic understanding is dependent on the appearance. In this sense, it is important that Brecht (1980; 72) emphasizes the primitive and metaphysical aspect of formalism or contentism. Because naturalism denies this union as it moves through aesthetics.

Aesthetics' being in the foreground has a reactionary effect on the artistic one. In cinema, Brecht (2012; 71) refers to the reactionary effect that denies the unity of form and content as follows: “a movie can be reactionary in terms of content, progressive in terms of form.” As it is understood, if the form and content are not built in parallel, an undefined product that only appears beautiful emerges.³⁵ Ozonur explains this aspect of naturalism and the difference of realism as follows:

“Naturalism is “static” integrated with idealistic worldview and idealistic art, it individually and independently deals with objects, concepts. Realism deals with the forces underlying the events with materialist world view and dialectical method within the material social processes.” (Ozonur, Guz 2016: 101)

³⁵ In early periods, when the commercial aspect of cinema has just been strengthened, Kracauer (2011; 277) expresses, through movies, the productions getting away from the reality as follows: "Considering the important points, the products of artistic movies are not superior to the average productions. They are neither politically prejudiced nor closer to reality even a millimeter." Emphasizing the fact that the content cannot be comprehended and that there is a lack of content, Kracauer (2011; 277) says: "The defining feature that characterizes the whole of the built-in movie production style is the lack of essence."

Therefore, although naturalism presents certain sections of reality, it has no historical meaning and it is anti-dialectic. In order to examine the natural understanding that makes the contradictions in life invisible, it is necessary to focus on realism.

3.5.2. Realism.

Marx and Engels (2009; 19) indicate that realistic presentation is not just a simple copy of reality because what is essential is to penetrate into the essence.

Realism is a historical phenomenon. The examination of social life begins with realism. First of all, the essence of reality, which gains movement from everyday life, becomes evident in social analysis because realism examines the relationship between human-society and the structure of society. The differentiating aspect of the realists is that they can see the conflicts of their own age, detect social illusions that have a destructive effect on human beings (Sučkov, 2009: 16-23-28)

At the beginning of *History of Realism*, Sučkov (2009; 9) says: “The creative process in art, which is the most important of human intellectual activities, covers thinking as images. As a natural necessity of human perceptions, these images occur in the mind of the artist through the external world. In this creative process, if thought is provided with various images and emerges with inspiration from the outside world, then reality is inevitable. Indeed, Sučkov continues as follows: “Even when the artist establishes anything that he thinks is beyond the blur that appears to be half-truth, in fact he does nothing but rearrange and reappear the compound parts of the whole which we call reality in a new way.” Because, even if he consciously breaks his

connection to reality, the intellectual, enthusiastic and visual impression which are objectively acquired come into play (Sučkov, 2009: 10).

Thus, as can be seen in the art object leaning on a realistic understanding, the artist who embodies the concretion: the evaluation of reality reflects reality in the aftermath of the assimilation process because the compatibility between knowing reality and reflecting reality is the main precondition and criterion of realism. The reality of the work of art and objective reality must be compatible. The realistic artist should first of all think realistic (Calislar, 1986: 98). However, the basis of any image is reality. Therefore, the relationship of an image in art to reality cannot be denied (Sučkov, 2009: 12).

In naturalism, there is an attitude that opposes the content and prioritizes the form. In this sense, Brecht (1980; 106) draws attention to the following distinction although its vice versa is wanted to be validated: “Realism is seen as the opposite of formalism and people see realism as contentism.” However, realism moves through the content and this content creates its own form. Therefore, because there is pure aesthetics in bourgeois aesthetic understanding, the proletarian aesthetic understanding cannot be acted upon by pure contentism. In fact, the competent state of realism is based on social realism, scientific philosophical thought (Calislar, 1986: 99). In other words, it is not possible to differentiate the content/format because it uses dialectical art.

The relationship between aesthetics and reality is different from idealism based on metaphysical method and materialism based on dialectical method, since the reality of the bourgeoisie and the proletariat in life and their reflection on this reality are not based on the same objective conditions. Therefore, looking at the relationship

between the artifact/object and the resulting subject, this dilemma is encountered because the artist is not independent of the environmental conditions, even though it is not acted by a direct formulation, but because it is based on the world view and therefore it is acted by the method. Then the subject/audience, the reader establishes a connection with the work of art/object through this world view. In order to understand this relationship better, the form and content relationship, which has been highlighted in a work, should be looked at as stated earlier.

3. 6. Relationship of Aesthetics with Form and Content

If there is a discussion on the beautiful, it is inevitable to discuss the form and content. Yet, the “seen” and “meaning” in the first period of the art debates, that is "composed", was the focus of the art debates and it was included in the scope of aesthetics. For this reason, while referring to the relationship between aesthetics and form and content, the approaches of idealist aesthetics and materialist aesthetics will be examined comparatively.

The evaluation of the relationship between aesthetics and reality in the context of natural art and realistic art shows that idealist aesthetics and materialist aesthetics are in contrast to its approach to form and content. While idealist aesthetics prioritize the form and abstracts the reality from its contents with naturalistic understanding and subjective realistic attitude; materialist aesthetics presents content/form unity in the

work of art with realistic understanding and objective realistic attitude. Then, unlike idealistic aesthetics, it establishes a dialectical relationship between two elements.³⁶

Formative understanding rejects the reflection of life by moving through the artist. According to this understanding, art is independent and free against reality. However, the materialist approach stands against this view, focusing on the artist's subjectivity and the reflection of life. Because otherwise, the ideological and aesthetic view that provides the basis for the emergence of art is lost (Ziss, 2016: 71-2).

However, independence from the content creates the perfect existence from time to time, but in such cases it destroys its own unique form. But if the form destroys meaning when it becomes a form of meaning, what remains to be externalized? The artistic depth, as Timuroglu (2013; 121) points out, is the balance in the unity of these elements and “the artistic form is always the form of a certain content.” It is also true that this content does not exist alone, it depends on a certain form (Malinin, 1979: 157). Therefore, acting on mere formalism or mere contentism is to deny the relationship between form and content.

However, the artistic one is the aesthetic one and the aesthetic is related to realism; this is ensured by content/form relation/unity. However, in works of art, especially in movies, the common situation is the separation of these two concepts, which are the result of mutual influence, considering the relationship between form and content. Despite the changing content, the bourgeois understanding of art concentrates on the form, that is, it prioritizes the form and in the formative sense,

³⁶ According to Tunali (1993; 235-6), while the content is prioritized in most of art philosophies, the Marxist philosophy of art objects at the following point: those who move through this philosophy consider “the essence, content as an objectivist-objective material of art activity.”

tends to rush to present the new. Wayne (2009; 20) says: “The pattern of form alone (known as formalism) sheds out of the content of cultural product; political, social and economic conditions in which the cultural product is aesthetically dispersed.”

On the contrary, the content and form should not be parsed in art so that the human-social one does not deny the political and economic conditions that reflect reality; that is, the content should be replaced as a basic element.³⁷ Because, as Malin (1979; 158) emphasized, the content is in a form. The form is not against and separated from the content, and it cannot be filled with any content, on the contrary, it is actually determined by the content (Buhr and Kosing, 1978: 37). However, “even the most extraordinary ideas cannot be transformed into an art form if they cannot be transformed into artistic forms” (Malini, 1979: 157). Materialist aesthetic is the reflection of this understanding, the invention of the external expression of the content in a way, and the non-independence of the content from the external expression because this is the only way to think about the self that appears.

Brecht gives the following explanation regarding *Form and Essence* by describing a flawless existing script that has lost its quality:

"Mr. K. was looking at a painting in which a few known objects were put in strange forms. He told me that some artists look at the world as many philosophers look at it. The attention shown for the shape is sweeping the essence. I used to work with a gardener. He handed me the garden scissors and asked me to prune a laurel tree. The tree was in a huge pot, and it was rented on holidays and special days. I was going to give the tree the sphere shape. I immediately tried to

³⁷ "Content: the category of philosophy, which is one of the fundamental determinations of objective truth... according to this determinations, all objects, systems, etc. are a whole in which certain elements, processes and properties are interrelated, and they come together on a particular object in terms of their processes, properties, quantity and quality. (...) as the form changes depending on the content, the decisive role belongs to the content" (Buhr and Kosing, 1978: 124).

cut off the irregular branches of the tree, but no matter how hard I tried, I could not give the shape of the sphere to the tree. When I look at the right side of the tree, I saw that it was too short, and I started to cut the branches on the left to fix it. This time I saw that that side was also too short. The sphere finally reached the desired shape, but it was shortened too much. The gardener was disappointed, when he said: This is a beautiful sphere, but where is the laurel?" (Brecht, 1980: 66).

As Brecht pointed out, the emerging product is "very beautiful" but its objectivity has gone away, that is, even though the target sphere was reached, the essence was deliberately or unconsciously destroyed by the man who prunes the tree. In this example, he saw the globe and beauty and tried to balance between the right and the left, yet he destroyed the laurel.

Lukacs (1971; 75) stresses that Marxist aesthetics is against naturalism and photographic reproduction. Because this understanding is precisely the cause of the form and non-autocorrelation that Brecht states. This is the essence of bourgeois aesthetics. Namely, appearance and reality impede bourgeois aesthetics because the appearance and reality must be based on objective reality. The truth behind what is seen becomes an entity only in this way. Thereby, real art represents life in its entirety with its movement, development and evolution (Lukacs, 1971: 76-7).

The distinction between naturalism and realism can be expressed with an example as follows:

"It would be a naturalistic reflection to reflect a finished event, for example, a fight on the street as its original. But it's not realistic. If the social positions and relationships of the people involved in the fight are not introduced or at least not implied, then, reflection will not be realistic. The likelihood of the projected event will not be sufficient for its accuracy to be realist. In my opinion, reflection of social human relations is one of the foundations of realism. This is an important criterion that distinguishes realistic artists from unrealistic ones both in the past and today." (Sercan, 1986: 68).

As Sercan states, a naturalist reflection is not a realistic one. In a philosophical and political way, the concepts of “progressive” and “reactionary” are introduced when an embodiment appropriate for one of these two approaches is realized. Because there is a class conflict, that is, both of these two understandings is a party to one side. In other words, between the two philosophies, there is a definite difference in the understanding of realism. Rosenthal and Yudin (1972: 141-2) explain this situation as follows: “The whole history of aesthetics is nothing more than a conflict between materialism and idealism, as it reflects the struggle between progressive and reactionary classes at every stage of social development.”

3. 7. Can Aesthetics be Reactionary or Progressive?

Considering the form and content relationship mentioned above, this discussion finds its best expression in aesthetic-politics relationship. Because producing content in art and building it on a form line, in the beginning, becomes an entity with the world view of the artist. For this reason, form and essence must be dealt with together; otherwise, the idealist view becomes clear (Lebel, February/March, 1974: 35). On the other hand, against this idealistic view, there is a materialist view that deals with form and essence as a whole. Because, if an aesthetic context is tried to be established through two world views, they unite in reality as mentioned before. The obvious difference between them is in their understanding of realism. Because idealism acts with the reactionary ideology, which is party to the ruling class and which is based on the naturalistic ideology; the materialism, which finds it inadequate to reflect only life in aesthetics, is a party to the proletariat and acts with the progressive ideology based on realism.

Defending the independence of the art and keeping distance between politics and art are reactionary according to Ziss (2016; 49-8): "Idealist aesthetics separates art and politics, because they have different functions. On the contrary, works that have progressive political ideas and that are argumentative and related to life, constitute the cultural treasure of humanity. Because according to Ziss (2016; 51), the essence of art cannot be considered apart from politics. Politics is associated with the method, and the artist's method is associated with the world view. The work is political because it cannot be evaluated independently from the artist's world view. Plekhanov (1987; 40) points out that a work cannot be a completely devoid of ideological content.

Thinking through cinema, according to Wayne (2009; 9) all movies are political, but each film is not political in the same style. Again, according to Ozonur (2016; 100), almost every movies is political in a sense because it can carry either a conscious or unconscious ideology or different ideologies. Ken Loach (*Versus: The Life And Films of Ken Loach*; Louise Osmand; 2016) says: "Filming the lives of people, embodies politics. Politics is even a must because this is the essence of the story, the conflict." Again, Volante (Ekim 1984; 43) states that he does not believe in the definition of political cinema but that cinema has a politics. In his view, "non-political cinema is an invention of bad journalism", because as he states, "every film in general is political."

As mentioned before, according to Marx and Engels, the class having material production tools also has mental production tools. Golding and Murdock (from Yaylagul, 2016: 185) contributed to this approach: "In capitalist societies, capitalists who control the means of production also control the means of production and

distribution of ideas.” From this point of view, it can be said that it is the production style and production relations determining the dominant aesthetic point of view. This means that the dominant ideology prevails in the world view, which is conveyed by movies. The assumption of the dominant ideology is as follows: the movie, the object of art must distinguish the political one and the artistic one. Obviously, this is a reactionary approach.

When the policy of aesthetics is differentiated based on two world views, it is seen that it represents two large classes. In the words of Zedung (1999; 62), there is a specific political and artistic organization of the classes. Each culture, art and literature represents a class and there is a world view transferred in connection with it; art for art, art above the classes and the art, which is non-political or independent from the politics, cannot be mentioned in this sense (Zedung, 1999: 58). Thus, the political and aesthetic approach is a whole. One does not mean anything without the other (Parkan, M., Yilmaz, E., 2015: X).

Inevitable unity of aesthetics and politics is important regarding the answer to the question of "why is it beautiful?" when it comes to artistic one and the one involved in the aesthetics. Because, as Zedung (1999; 63) states, “Some of the politically reactionary works may have a certain artistic value.” In this sense, it is important to examine the reactionary or progressive aspect of the content. Because, in the words of Zedung (1999; 63), if the content is reactionary, but the art value is high, the public suffers.

On the other hand, according to Ziss (2016; 53), there is no art that is not related to philosophy. Art is related to life and its essence is philosophy. It is the result of a world view and it is also effective on the world view of the person in interaction.

Thus, the question of Can aesthetic be reactionary or progressive?, becomes clear as the aesthetic can be reactionary or progressive.

Namely, art is connected to philosophy. Because it is within the scope of aesthetics and aesthetics is one of the fundamental disciplines of philosophy. For this reason, art is connected with the aesthetics as well as the other disciplines of philosophy. Therefore, when thinking about a work, it is necessary to establish a connection with ontology, epistemology, ethics and politics. If this connection is established, the idea that art is the product of a mere genius, as it was in the defense of the bourgeoisie, or that it is independent of reality is alienated.

Since Plato, we know that the art of counter-action has been seen as a threat. This is why Plato points at Homer and Hesiod, who are the pioneers of philosophical thought. A similar connection must be established in the denial of the connection of arts with philosophy. Lukacs (1971; 70) emphasizes that he is an enemy to art by pointing at the capitalist production type because the relation between the exploiter and the exploited can ensure its continuity in the absence of this opposition and as a result of the concealment of reality.

With this understanding, that is, with an understanding that is a party to the sovereign, all progressive aspects of art became disabled. In return, seeing that the civilization and culture of the bourgeoisie live on with the conflict between the wealthy minority and the needy majority (Gorki, 2011: 71), not denying the essence of the social phenomena and allowing for their realities comply with the progressive art.

According to Ziss, the social and political scope of progressive art are determined by the emergence of true and complete design of the truth, and the main

orientations of social life. Idealism, which is a party to the sovereign, denies the relationship of form content with a naturalist understanding and goes beyond the essence. According to Fischer (1986; 134-5), contemporary bourgeois literature and art, which is connected to the idealism oriented to the mystification, cover the facts with mysteries. However, as Calislar (1986; 99) states, against subjective-idealist attitude, in socialist realist understanding connected to materialism, the matter comes before consciousness and gnoseologically the world exists independent of human consciousness and can be known by human.

It is necessary to act in the light of the fact that art is a reality of the society and it reflects the thoughts, needs, and hopes of a certain period and represents the humanity. However, the change in this way is possible (Fischer, 1974: 63-15-18). Blocking or unblocking this change also becomes visible in acting with a fully reactionary or progressive understanding.

And finally, Zweig (from Ziss, 2016: 39) states this approach through Belgian artist Masereel, the importance of art and its social direction: “If human civilization had suddenly been burned and all the monumental works of culture, books, photographs, documents had disappeared, I think Franz Masereel's engravings and patterns would have been enough to get information about the twentieth century and to understand the life in this period.”

4. THE RELATIONSHIP OF FILM AESTHETICS WITH PHILOSOPHY AND ECONOMIC POLITICS

“The problem of cinema is not taking dream out of reality, but being able to see reality” (Zavattini, Mart 1966: 7).

Since the art of film is based on a world view, it is yet to be associated with philosophy and economy politics in the stage of thought. Therefore, as noted in the previous section, in the general context, as also stated in the title of *the Relationship between Philosophy and Economic Politics*, there is also a bias in film aesthetics, that is, there is an artistic partiality. The reason is that the artist has a world view, which is otherwise unthinkable, and the artist's world view is reflected in his art, which is otherwise unthinkable (Hancerlioglu, 1979: 34). In this case, as mentioned earlier, following implication can be clearly made for the world view: The world view is the basic determinant of film aesthetics.

The world view is described as philosophy. Additionally, it is associated with the class interest, therefore, economic politics. Hancerlioglu (1979; 34) explains the importance of the world view as follows: The artist's method gains prominence with it. Thus, the methods of exclusion are different in every work and the quest for the method is first of all associated with the artist's philosophy, world view (Timucin, Subat 1986: 59). Therefore, art methods built on the axis of world view can be progressive or reactionary. As it is understood, the decisive element in the artist's

method, the philosophy of the narrative, is effective in the aesthetics. For this reason, as Brecht (1980; 39) states, it becomes something beautiful, something to be doubted. Pushkin (from Yutkevich, 2009: 198), gives the following explanation from the prose which has certainty, and which has a clear definition as well as a few words about prose: It is difficult to give the impression of beauty in this way. When it comes to beauty through Brecht and Pushkin, it can be seen that the elements of beauty, the determined content, are the justification of the appearance of the beautiful, but not every beautiful is the harmony of those elements.

In short, the aesthetic elements of the film become evident with a philosophy and a political economy. Therefore, in this section, *Film Aesthetics and Economic Policy of Aesthetics* will be discussed in relation to each other. However, the way in which a film can be judged will be examined under the title of '*Criticism in Cinema*'. Then, the method of evaluation of films within the scope of the study will be included in the title of '*Philosophical Criticism and Aesthetic Criticism in Cinema*'. A framework for the scope of *Materialist Criticism* and *Idealist Criticism* will be determined before proceeding to the title of the last title of this chapter "*On Philosophy and Criticism of Film Aesthetics*".

4.1. Film Aesthetics and Economic Policy of Aesthetics

A significant distinction is encountered when thinking about the beautiful one. The point of departure for this separation is single. For example, when it comes to a movie, the question is like: Why is it good? This question requires an appreciation judgment. Likes are precisely aesthetic judgment. This is the judgment which is the expression of the value that the subject, with a certain aesthetic taste, assigns to the

object in question. As understood, it is necessary to approach an object with an aesthetic attitude. This is how the aesthetic subject can be defined. The aesthetic object is in question; it is the person who can take an aesthetic attitude towards this object (Cevizci, 2017: 162-3).

Film aesthetics, in the artist's view of the world, is the transmitter of a philosophy. So much so that considering social life and people, social circumstances and lifestyle, that is environmental conditions, have briefly an effect on one's understanding of reality. Views on political, philosophical, aesthetic, ethics, etc. develop in this way. If these views are taken into consideration as a whole, then the artist's view of the world is reached. In this case, a deduction can be made: The world view of the artist in the class of today's society bears a class character because the relationship to reality is ultimately in the interest of a class (Kagan, 1982: 353).

The influence of Marx and Engels on philosophy also appears at this point. Dialectical and historical materialism, materialist conception of history is based on producing solutions to the problem between art and reality. Prior to Marxist philosophy, art was thought apart from concrete reality, social existence. However, Marx and Engels draw attention to the relations of production and to the productive forces in order to understand art. Considering this relationship, society is resolved as a whole. Therefore, Marks and Engels make a material definition for art and define art as a form of social consciousness, that is, art depends on social existence. Therefore, if class conflicts are taken into consideration, the following inference can be made: Art, artistic development is influenced by class contradictions, the politics and ideology of certain classes, that is, art is a mental mode of production, although it is dependent on the material infrastructure and is the transmitter of a certain ideology

(Calislar, 1989: 104- 5). It is not possible to position the aesthetics of the film separately from the politics of philosophy and economics.

Therefore, when the artist's abstraction and embodiment process is taken into account, then the buyer's abstraction process is also taken into account, the relationship between philosophy and economics is encountered. The aesthetic object revealed by the subject is presented to the appreciation of a community. At this point, the subjects come into play, that is, just as philosophy and economics influence economy politics on film aesthetics, there is a similar relationship in the evaluation of the aesthetic object. During the creation phase, the existence of aesthetic object is investigated. In this way, the artist's world view is reflected in art. The aesthetic investigation of the reflected person gains a movement in response to the following question: (This) How does the aesthetic object exist? Philosophy is accompanied by this question as follows: (this and so on) What kind of existence is projected?

Considering the relation between film art, production, distribution, impression relations, and the investigation of the reflections, the investigation of the reflected and the relationship with philosophy, as mentioned in the previous section, the result is: *Aesthetics and Reality Relationship* because the investigation of the existence is related to the emergence of it.

While investigating the relationship between beauty and truth, reality comes into play. To do this, you need to connect with reality. Then it is necessary to observe the relationship of phenomena with the essence. Since the construction of content differs, the understanding of reality is also varied. The approach to reality in bourgeois art differs from the approach to reality in proletarian art. This is due to the classality of art. On the one hand there is no conflict; on the other there is conflict. So,

the question of “Why is it nice?” at this stage undergoes a conversion as follows: It is beautiful as a message of what? The discussion of this question will result in the followings: Concepts, theoretical debates provide inferences on *Film Aesthetics and Aesthetics Economic Policy*.

At this stage, the art object's approach to form and content can be investigated. In other words, idealistic aesthetics and materialist aesthetics come into play because the distinction in the approach to reality emerges from these two world views. As mentioned in the previous chapter, there is a natural attitude in idealist aesthetics, bourgeois art conception. There is a realistic attitude in materialist aesthetics and in proletarian art. The natural understanding that does not relate to social phenomena is formally promised; this is a complete illusion because there is an event-to-case unrelationship, just like a content-to-form unrelationship. Otherwise there is a realistic understanding that penetrates the essence.

If the social function of art is denied, the artist transforms the conflicting situations into aesthetic objects by denying the essence of social phenomena. Following the process of abstraction, the process of abstraction acts on the visible only and bears a reactionary character that is contrary to the social function of this art. If the social function of art is taken into account, the artist provides the reflection of conflict situations in the art, that is, establishes reality through the essence of social phenomena and transforms them into aesthetic objects. Contrary to idealist aesthetics, materialist aesthetics is not acted upon in the process of abstraction following the process of abstraction. On the contrary, social phenomena, which are shown to be non-conflicting and are not visible, are included; there is no message in the interest of a certain segment.

If film aesthetics is to be considered through idealistic aesthetics: Objective reality, by denying the whole of the artist and pulling a piece, moves in the process of abstraction. In short, what the artist sees can be described as what he wants to see. This is the essence of bourgeois realism. However, if the materialist aesthetics is to be considered: Objective reality, with the artist taking into account the whole, moves in the process of abstraction. This can be described briefly as follows, what the artist sees, what he wants to make visible. This is the essence of proletarian realism.

However, in the bourgeois realism, after embodying it, there is a following situation: What the art object represents, what it shows is more clearly an unrelated part of the whole. However, in the reality of the proletarian reality, the situation is vice versa: it is again a piece that the art object represents and makes visible, but this is a piece that points to the whole.

After the course of abstraction and embodiment, if the subject and the receiver are to be moved, the situation will be as follows: In the bourgeois realism, the message of the object of art is passive since it is non-conflicting. But in the proletarian reality, the message of the art object is in contradiction-conflict, so it is receptive.

If we look at the issue deeply, in the process of abstraction, if the contradictions of social phenomena are denied, the artist can solve a conflicted situation with his own view by creating events from the phenomenon, i.e., the message gains existence with the sense of the artist experiencing purification. He experiences the depression of a non-contradictory, unchanging existence. The case is complicated in the existing cinema film samples, which are alternative/independent. The artist is "Aristotelian" to himself and "Brechtian" to the receptor. Aristotelian to himself is used for the artist's

self-living of catharsis in the abstraction process, whereas Brechtian to receptor is used for perceiving the reflection as formal and in this context as an alternative to the mainstream.

In this study, the emphasis of Aristotelian, who is one of the important names of the Greek philosophy, is on the concept of catharsis, which is a concept in the book *Poetics*, which focuses on the aesthetic, by narrowing the scope of Aristotle's philosophy of art: Subject/artist performs the projection and this reflection is presented to the experience of the subject/receptor. Aristotle, as Timucin (Mart 1999; 7) states, has introduced the concept of catharsis as a complementary element. Catharsis is a purification activity in art, and it is ensured that the disturbing feelings are excluded. As a result, reflection in cinema films can be described as Aristotelian in terms of examples of the first cinema. The Brechtian emphasis is made on the reflection of Brecht's approach to dialectical theatre to the theories of cinema: What kind of reality is reflected? In other words, the subject/artist performs the projection and this reflection is presented to the experience of the subject/receiver. But there is a harmony between the reality of reflected life and the reality of art. Aristotle's concept of catharsis is brought under control in Brecht's approach due to the transfer of the subject of catharsis created on the receiver through the aesthetic. As a result, reflection in cinema films can be described as Brechtian in terms of examples of the third cinema. After these two approaches, the concepts of Aristotelian to himself and Brechtian to receptor are used in the following sense: In his abstraction process with his individual affect, the artist lives his catharsis. The artist reflects the invariance of the existing reality to the receptor with the exteriorized after abstraction. Therefore,

the reflection in cinema films can be described as Aristotelian to himself and Brechtian to the receptor in terms of the second cinema examples.

So Aristotelian can be used for the 1st and 2nd cinema and Brechtian for the 2nd and 3rd cinema. While the first cinema is Aristotelian, the second cinema is Aristotelian, but it is formally described as Brechtian. Besides, the third cinema is “Brechtian”. In the first cinema, the aesthetic and receptor relationship results in catharsis. In the second cinema, before the exclusion, the artist makes the subject that he deals with in the abstraction process without conflict, after the catharsis before the exteriorizing, there is an aesthetic and receptive relationship; the situation does not change in terms of the receptor, but the examples of the second cinema film feel like an alternative to the mainstream. However, Brechtian emphasis in the second cinema can be used as a mere impression. Otherwise, it can be understood that these cinema films do not have the Brechtian qualities from their artistic methods, which are anti-dialectic. In the third cinema, the situation is different because unlike the denial of social phenomena of 1st cinema and the individual aesthetic understanding of 2nd cinema, the third cinema not only reflects reality, but also reflects the subject of conflict in social sense in such a way that it has an effect on the reality taking into account its part/whole relationship into consideration. In other words, it acts not only with a critical realistic attitude, but also with a socially realistic attitude in the art method.

To clarify, in the process of abstraction, if the contradiction in class society is determined by the artist as rich and poor, the artist completes the process of abstraction without examining the underlying causes of a conflict. However, in the abstraction process, it should be taken into consideration with the relationship

between the part and the whole. That's what abstraction is all about anyway. Otherwise, in the case that the artist denies the relationship of the piece and whole, it is seen that the reason is reflected in a free reality and the embodiment process indicates that the artist is anti-realism. In this case, the handling of the rich and poor is contradictory in traditional bourgeois aesthetics in terms of the artist, the work and therefore the receptor. But in alternative/independent bourgeois aesthetics, though there is no difference from traditional bourgeois aesthetics, it is felt as if there is a difference by the receptor. Because in the process of abstraction, the artist does not observe the relationship between the piece and the whole, but takes on a subject of social conflict, but subject/artist experiences the catharsis effect of the traditional bourgeois on the subject/receptor in the "alternative/independent bourgeois". The artist, who is purified before exteriorizing which is determinant in the abstraction process of the artist's expression, creates his work in a purely realistic manner, which the traditional bourgeois does.

Finally, in the opinion of the receptor, alternative/independent bourgeois aesthetics is adopted as opposed to the mainstream. In reality, Brecht's dialectical theatre and cinema theory, which controls catharsis, considers the relationship between the real in life and the real in art in the process of abstraction and embodiment. The essence of Brecht, contrary to the "illusion and individualist aesthetic" that is directed towards the ability to reflect the truth (being a mirror), has systematized a critical and dialectic aesthetic for the purpose of transforming the truth (being dynamo)" (Parkan, 2015: 31). In other words, there is no such situation as the traditional bourgeois/mainstream, in terms of the alternative/independent bourgeois against the mainstream because criticism is limited in both senses. Unlike the

mainstream, alternative / independent bourgeois cinema formally affects the receptor. This effect is misleading. In the alternative/independent bourgeois cinema against the mainstream that seems to have no direct effect on purification, it is not allowed to take the receptor to an active position.

It should not be forgotten that, considering the production of cinema in class society through the dominant relations, the conclusion is: “Capitalist cinema tries to spread bourgeois ideology” (Cos, Aralık 1974-Ocak 1975: 5). In this sense, attention should be paid to the deception in the qualifications such as art cinema and commercial cinema because they both have the same production and distribution network. Therefore, it is not independent of bourgeois ideology. And the reactionary ideology of the bourgeoisie hides the social realities in the false progression of art cinema. This is a different method of making profits for the cinema industry (Borakas and Boz, Haziran-Agustos 1974: 89).

In short, the relation between subject/artist, object and subject/receptor can be formulated as follows for the traditional bourgeois, alternative/independent bourgeois and Marxist/proletarian:

For the Traditional Bourgeois,

Subject/artist is non-contradictory;

Object is non-contradictory;

Subject/receptor is non-contradictory and anti-dialectic.

As an example, according to Malinin (1979; 16), the source of suffering: Social ills such as oppression, poverty, war must be searched for in the character of material life, in the economic system of society, and in the class structure. On the contrary, it is observed that the social evils expressed are sought in people's consciousness,

mistakes and sins. In the traditional bourgeois conception, social ills are often denied. Therefore, neither material life, nor the economic system of society nor the class structures are taken into consideration. Films are produced directly for commercial purposes. Social ills are taken into consideration when the artist and his relations of production are taken into account because the artist is not independent. Finally, the work that emerged is not contradictory to the aesthetic object. The subject/receptor experiences the aesthetical object, built with an anti-dialectical artistic method, which is reflected without contradiction. Therefore, it is possible to say that this communication process is clearly passive in terms of the importer, given the relationship between the object and the importer.

For the Alternative, Independent Bourgeois,

The subject/artist is contradictory but transforms contradiction in the process of abstraction;

Object is non-contradictory;

Subject/receptor is non-contradictory and anti-dialectic.

The example above can be deduced when considering the alternative, independent bourgeois. Social evils are preferred by the artist as subjects, but the essence of social phenomena in the process of transforming into themes is denied and rendered unrestrained. Catharsis, which is experienced by the traditional bourgeois to the subjects/receptors, is experienced by the artist in the abstraction process in this approach that appears to be anti-mainstream. Because of aesthetic enthusiasm/purification, the aesthetic object again wins the non-contradictory existence. Therefore, as seen in the examples of the mainstream, the subject/receptor experiences the aesthetical object, which is reflected without contradiction, built with

an anti-dialectic artistic method, without contradiction. However, since it is a subject of conflict in the present social sense, the film can be interpreted as an alternative or independent of the mainstream in the receiving. Therefore, it is possible to say that this communication process is clearly passive in terms of the importer, given the relationship between the object and the importer.

For Marxist/Proletarian,

Subject/artist is contradictory;

Object is contradictory;

Subject/receptor is contradictory and dialectic.

Another example is that Townsend (2002, X) acts that a beggar is a social problem, but in an art object it will be aesthetically pleasing. In terms of the traditional bourgeois and the alternative/independent bourgeois, this is the case. However, according to Marxist/proletarian understanding, a beggar is not a social problem. It is the existence of begging, the creator of its conditions of existence. That is, it is the conflict in class society. And the reduction to a pleasure object also means the denial of this conflict. Therefore, according to Marxist/proletarian understanding, if a beggar is to be asked, the artist takes this issue in the opposite way to the interests of the ruling in the process of abstraction. It reveals the reality behind what appears. It makes the social contradictions visible for reasons. The artist's expression, the aesthetic object, is contradictory in this sense. The subject/receptionist experiences the contradiction, since this contradictory situation is reflected dialectically. It is active. Therefore, the object of pleasure as well as the ability to enjoy must be taken as historical and concrete. Therefore, if the “content, form and scope and image, meaning, expression and evaluation do not constitute a dialectical unity in the whole,

then the aesthetic pleasure is eliminated or distorted” (Calislar, 1983: 122). In addition, the arousal of aesthetic pleasure excludes the moral-aesthetic from the beginning, resulting in a lack in the whole. However, aesthetical one gains existence with this wholeness.³⁸

At this point, philosophical criticism becomes important as a method of criticism in cinema. Considering the scope of the work, the communication between the artist and the art work and the receptor and the art work is a whole. The artist's exclusion is influenced by different elements. For example: social environment, relations of production, production style, etc. Therefore, considering that the artist makes criticism rather than merely evaluating the artistic and aesthetical ones, it should be examined which philosophy this criticism is close to, what kind of an argument it is, what artistic method it is. Finally, the critical method of the artist and the critical method of evaluating the artistic ones are close to a world view. In this sense, the evaluation of the artistic one is an integral problem. Because above all, the work must be the expression of a whole problem or it should be so. Tunali explained this situation through the work as follows:

“A work of art, for example, a poem, a painting, a piece of music, is first of all a layout. Each order takes different parts into it; the order is based on the multitude of these parts, but on the

³⁸ In the traditional bourgeois narrative, a beggar is clearly reduced to the object of pleasure; in other words, to say the same for the independent bourgeois; however, the situation is different for the proletarian understanding taking into account the dialectical unity. Because it is a reflection of the mere impression of the bourgeois conception, it can create a sense of pity in the receptor, but it is also a pleasure object confronting the receptor and this encounter leads to a compromise between the object of pleasure and the reality. Therefore, the expression of a beggar remains only the expression of a beggar. Otherwise, a beggar is not a pleasure object, it is the transfer of investigation of the existence conditions of begging.

unity of the multitude. Therefore, in every art work there is a 'multi-dimensional unity' (...) the art work is based not on beautiful, coincidental events but on events that have been specially selected and put into a logical form" (Tunali, 2001: 80).

So "what is it", then, that is specially chosen by the artist and excluded by a logical form? Seeking answers to this question and posing a "what is it?" question on the purely artistic one requires direct philosophical criticism. Because it is clear that the evaluation of part of a film without investigating the message does not contribute to the whole. And philosophical criticism does exactly that. The meaning of the part that the artist abstracts from the whole of the aesthetic object, in other words, the whole relation/non-relationship of the piece, and therefore the meaning in the work, investigates the message. After philosophical criticism, it is possible to make aesthetic criticism after the message, world view in the works, and to make aesthetic criticism in a more correct way. For this reason, philosophical criticism in cinema ensures that the world view in the work is revealed and the evaluation of the work as a whole rather than a purely psychological, semiological etc. analysis, and it also helps to explain the aesthetic determinants of the work in terms of production style and production relations.

4.2. Criticism in Cinema

In the early stage of cinema, thinking on film begins. Adolphe Brisson's essay (*Le Temps*, 1908) on the *L'Assassinat du Duc De Guise* (*The Assassination of the Duke de Guise*; Charles Gustave Auguste Le Bargy and Andre Calmettes; 1908), which considered as the first example, seeks for the answers for the following questions and then begins the film's evaluation: "what is the play of cinematography?,"

how should it be?, which rules should be followed?" (Teksoy, 2012: 74-5). The fact is that the evaluation of this film which is the first example of the Film d'Art (Art Film) concept has been moved through the device, the criticism also differ according to the conditions and approaches from time to time.

As we approach the present, we focus on analysis/resolution. But analysis and criticism are intertwined. Teksoy (2012; 92) defines analysis by saying "the study of a film divided into elements" and presenting a range from director to decor, from music to effect. Ozon (2000; 281) defines film analysis as: "Preparing to evaluate the film and judge the film, separating the film into its elements, as a separate study of each item." However, Ozon (2000; 261) defines criticism as "a type of writing dealing with the evaluation of a film in terms of art-aesthetics, application, thought-structure, sociolinguistics." The definition of Teksoy (2012; 74) is as follows: "an article examining and explaining a work of art, evaluating it in order to ensure its understanding." Therefore, it is necessary to observe the relationship between analysis and criticism based on these definitions. Analysis alone is not sufficient in the evaluation of the aesthetic; analysis takes action through a method of criticism. However, it is unlikely to say that an analysis and criticism through a certain discipline, a general scientific method is sufficient in terms of the film's context. For example, if the *Night Travel* film of Omer Kavur is handled solely through psychological analysis, many elements will be excluded from the review, such as the director's context in his own film, his attitude towards the cinema production conditions of the period, and the other films in Turkey, as well as his approach to the 1980s.

As it is stated at the beginning of the work, a film can be evaluated in different ways. Such as historical criticism, auteur criticism, semiological criticism, ideological criticism. This choice can be determined either through the missing point of the film or through the concept that the film has prioritized, the problem that the film has posed, or through the point of view of the critic. Philosophy, on the other hand, has a general methodological function (Spirkin, 2016: 39). In this sense, to discuss the aesthetics of film, firstly, philosophical criticism will be applied in cinema.

4.3. Philosophical Criticism and Aesthetic Criticism in Cinema

When the main question of philosophy is taken into consideration, that is, when the relation between thought and existence is investigated, first of the world view and methodological principle in the explanation of the world is considered: materialism or idealism (Sparkin, 2016: 32-3). According to Rosenthal and Yudin (1980; 124), world view is the fundamental problem of philosophy. There is a distinction in philosophy in the form of materialist and idealist world view. The dominant view is the world view of the ruling class if the class society is taken into account interconnectively. But in the process of the creation and evaluation of the art object, it is observed that this connection is denied. Because the artist argues that the creation is independent of the prevailing vision and the world view of the ruling class, again, he evaluating that aesthetic object acts mostly because the creation is realized as a result of a free process. However, as Caudwell (2015; 145) states: “like the man who thinks he can walk on water and drowned, the bourgeois literate determines a measure of freedom that is not really free, so he is not mentally and physically free.” According to Rosenthal and Yudin (1980; 416), “Freedom of creation is nothing more than an

attempt to cover up the fact that the creative activities of most artists in bourgeois society are based on capitalists. But they are progressive artists who understand the consequences of the dependence of art on the exploitative classes and take it out on the public.” This distinction between artists is exactly related to the method. The artistic method on the artist's creation is directly determined as positive or negative because the artistic method is linked to a progressive or reactionary world view, which has a positive or negative effect on the work (Rosenthal and Yudin, 1980: 414). In the same way, the method for criticism is the main determinant.

The aim of this study is to use a universal method, that is, philosophy, before conducting a study with a special scientific method, in order to make a judgment on what is aesthetic. According to Spirkin (2016; 25-6), who drew attention to philosophy's closeness to art rather than to science, “man's relationship with the world is the main subject of philosophy.” At this point, the common denominator of philosophy and art, which basically positions man as a subject, is seen.

On the other hand, a film is the critique itself. If the movement is achieved through this idea, it is seen that the criticism is actually a criticism of criticism. However, since there are perspectives on whether this criticism is based on the essence or self-denial of the essence that it is acting on, the approach to essence should be examined first and foremost with the philosophy having general methodological function. Therefore, it is considered that the film is a criticism. It is discussed how to determine the essence of films through philosophical criticism and how to reveal the value of the works through aesthetic criticism.

Kucuradi (1997, X) draws attention to philosophical criticism in *Looking at Art with Philosophy* and Savas does the same in *Looking at Cinema with Philosophy*.

Kucuradi (1997; 97-8-9) states the elements of philosophical criticism as follows: First of all, it is necessary to understand what is about man in the work to be mentioned. This is the beginning of philosophical criticism that emphasizes the message. The position of the work in the genre, what it presents, and what it means to man, humanity and the world should be investigated. Savas draws attention to philosophical criticism as follows:

Can't the philosophical attitude that envisages recognizing the whole as a whole without dividing and breaking up human beings as a separate way from a semiotics that examines a restaurant's menu with the same view of objectivity, measurability, and the necessity of being science with a film of Bunuel; a cinema psychology that seeks the magnitude of Freud's fear of castration in the individual, in the size of a woman's bust; or Lacan's psychoanalysis, trying to keep the imagination of a three-to-five-month-old baby with the white screen under the name of the mirror theory; structuralism believing that the film has found the key to the narrative structure and sees it as a door or lock to open every film with this key. Why is it so hard to grasp man in integrity as a whole as required by the ontic structure of existence?" (Savas, 2003: 21).

As Savas states, the important thing is to reach the whole. The truth is that the complex structure of the aesthetic requires it. For example, when the formal criticism is taken into consideration, the elements of scene and fiction must be taken into account. If these elements are activated, technical criticism of the work should be made. This also requires aesthetic criticism. Aesthetic criticism, on the other hand, takes up political criticism and many more elements due to the context of reality.

There is, however, a need for aesthetic criticism at the end of what is artistic. Aesthetic criticism contributes to a film, artistic one, therefore aesthetic one by examining the value of the work to expose the essence of the aesthetic. Ozel (2016; 43) says the following for aesthetic criticism, which includes its aspects, comparison and approach to reality: "In terms of science of art, aesthetic criticism is made with

the criteria of aesthetic science." Why is the work beautiful? According to what? According to whom? These questions also show that aesthetics focuses on the work.

This study focuses on the fact that in order to evaluate what is aesthetical in cinema, it is necessary to establish basic aesthetic determinations before establishing a relationship with a certain discipline. Therefore, it focuses on the philosophical critique of a work in general and provides the condition of aesthetic critique. The reason is that the history of art is a reference to a cinema film for an entire cinema history. In the abstraction process, it is carried out through this practical context. The artist abstracts from objective reality. This abstraction process prepares the ground for the whole dismantling and re-creation of the whole from the pieces. Therefore, as emphasized in other parts, political reflex appears, the world view is effective in this determination. In this system, which we cannot think apart from culture, it determines the production style and relations. In other words, there is a mutual relationship. At this point, philosophical criticism is inevitable for the artist to come forward from the whole piece and to question the meaning of this whole. As in the embodiment process of the artist, the method is important at this point. For this reason, materialist criticism and idealist criticism methods should be investigated because in these two methods of criticism, the view of the world is revealed.

4.3.1. Material criticism.

In material criticism, firstly, criticism refers to the whole work because the approach to a work of art in question is based on the piece-whole relationship. To clarify, the artist abstracts on a whole and is reflected in the work. But the piece is in harmony with the whole, so the artist is the one who makes the first criticism. If there

is a criticism of the work, then again, the piece that makes the criticism will move through the whole and investigate the harmony in the work.

Therefore, in terms of materialist and realistic criticism, content-form unity is important. That's exactly what's being investigated. The connection between the artistic truth in the message and the receptor's interests is evident at this point. Objective reality only changes in this unity.

But how does the truth gain clarity?

Cos (1975; 32) makes the following determination for the reality: "Reality can be given by going to the class solution of the heroes of facts, establishing their connections with material structure, seeing class dialectics in society, comprehending the problems beyond emotionality, and examining the economic basis." In other words, there must be a harmony between what is actually and what is aesthetically.

However, the idealist/bourgeois understanding of art, which ignores the past and imprisons the future for nothing, continues to ensure its continuity with its unchanging understanding of its decision to end its history. This understanding has also garnered attention to aesthetics. Geiger (2015; 17) draws attention to the fact that the superficial and deep effects of art are intertwined due to the influence of romantic thought and spiritlessness. Materialistic aesthetics and materialistic criticism stand against this understanding.

Materialist-realistic criticism, as stated by Calislar (1986; 5), "is attributed to scientific materialism by dealing with criticism in the relation of historicity-sociality with the side consistency." Again, as Calislar (1989; 96) states, "one of the main principles of the Marxist world view is its side consistency in philosophy." Therefore, it differs theoretically with idealist criticism.

The methodology of materialist criticism is historical materialist dialectics, in other words, the dialectical integrity of scientific objectivity and side consistency work in a multifaceted system (Calislar, 1986: 6). In material criticism, contrary to idealist criticism, it is not merely the form of inquiry, but the conformation of the form of content. Therefore, there is a realistic reflection rather than a naturalistic reflection. It should not be forgotten that the works that we have completely destroyed are natural works, and they have a rough world.” For this reason, material criticism is important in evaluating this rough reflection. Unlike natural works, “the world is as important as its appearance. That's why naturalism means injury. Where naturalism opens to reality, there are people in all its dimensions, there is society, there is the world” (Timucin, Agustos 1986: 5). This is why the investigation of the meaning of material criticism in the work is also important.

4.3.2. Idealist criticism.

In idealist criticism, the work is not considered as a whole because the approach to a work of art in question lacks the piece-whole relationship. However, it is the form that is important in idealist criticism. Therefore, the relationship between content and format is denied. Contrary to materialism, idealist criticism has no purpose of creating change in objective reality.

Idealist criticism feeds on a natural understanding of reality. The transfer of the visible is sufficient for the investigation. If a movie happens to be out of the question, although aesthetic feeling cannot be thought apart from society, the important thing is not the message of the film, its relation to society or its social function; the meaning of the film itself, the mental state that is decisive in the expression of the artist, the

construction of meaning created in the film in the sense of meaning, and similar inferences are important. In other words, in the relationship between the artist and the society, aesthetic and the relationship with society are not observed. However, as Krylov (Marks and Engels, 2005: 14) states, “Marks and Engels have both emphasized that the aesthetic feeling of man is not congenital but a socially acquired quality.”

Criticism has a historical and social meaning; on the other hand, it has class characteristics. But in this idealist criticism, it appears as follows: “It defiles criticism from historicity and socialism, conceals its classicality, it connects to subjective or objective idealism as theoretical” (Calislar, 1986: 5). Therefore, idealistic criticism is precisely placed as opposed to materialist criticism.

In idealist criticism, methodology is objectivist, semi-scientific, non-systematic." (Calislar, 1986: 6) This method of criticism, which focuses mostly on structural features and language, distinguishes works of art from objective reality, social praxis and conscious action. However, it carries traces of the work period; it is related to social problems, so contradiction is important for the conflict. However, it is seen in the investigations associated with idealist criticism that they are treated as if they were autonomous productions separate from objective reality and social praxis. But as Timucin (2009; 66) states: “No real or competent art works turn their backs on the future of man: every work is an order of possibilities that opens to the future as a window opens to the world.”

However, aesthetic elements are taken into account regardless of form elements. For example, when evaluating the elements of the form, the compatibility with the

content is not taken into consideration. However, criticism must be related to the whole.

Therefore, artistic methods, that is, metaphysics and dialectics, are evident at the basis of the difference of idealist aesthetics and materialist aesthetics in world view; idealist criticism and materialist criticism are needed for the analysis of this difference. The distinction between the ideal aesthetic and the material aesthetic can only be made in this way.

5. ON THE PHILOSOPHY AND CRITICISM OF FILM AESTHETICS OR THE CONCLUSION AND DISCUSSION

Panta Rhei (Everything Flows)

In the investigation of film aesthetics, it should be taken into consideration which world view is based on and relatedly which artistic method is based on. Because in this way, which aesthetic understanding is connected to be easily revealed. Let's say that there is an embodiment of idealistic aesthetics or materialistic aesthetics, so, it can be discussed what kind of artistic embodiment is. For this reason, there is a bias in criticism: Idealist criticism and material criticism. Because when investigating the kind of reflection, there is a natural reflection and a realistic reflection; the artist's method gains movement through critical realism or social realism. This is inevitable when it comes to artistic and aesthetical one.

The basic idea of a work, as far as we're concerned, is very important for the buyer, for the evaluator, for the message, for the understanding of the bias in the film. The declaration of the work of art, the artist's manifesto is the reflection of the class world view. Therefore, it is idealistic or materialist. Philosophical thinking is accomplished through idealism and materialism. Idealistic philosophy claims neutrality from these two philosophies, and materialist philosophy has a bias. Idealism is based on metaphysical method and anti-dialectical. The reverse method of materialism is dialectical. While a social conflict is dealt without conflict with the method of idealism, it is dealt with as dialectically due to the method of materialism. Therefore, such an inference can be made: while idealism is a party to the ruling,

materialism is against the ruling. Since the artist's worldview directly determines the process of abstraction and embodiment, the reflection of the worldview on the aesthetic object will be close to one of these two philosophies. Therefore, the reflection of idealist philosophy and materialist philosophy on aesthetics should be investigated as idealist aesthetics and materialist aesthetics.

It is necessary to explain that the ideal aesthetic and material aesthetic methods are opposite to each other. Because the relationship of an artist who is close to one of these concepts is reflected in the art of the relationship that he establishes with the real in life, in other words, in that way. Therefore, cinema films can only be understood after the understanding of the artistic method used by the artist in the film, that is, after the message is revealed.

At this point, which method of criticism is used in the embodiment of a cinema film becomes important. So that the artist's method of criticism, that is, idealist or materialist criticism, determines the message of the work. However, in the evaluation of the work, these two methods of criticism are determining. Idealist criticism, when considered through the bourgeois aesthetic understanding, denies the link between man and society, is natural, its form is predeceasing, reactionary, denies history, has no objective basis, it claims neutrality and it is anti-dialectical. In contrast, when materialist criticism is thought on the proletarian aesthetic understanding, it establishes human and society ties, it is realistic, there is a unity of form content, it is progressive, it is historical materialist, it is a party and it is dialectical.

The truth is that the methods of criticism are based on the difference in reflection because reflection differs in idealistic and materialistic understanding. Idealistic understanding moves through natural reflection; materialist conception

moves through realistic reflection. As it is understood, this situation is directly effective in the relationship between aesthetics and reality. In idealist aesthetics, in bourgeois aesthetics, art has a natural structure that coincides with the interests of the ruling. On the other hand, in materialistic aesthetics, the interests of the majority are preserved against the interests of the minority, and the truth that appears only is not acted upon. Then it is possible to say: the approach of materialistic and idealistic art to reality is oppositional. But at this point, the aesthetic comes into play because the aesthetic is about reality. This is a form of content relationship in a movie. Therefore, the type of reality gains importance at this point. Because of this: the relation of form/content in idealist aesthetics is denied, i.e., there is an anti-dialectical approach, but the form/content in materialistic aesthetics is related and a whole. Mukerrem (2012; 85) describes the relationship between format/content through cinema as follows:

“The expression tools that can help the filmmaker shape his thoughts are very diverse. On the other hand, regardless of the content of the work, there is no way of expressing it alone in value to guarantee success. If the script has a sound and universal theme, the success of the film will depend on the expression power in embodying that theme. The format is an element of the ‘narration’ category; it is the ‘outside’ of the content; it is a tool used by the director and cinematographer in the process of interpretation.”

On the other hand, the differences in natural reflection and realistic reflection also differ in artistic method. The artistic method in idealistic aesthetics based on the metaphysical method, which is anti-dialectics, is critical realism. However, the artistic method in materialist aesthetics, based on dialectical method, is social realism. Critical reality moves through what appears. It denies the essence of social phenomena and allows the transfer of conflict issues in a non-conflict manner. Otherwise, there is criticism in every work of art and criticism against every work of

art can be realized. What's important is the artistic method of the artist. In this respect, examples of mainstream cinema are critically realistic. The first cinema and the second cinema, that is, Hollywood and European cinema, are critically realistic. On the other hand, the third cinema, which is covered by political films, which is based on the Soviets, and the manifest of which is written by Solanas and Getino, is a socialist realist.

The distinction between critical realism and social realism is important in the following sense: the relationship between production type and production has an impact on the aesthetics of cinema films. When class society is taken into consideration, this effect is reactionary because of the interests of the ruling. In the case of “alternative” cinema film emphasis against mainstream cinema, it should be mentioned that this alternative emphasis, that is, where alternative cinema film samples differ from the main stream, that is, aesthetic approach in films, how alternative/independent cinema films are defined, how the films are treated in the political direction, how the society is treated in films. In the context of world view, philosophical criticism should be given for these issues. In other words, it should be examined how to approach films using philosophical criticism and then how aesthetic criticism can be made. At this point, the purpose of the study is to make an inference about the meaning and message of cinema film, the reason why it is beautiful (according to whom, compared to what?). It is obvious that for the philosophical criticism of cinema films, it is necessary to focus on the specificity of the work of art, the expression “for the human”, the expression “for the society” and the technical-aesthetic value of the work of art for aesthetic criticism. For this purpose, the concepts of human, reality, form and content, social phenomena, and beautiful

approach were discussed in the topics of *Bourgeois Aesthetic Understanding* and *Proletarian Aesthetic Understanding* while philosophic and aesthetic criticism were made.

The main objective of the film aesthetics is to determine the relationship between the artist, the work of art and receptor. In this sense, it is important to evaluate the idealist and materialist aesthetic elements in cinema films, as emphasized in the text, how to evaluate the cinema films which are considered to be alternative to the mainstream or independent of the mainstream.

First, film art, that is, artistic one refers to the communication between the artist, the work of art and the receptor. Soykan (2015; 17) describes this communication as follows: "Art as a phenomenon consists of four main elements: Communication as artist, work of art, receptor, art-receptor relationship." Therefore, when it comes to artistic and aesthetic one, the receptor is also part of this process and it directly affects the process with the judgment of appreciation. The passive or active positioning of the receptor is again related to the artist's artistic method, the way he excludes his work of art. However, there is an understanding that this communication process has not been taken into consideration in Turkey from the past to the present, and that the construction of the works has been determined by the receptor. According to Turan (Ocak 1965: 17): "To the question of "Why good films can't be made in Turkey?", the answer of the majority of the group in cinema is that the public does not want." The reason and measure why good films can't be made is not the people's will. Again, according to Turan (Ocak 1965: 17), this expression is escape and cowardice.

In alternative films, the mainstream is considered to have developed an attitude towards cinema. For these films, the emphasis is also on independent cinema example. But to what extent are these films separated from the mainstream? Is there really any direction that causes separation? The fact is that such a debate can be formally a topic of discussion, but the form does not make sense alone because it is an inquiry into the artistic whole. In this case, it can be easily revealed when the message of the films is investigated that the default films which are considered as alternative are not separated from the mainstream films because in the aesthetic approach, although there are various differences in these films, it can be seen that there is no difference in the whole.

What is artistic, as far as our subject matter is concerned, is a film of man; man is a whole with the society he lives in. Therefore, a cinema film is the reflection of society, even if it is excluded by the artist. As Rosenthal and Yudin (1980: 414) stated, "the collective creative effort of the people is the basis and source of professional art; the basis of the idea structure and image of the object of the greatest works of art." The expression of the artist is not independent of the class interest, given the environmental conditions and the present-day society. The political aspect of films is the way society is dealt with in films, i.e., the philosophical, aesthetic, ethical and so on views of the artist; in short, the world view is the fundamental determinant of its embodiment in this sense. Timucin (Subat 1986: 59) says "Like every conscious person, the artist has a philosophy and a world view that makes this philosophy real in terms of human relations."

On the artistic one and the cinema, social relations are effective. Today, if the artistic one is dealt with through the structure of social relations, class and capitalist

social relations are in question and the existence of this contradiction should be taken into account (Calislar, Ekim 1981: 9). As Timucin (Mart 1986; 42) states, it should not be forgotten that “art directly explains life and indirectly participates in the arrangement of life.” For this reason, denying the contradiction of social relations is incompatible with the function of art. This is the way to approach cinema films because this denial excludes reality, whereas there is an unbreakable relationship between beauty and reality. Realism in cinema is important in this sense, and even if a work of art is built on natural realism, we return to cinema history and without investigating the message in the work of art, the realism of the naturalist realist work of art is formalistically affirmed through the works of art of which artistic method are based on realism. Timuroglu (2013; 119) emphasizes the relationship between beautiful and real: “Beautiful is real. Even the beauty we create in our designs has a relation to reality. So beautiful, which is the product of our designs or images, is achieved as a result of an object that we see, that is, a change in the moment of reality. If it is to be considered through cinema films, the message should be investigated in this sense of works that look beautiful but has a limited relation with reality.

National and international success of cinema films, naming such as “festival film”, “art film” cause some films to be separated from the mainstream. The political aspect of the films is directly determined through a false inference on the topic they embrace. For example, if a film is about the rich/poor opposition, the film is evaluated in terms of its political aspect. The reason for discussing its political aspect and its class representation is clear: the subject and its theme. For this reason, it should be examined what kind of political side consistency the film has and how the classes are represented in relation to it. For such an examination, it is necessary to

apply to idealism and materialism as mentioned in other chapters because the artistic method of these two philosophies and world views directly determines the subject and theme.

Common characteristics seen in most of the recent cinema films excluded from the mainstream are that they deny the dialectical relationship of form and content and the humanistic and social one. For example, if poverty is a matter of choice in a film, the representation of poverty is to be considered in a film. But the relationship between poverty and other appearances in social life is denied. In other words, poverty is reflected by being disconnected from other appearances. However, aesthetically, to address a mere subject is not conclude it as a “beautiful” transfer within the framework of certain formulas. Assuming that poverty is reflected very well, is that a realistic transfer? The transfer in recent cinema films shows that poverty is represented as “beautiful”. For “beautiful” here, it can be said that “aesthetic” is a representation that corresponds to bourgeois aesthetic understanding. However, in these films the subject is nourished from a natural narrative without considering the contradiction in class society and without examining the origins of the poverty of the characters/social environment discussed in these films. In other words, the relationship of the subject to reality is only taken from this point; it is not a transition beyond a realistic naturalistic transmission. Because these films are supposed to be realistic, they are basically realistic as an impression. However, content organization is against realism. While poverty is taken over by the visible, the real behind what appears in the films, that is, the real message that the receptor must reach cannot find a place. Poverty representations in question become representations of the vicious circle. What is represented is “X is poor.” The reason is, “because it

looks poor.” What the receptor understands is that “X looks poor”, the reason is: “because X is poor.”³⁹ Obviously, negativity, lack of solution is indispensable for those who act on this subject that does not exist.⁴⁰ Poverty becomes a “beautiful” embodiment by utilizing the aesthetic elements of the film at a maximum level. But perfect representation of poverty in the visible sense refers to an artistic one that has lost his social character, and an artistic one that has lost his social character is an embodiment that is close to his bourgeois aesthetic understanding. Therefore, it is possible to say that there is an understanding in films that prioritizes format, separates form and content, denies this unity, and these films are fundamentally opposed to realism. In cinema films, the construction of incompatible subject and theme, which is not reconciled with reality in life, is due to the adoption of metaphysics as a method. It is clear that there is an unchanging understanding that is a party to the ruling. Taking the same example into consideration, it is only a matter of dealing with poverty and a perfect representation of poverty that imprisons reality into itself. At this point, there is an emphasis on a uniformity that coincides with the interests of the

³⁹ However, when the reasons for the poverty of today are examined, class society should be taken into account; it is clear that the forces of production and their relations represent different classes. The main thing is to make the contradictions between these two forces visible by their reality. As it is understood, it is not important to see the contradiction; it is not to accept the existence of the contradiction and to observe its link with the whole, that is, not to make it unrelated to the whole. This becomes understandable with an approach to realism. In this study, the relationship between film art, aesthetics and philosophy was taken into consideration due to its function to expose this reality. According to Marx (from Wekwerth, Mart 1984: 40) “The struggle for truth is actually the struggle against the non-truth.”

⁴⁰ Because of the artistic method, the receptor is drawn into this negativity, insolubility, unchanging existing one.

ruling party. The artist's expression is against the realism with a natural understanding within the framework of this unchanging understanding. However, Ephesian philosopher says, "You cannot wash twice in the same river." Pre-Socratic philosopher Heraclitus, one of the important names of the transition from mythos to logos, stated that everything changes. It is clear that this progressive view left behind the understanding of adopting the invariability of the contemporary bourgeoisie. If this attitude is considered contrary to reality, everything changes continuously. Denying the truth in life and turning away from change are reactionary attitudes. If an investigation is made over the films; the question of "how good is it?" clearly leads to the conclusion that it is a beautiful without objective basis due to the denial of the reality.

If the problem of art is to be dealt with through the artistic and aesthetic one, there is an expression of Balzac (1999; 16-7-8) about the complex structure of aesthetics as if he proposed a solution in the *Unknown Masterpiece* (1831). The author defines the duty of art as telling nature rather than copying it. For this reason, inanimate/living beings should be grasped. Because according to him, it is difficult to achieve beauty and it requires attention, time and observation. Balzac makes the master who advises the young artist who has created the perfect one the followings: "You are painting a woman, but you do not see her!" In the case of how the above example of poverty is represented in cinema films, just as Balzac emphasized to paint a woman but not to see what she is doing, poverty has also been considered as an issue in recent films. But just because the issue is addressed does not mean that it is fully reflected. As Horace (2016; 11) states, the transmission of known issues is difficult, because the creation must be consistent in itself and must reveal its

distinctive direction. Therefore, the example of poverty shows that poverty is the “beautiful” representation of poverty, when it is carried out with a natural reflection through the transfer of what appears only in the artistic method; it is clear that it is not consistent in itself. What is revealed in the message of the artistic is that poverty through the example is transformed into an aesthetic pleasure object.

In these films, even if the subject is considered as a theme, the classes, poverty, and social life and so on, these conflicts are dealt with objectively with a claim of neutrality. Therefore, an embodiment of the dominant party emerges. Given all of this, structural organization in films and artistic methods are anti-dialectical; films are a political example of bourgeois aesthetic understanding.

In this case, there is a lack of information in the political film emphasis. The artist has a world view because of his environment and social relations; therefore, the exclusion of his works of art is not independent of these social relations. If film art is considered in particular, films are political transmitters. However, there is already a direct relationship between art and politics. However, to make the subject of political film for the last period cinema films, in other words, making an emphasis on political film because it has given class representation is incompatible with the reality: in movies, conflicting situations are not dealt with in depth and are embodied by an anti-dialectical method. For example, if classes are to be considered, a construction is carried out through property and propertyless, and an economic examination is carried out. To reduce the class conflict to the rich-poor separation means to deliver the wrong analysis of today's society to the receptor. The truth is, the political issue and theme do not mean that the film is political. A subject, theme, character, vehicles, spaces, etc. that we understand is directly political doesn't mean that the film can be

included in political cinema. However, it is also political choice for directors to convey the situations that are in conflict in the social sense without conflict, and artistic partiality come into play at this point. Therefore, it is not an existing concept and social event that determine the political aspect of a film, but how it is addressed. The common point in recent cinema films is that although their dimensions are different, they approach with a critical realistic attitude about the existence.

On the other hand, in political cinema examples, the common point is that they acquire assets with a realistic approach. The realistic art method of society depends on dialectics, that is, materialist philosophy. For this reason, just because the rich and poor have been shown as examples above does not mean that there is a class discussion for material criticism. In other words, in the political sense, it does not mean that there is a class discussion that is compatible with reality. For example, what are the class roots of characters in films? It is very important to investigate the message of the work by materialist criticism. Why the rich is rich, why the poor is poor? If the rich has made a fortune by working, why does a worker who spends his whole life working barely meet even the basic living needs? These discussions in the form of structural organization of cinema films in the last period are not encountered because it is anti-dialectics.

In most of the recent cinema films where the essence of social phenomena is denied, conflict situations in the social sense are imparted in a non-confrontational manner. This situation is counter-reality. However, the directors of the latest period films that have a natural aesthetic reality are particularly drawn attention to the realistic aspect. Because in the aesthetic evaluations of the works of arts that have idealistic aesthetics, idealist criticism is carried out and dialectics are denied.

However, the relationship between real life and reality has to be harmonized with a simple inference, and the conflict in real life has to be investigated in integrity. Otherwise, the dominant ideology of the work would be the point of view. Because, according to the materialist world view, the ideas of a person who lives in a particular class of social structure at a certain moment in history cannot be independent of the existing material relations (Ozonur, Guz 2016: 100).

In recent cinema films, social reality is reflected in a critical realism. In films, the whole-piece relationship is not taken into consideration. However, such an approach to social life is a reflection of a dominant attitude rather than a transfer of reality. As a result, the aesthetic in these films is coincided with the idealistic aesthetics, and the philosophy of the films conveyed the idealist world view, which reveals the political aspect of the film aesthetics and philosophy in this study. Because the transfer of reality that appears in this artistic way in films, abstraction of the piece from the whole, but the denial of the whole in aesthetic embodiment is a reflection of an understanding that is fully dominant.

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