

**THE REPUBLIC OF TURKEY
BAHÇEŞEHİR UNIVERSITY**

**THE APPARATUS OF MINIATURE ART:
SUFİ AND SUNNİ İSLAM**

Master's Thesis

YELİZ GÜNEL

İSTANBUL, 2010

**THE REPUBLIC OF TURKEY
BAHÇEŞEHİR UNIVERSITY**

**THE INSTITUTE OF SOCIAL SCIENCES
CINEMA AND TELEVISION**

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Thesis Supervisor: PROF. DR. Z. TÜL AKBAL SÜALP

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ABSTRACT

THE APPARATUS OF MINIATURE ART: SUFI AND SUNNI ISLAM

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This study aims to comparatively examine the media and forms of cinema and Ottoman miniature art, and to discuss their ideologies. The previous studies motivated by the same purpose see the Renaissance painting as the basis of language of cinema. They position the spectatorship of miniature art rendered with the Sufi philosophy as the opposite of the ideology of Renaissance painting. By claiming that both of the painting languages construct coherent, complete, unchanging, homogeneous spectatorships and ideologies, they have been agree that the media, forms and ideologies of the two arts are completely counteracts. However, this study aims to bring these assertions up for discussion and to present alternative perspectives. It tries to exemplify how miniature art can be read differently when one has either the perspective of Sufism or Sunnism. It questions the coherency of the Apparatus Theory which tries to reveal the ideology of cinema medium. Lastly, the thesis comparatively analyzes the forms of a miniature book *Silsilenâme-i Ali Osman* (Hudada, 18th century) and of Pier Paolo Pasolini's film *Arabian Nights* (1974). It attends to demonstrate that these exemplary individual art works construct their own ideologies which are apart from the ideologies of these media.

Keywords: Ideology, Islam, Renaissance, Traditional Ottoman Arts.

ÖZET

MİNYATÜR SANATININ AYGITI: SUFİ VE SÜNNİ İSLAM

Günel, Yeliz

Film ve Televizyon Araştırmaları

Tez Danışmanı: Prof. Dr. Z. Tül Akbal Süalp

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Bu çalışma, sinema ve Osmanlı minyatür sanatı mecralarını ve biçimlerini karşılaştırmalı olarak incelemek ve ideolojilerini tartışmak maksadı ile yapılmıştır. Benzer amaçla yapılmış önceki çalışmalar, sinema dilinin kökeni olarak Rönesans resim sanatını görmüş ve Tasavvuf felsefesi ile okunan minyatür resminin seyirliğini, Rönesans resminin ideolojisine karşıt olarak konumlandırmıştır. Bu iki resim dilinin kendi içlerinde tutarlı, bütünlüklü, durağan, homojen bir seyirlik ve ideoloji kurduğu iddiasından yola çıkarak her iki sanat dalının biçim, mecra ve ideolojisinin birbirlerine taban tabana zıt oldukları fikrinde birleşmişlerdir. Bu çalışma ise, bahsedilen savları tartışmaya açmayı ve alternatif bakış açıları sunmayı hedefler. Tasavvuf ve Sünnilik inanç ve felsefelerinden minyatür sanatının nasıl farklı okunduğunu örneklendirmeye çalışır. Sinema mecrasının ideolojisini ortaya çıkarmaya çalışan Apparatus Teori'nin tutarlılığını tartışır. Son olarak ise, bir minyatür kitabı olan *Silsilenâme-i Ali Osman* (Hudada, 18. yüzyıl) ile Pier Paolo Pasolini'nin *Binbir Gece Masalları* (1974) filminin biçimlerini karşılaştırmalı olarak analiz eder ve her iki mecranın ideolojisinden farklı olarak, bu tekil sanat işlerinin nasıl kendilerine özerk ideolojiler kurduğunu göstermeyi hedefler.

Anahtar Kelimeler: Geleneksel Osmanlı sanatları, ideoloji, Rönesans, İslam.

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1. INTRODUCTION

A comparative study on miniature and cinema is challenging because different perspectives diversify the field, unlike the repetitive arguments of the previous studies based on dualities such as Eastern epistemology – Western epistemology, representation – mimesis, non-narration - narration, non-diegesis – diegesis. However, studies on such dualities have evaluated Islamic arts with the help of a Western terminology that was originally developed to describe and explain the Western arts. In other words, there is a lack of an analysis on Islamic arts in terms of media and form outside the Western terminology. Likewise, the works of the scholars such as Beşir Ayvazoğlu, Deniz Çalışır, Nezih Erdoğan, Özlem Oğuzhan, Semra Ögel, Çetin Sarıkartal, Zeynep Sayın, and Seval Şener have distinguished even more the so-called quenchless and constant dissimilarity between such dual descriptions. As a consequence, the miniature art and the Renaissance painting have been discussed as contradictory to each other because the miniature art does not aim to mimic the reality unlike the Renaissance painting. The multi-perspective structure of miniature does not fix the spectator's view but rather endows him/her different standpoints. The homogeneous light and sequential events on a single miniature page empower the spectator so that s/he can be "at every time". However, mimicry of the reality attributes the Renaissance paintings an intention to capture and obtain the skin of the objects depicted. It opens up the constructed reality to the eye of the spectator with the help of linear perspective which also fixes the spectator's position. Thus, s/he simultaneously becomes the creator and slave of the diegesis of the artwork. So this comparison between miniature and Renaissance paintings has been derived from the Apparatus Theory, which inevitably claims that the miniature art or the Islamic arts in general or /and Oriental art constructs a "freer" spectator and a more "democratic" discourse than the Renaissance art. In my view, although such a comparison argues the ideology of the Renaissance painting, it is not considered that a criticism of the Renaissance art reveals the ideology of only the Renaissance arts. What uncovers the ideology of the Renaissance painting does not necessarily have to work for the Islamic arts as well. On the contrary, applying the same method to the Islamic arts only egotistically offers the

pleasure that “we (the East) are better than them (the West)”); hence, philosophy, art theory and history as well as science have become the tools to assert this self-absolved approach. Therefore, I believe that the ideology of Islamic arts should be analyzed from inside to give a better understanding of Islamic arts. The Apparatus Theory already criticizes the cinematic apparatus as being an ideological instrument anyway so reading the Islamic arts with the help of Apparatus Theory would not reveal the ideology of Islamic arts, but will only help appreciating their “more democratic” quality, their “liberal” media and languages and also for their stronger criticism against the dominant. However, the Islamic arts have their own complex construction of ideology.

On the other hand, interpreting the media and form of Islamic arts in general and the miniature art in particular does not provide a coherent and consistent argument, but it only offers a fragmented and shifting one. The miniature art is thought to constitute an overall visual language and spectatorship. However, as it is called *Islamic* arts, they are associated and described in relation to the Islam religion. Nonetheless, putting the label of Islam on the arts assumes that there is a coherent structure within Islamic arts but as a religion, Islam itself is highly fragmented with so many perspectives, sects, and paths. Consequently, a study of Islamic arts is caught in a web of a shallow duality, which constantly describes and explains them simply as opposites of the Western arts. The Islamic arts in fact cannot be reduced to a homogenous totality since Islam harbors diversities in itself. The diverse perspectives, sects, and paths in Islam are distinguished by their interpretations about religion, Quran, God and worldly issues. They sometimes oppose, dominate one another, and/or they encounter and transform one another. So the plurality within Islam results in the plurality of the interpretations of Islamic arts.

Consequently, the thesis is divided into four main chapters. The following chapter presents its terminological framework by discussing ideology and apparatus theory as our main critical instruments to deal with the problem and to limit the broad basis of the thesis. For the scope of such a study is too large and defining the borders of discussion using such theories first of all helped me limit the scope of the study. On the other hand, most importantly, similar studies have often employed the aforesaid

theories to treat the discussions on miniature and Renaissance paintings and have applied the apparatus theory to the miniature art. For this reason, this thesis discusses the ideology of miniature in relation to the apparatus theory, as well as to ideology. However, I argue that the apparatus theory is capable of revealing the ideology of the cinematic instrument but not the miniature art as the apparatus theory aims at critically evaluating only the cinema instruction. Consequently, when applied to the miniature art, the apparatus theory loses its function, simply turning into a tool to glorify the ideology of the dominant embedded in the miniature art. The apparatus theory describes the cinematic instrument as a device of the dominant ideology, which is originally immanent in the Renaissance painting. So a comparison of miniature and cinema will inevitably turn out to be a comparison between miniature and the Renaissance. For it is about how cinema in the West or the apparatus of the seeing, viewing eye of the camera was developed out of the apparatus of the seeing eye of the painting. The thesis is based on the idea that only in this way must the seeing, viewing eye of the “East”, as if we can ever speak of a monolithic “East”, have created the apparatus of the dominant ideology.

The third chapter attempts to demonstrate the complexity of a study on the ideology of miniature. Sunnism and Sufism are briefly discussed with regard to the miniature art. The similarities and differences between these perspectives are analyzed since the readings of the media and form of Islamic arts also differ accordingly. I chose to compare these two perspectives, first of all, to narrow down the scope of the thesis so that I can put forward exemplary different approaches toward the Islamic arts. Secondly, these two perspectives represent the dominant and opposing views and sections in Turkey, which makes possible a comparison between the two “contradicting” discourses in relation to how different they read the Islamic arts and how they make the Islamic arts an apparatus of their discourses. Hence, in my point of view, it is important for the thesis to critically discuss two things in relation: the ideology of the media and form, as well as the ideologies of dominant and opposing religious perspectives.

The fourth chapter focuses on the Renaissance painting and camera obscura in relation to the cinematic apparatus. I dealt with The Apparatus Theory to reveal the ideology of

the cinema and the theory is also criticized for its certain constraints. As a result, the cinematic apparatus and ideology of the miniature are compared on the basis of their common ground - the concept of “transcendent subject”. The final main chapter concerns an analysis of a miniature book and a scene of a film. The previous chapters discuss the Islamic arts, the Renaissance art and the cinema as ideological instruments and thus, focus on media of the arts in question. However, the last chapter attempts to present the ideology of individual art works, which is different than the ideology of media. A scene from the avant-garde artist Pasolini’s film *Arabian Nights* (1974) is compared to an 18th-century miniature book, *Silsilenâme-i Ali Osman* (Hudada). I chose Pasolini’s film because avant-garde art was born at a time when the episteme and art practices of the Renaissance art were in decline. This particular avant-garde film is considered as an exemplary break in the conventions of cinema, which is an extension of the principles of the Renaissance aesthetics and worldview. Thus, the breaks of the Renaissance, of conventional cinema and of traditional Islamic arts have different historical contexts. So what interests my argument is that the conventions have been broken by all of them when they encountered one another, leading up to new visual languages and new discourses. Likewise, the *silsilenâme* was produced when the episteme and art practices began to change in the Ottoman Empire as it started adapting itself to the West. So these works were produced at a time when the two epistemes were encountered and fractured. However, the chapter does not aim to discuss the avant-garde arts but to interpret these works in terms of their ideologies embedded in their formal languages. Additionally, other reasons for choosing these works will be mentioned in the chapter later.

In addition to all these, relating the Islamic arts to the Islamic paths and sects requires a very detailed analysis so I tried to narrow down the scope of the thesis. The Sufi and Sunni perspectives towards the Islamic arts are discussed using the concept of “contemplation” (Bakhtiar 1997, p.24). The thesis questions how the Sufi and Sunni perspectives explain the contemplation process of the spectator of the Islamic arts. Moreover, this thesis does not primarily aim to interpret the temporal and spatial constructions of these arts; it simply highlights such temporal and spatial constructions in relation to ideology construction. Nevertheless, the early cinema studies are disregarded because the early cinema spectatorship is considered to require a specific

and characteristic spectatorship with its own corpus so it should be the subject of another thesis. So I do not include early cinema studies in the thesis. Furthermore, this thesis is not a survey of Orientalism or Occidentalism which are embedded in the studies on the Islamic and miniature arts. In addition to these, I used the words “she” and “he” to refer to the spectator for the sake of being politically correct; however, the gender issue of the spectator of miniature and of the miniature artist is the subject of another study.

Briefly, this thesis attempts to do the following: first, to discuss how the miniature, cinema, and Renaissance arts have turned into ideological instruments and forms and; secondly, to demonstrate that any of these arts cannot/should not be reduced to single, homogeneous, unchanging and unified solid languages and instruments; thirdly, to show that they rather present complex, diversified, heterogeneous tracks; fourthly, to reveal that they were introduced by different standpoints within Islam and its art theory; fifthly, to reject the argument that the Islamic arts are more liberal and democratic instruments and forms than the Renaissance. The objection of the thesis is that the Western and Oriental arts cannot and should not be compared and contrasted as if they are homogeneous and unified worlds. I believe that they can be understood better if they are discussed on the basis of a concept and/or a narrowed context peculiar to a specific time and space, which allowed me to set forth the concept of “transcendent subject” as a common ground for the aforementioned arts.

2. SOME NECESSARY BACKGROUNDS: QUESTIONS, POSSIBLE ANSWERS AND THEORY

The proposal of this study requires examining the two key terms of ideology and spectatorship because they are operative concepts for the Apparatus Theory which constitutes the basis of my proposal. These keywords provided a terminological background for the purpose of my proposal in order to employ the Apparatus Theory. However, the terms also helped restrict my focus on the aforesaid theory since it is discussed in the thesis in relation to the construction of ideology and spectatorship. So the chapter does not aim to present a comprehensive framework for these terms and will not explain thinkers' different ideas about the terms. Consequently, the main focus will be on Louis Althusser's (1918-90) study on the *Ideology and the Ideological State Apparatuses* (1971), in which he drew upon the ideas of Karl Marx (1818-83) and Antonio Gramsci (1891-1937). However, Marxist theory has been revised by different scholars over time so it is a very broad field to discuss in this study. Therefore, I will exclude a number of theories and scholars' studies such as Marx's own studies and thoughts on politics and economy, Georg Lukács's and Bertolt Brecht's intransigent analysis of textual representation, which argues that literature and art should reform themselves to oppose dominant ideologies, the Frankfurt School's proposal that the masses can be controlled via literature, film, music, etc. On the other hand, Althusser and Antonio Gramsci particularly address the central Marxist dilemma about how the subordinate classes are compliant with their own oppression (Lewis 2002, p. 75). Before proceeding to explain the concepts of ideology and hegemony, I would like to present under what political, economical and cultural conditions the Marxist terminology were introduced to cultural studies, under what conditions ideology has been used as an analytical concept, and what nurtured the Apparatus Theory.

2. 1 THE TERM IDEOLOGY

After the defeat of Nazism in World War II, the world witnessed the decline of the colonial empires. During the cultural and political effervescence in the 1960s, the film theory had already seen its leftist film makers and theorists such as Eisenstein, Vertov, and Pudovkin, who were replaced by other leftist theoreticians of the time: Brecht, Benjamin, Kracauer, Adorno and Horkheimer. The Western Marxism was triggered by crushing of the Hungarian uprising and the Soviet Communist Party's acknowledgement of Stalin's crimes in 1956. In May 1968, student-led insurrections broke out in France. So 1968 was not the product of the "Old Left" but of the "New Left" (Stam 2000, p. 130). "Anti-authoritarian, socialistic, egalitarian, and anti-bureaucratic, the New Left ... moved away from the old emphasis on class exploitation and integrated the insights of psychoanalysis, feminism, and anti-colonialism into a broad critique of social alienation" (ibid., p. 131). The events of May 1968 also spread to the world of art. The insurrection was taken over by the leftist filmmakers and thinkers in France such as Godard, Truffaut, Rivette, and Roland Barthes. They developed screenings in factories and farms, arranged publicly financed screenings of films, and abolished censorship. The spirit of May 1968 expanded to the world and people in Berlin, Berkeley, Rio de Janeiro, Tokyo, Bangkok, and in Mexico City, all gathered for the global revolt against capitalism, colonialism, imperialism and authoritarian communism. 1968 witnessed an insurrection against different issues in different countries and regions: Marxist-Leninist in Western Europe, anti-Stalinist in Eastern Europe, Maoist in China, counter-cultural in North America, and anti-imperialist in the Third World. Influenced by the spirit of the period, the 1960s and 1970s saw new movements in the wake of neo-realism and the New Wave: Tercer Cine in Argentina, Cinema Novo in Brazil, Nueva Ola in Mexico, Giovane Cinema in Italy, New American Cinema in the United States, and the New Indian Cinema in India. In relation to these new movements in filmmaking, Marxist film theory questioned, for instance, what the social determinations of the film industry are, what ideological role the cinema plays as an institution, if there is a Marxist aesthetic, what role social class has in the production and reception of films, what style and narrative structures filmmakers should adopt, what strategies critics should deploy to analyze

films politically, and how films can advance social struggles for justice and equality (ibid., pp. 131 - 133).

Within this historical background, the term *ideology* derived from the Marxist theory has been used in cultural studies with specific meanings that differ from its daily use. “Marx believed that ideology was a kind of ‘false consciousnesses, a set of beliefs which are propagated by the ruling classes and which the underclasses take up as their own. That is, the interests of the ruling classes become part of a generalized social belief system” (Lewis 2002, p. 27). He explains what ‘false consciousness’ is as follows: “The mode of production of material life in general conditions the process of sociopolitical and intellectual life. What determines human existence is not their consciousness; on the contrary, it is their social existence that determines their consciousness” (Marx 1993). Because the labor class, for instance, acts and perceives the world according to what the dominant class thinks, they do not speak with their own arguments; they were constructed by their living conditions and the dominant ideology. Gramsci’s Marxist readings on ideology and hegemony have been summarized as in the following (Süalp 2010):

On the other hand, for Gramsci who developed the Marxist reading of culture and ideology, in all social structures full of conflicts, ideology is what keeps a society together despite conflicts, or the society’s cement. To perpetuate their hegemony, every ruling power has to produce mechanisms to check and reinforce the dominant ideology for the general society that can reproduce it over every day. Those forming their power bloc from among the dominant class lead those who are in concert with their own class interests and others in their own class. They need to be able to reproduce over and over again the ideological discourses and the saga of the dominant ideology that will also allow opposing classes to consent to the ruling power despite the conflicts of class interests and to make the approval of such consent continuous. The more inclusive the power of attraction and persuasion of these articulated ideological discourses is, the stronger and sustainable the hegemony’s power will be. If this cannot be done, then there is a sovereignty crisis at stake. Here, the power bloc resorts to the use of force. The state institutions and functional areas that can maintain order and continuity are activated and the required force is exerted upon the law through law-enforcement bodies. Yet, there are certain times when such crisis could drift towards serious consequences with structural obstructions, giving way to polities such as fascism.¹

Thus, ideology refers to information and knowledge about the world, which constructs and positions a reader with the help of the representational text. Althusser sets forth in his essay *Ideology and the Ideological State Apparatuses* that “ideology interpellates

¹ Author’s translation.

concrete individuals as concrete subjects. In other words, individuals are effectively transformed into ideological subjects. [Thus], individuals are effectively transformed into ideological subjects through their engagement with the imaginary world created through representation.” (Lewis 2002, p. 95). The apparatus positions the subject with two ‘instances’, the political-legal (Law and the State) and ideology (Süalp 2010):

By carrying Gramsci’s heritage to his own theory, Althusser defines repressive state apparatuses and ideological state apparatuses in detail. Repressive State Apparatuses (RSA) involve institutions such as law-enforcement officers, legal system, and prisons. Ideological State Apparatuses (ISA) refer to social institutions such as the school, family, religious institutions and media. Ideological discourses that have existed at every historical period, or ahistorical ideological discourses run freely. They produce an inviting and shaping worldview that articulate and rearticulate in every social way of formation and out of a historical and geographical context. Cinema is one of the ideological state apparatuses, one of its fields. Thus, the contribution of dominant mainstream cinema to the reproduction of the dominant ideology has become the center of certain theoretical approaches and analyses. One of them is Baudry’s emphasis on cinema’s function as an ideological tool using the apparatus theory.²

This approach was derived by the film theory and established the Apparatus Theory, which claims that the cinema institution as in camera, moving image, editing, reproduction and consumption functions as an ideological apparatus. The studies of Jean-Louis Baudry and Jean-Louis Comolli helped constitute the basis of the The Apparatus Theory, together with psychoanalysis and semiotics studies of Jacques Lacan.

² Author’s translation.

2.1 APPARATUS THEORY

The Apparatus Theory is based on the assertion that the aesthetics of mimetic Renaissance painting with linear perspective is embedded in the cinematic apparatus, which is a tool to signify an ideology. The linear perspective attempts to produce an illusion of the third dimension which is made according to the standing point of the spectator. It assumes that the picture is viewed by an eye, to which the diegesis created by the picture opens up itself. So the linear perspective requires the presence of the spectator. Moreover, Renaissance painting embeds the position of the spectator in its linear perspective structure so that the look of the spectator is absorbed by the linear perspective. Consequently, it fixes the position of the spectator for linear perspective to work better to create an illusion from that single, unified position. Hence, every different spectator looks at the Renaissance picture from one position. The Apparatus Theory defines the camera as the cinematic apparatus which is a continuation of the aesthetics of the Renaissance perspective with its optic and lens use, monocular objective and monocular projection. The cinematic apparatus constructs a “transcendental subject” since linear perspective creates and is created by a spectator and since the diegesis of the film unfolds for his/her gaze which sees everything within the frame and thus knows everything. However, this transcendence is quickly taken away from the spectator by the cinematic institution while fixing the position of the spectator and at the same time, reducing every other possible spectator positions to this single fixed position. Nonetheless, the cinematic experience in the exhibition also constructs a “captivated” spectator because while watching a film, the spectator cannot move or look at somewhere else; s/he does nothing but only stare at the white screen on which light is reflected in order to see the images. For these reasons, the cinematic apparatus both constructs a transcendent spectator while at the same time reducing his/her transcendence Stam claims that (2000, p. 137).

Rather than simply recording reality, these theorists argued, the camera conveyed the world already filtered through a bourgeois ideology which makes the individual subject focus and origin of meaning, thus giving the all-seeing spectator the illusion of being omniscient and omnipresent. The delusion of grandeur of the spectator mirrored those of the 'free' subject of bourgeois society. The code of perspective, furthermore, produced the illusion of its own absence; it 'innocently' denied its status as representation and passed off the image as if it were actually the world.

The theory in terms of ‘transcendental subject’ and “freeing” will be discussed in the following chapters in greater detail with regard to its ideological effects. Although the cinematic apparatus was originally considered as a tool of the bourgeois ideology, I will use the theory to refer to the ideological apparatus of the dominant, not of the bourgeois. Moreover, for the purpose of my argument, I also used the term ideology to describe the ideology of the dominant. In this respect, the spectatorship construction of the Islamic arts will be discussed by eliminating specific economical, political, and cultural agenda of the term such as imperialist ideology, ideology of church, etc. On the other hand, the term does not only refer to such institutions but also originally provides a ground to discuss the dualities: dominant-opponent, ruling-ruled, center-periphery, powerful-weak, etc. Thus, I take advantage of the modificative, changing and dynamic nature of the term because what is dominant and what is opponent are inconsistent. In other words, the term ideology can point out to the power constructions within any culture and society, whether French or Ottoman. On the other hand, the ideological apparatus cannot only belong to the dominant but every culture constructs its own apparatuses although state institutions are also under the control of the dominant. Nevertheless, the term ideology addresses both to the dominant and the opponent in this thesis as we shall discuss the constructions of the ideological apparatus not only by cinema but also by Sunni *and* Sufi perspectives via the Islamic arts.

2.3 PROBLEMS OF PREVIOUS STUDIES

Before attempting to put forward the thesis, I would like to mention the difficulties I have encountered while studying miniature art as the proposal of this section. First of all, the major problem of studying Islamic arts is scarcity of the field studies and literature of theoretical studies of the area. There are only a few art historians studying miniatures with great effort and detail. The most celebrated figures of miniature art historians in Turkey include Metin And, Nurhan Atasoy, Serpil Bağcı, Filiz Çağman, Banu Mahir, Günsel Renda, and Zeren Tanındı. The aforementioned historians have examined the miniature art by asking questions about the following aspects: style analysis (e.g. what is distinguishable about the Ottoman styles, which

pages of a miniature book were depicted by, say, Nakkaş Osman); technical qualities (e.g. use of colors, paper quality), the “development” process of miniature painting (e.g. which school influenced which other school and how this happened), sorting out miniature albums, books and/or pages according to themes or genres (e.g. surnames, silsilenames), historical contexts of miniature books (e.g. who ordered the miniature book to be produced, to whom it was presented), catalogue information (e.g. which museums have the pages of a miniature book, are there any missing pages / illustration of the book), and so on. Moreover, most of the publications on the miniature art in Turkey are the miniature books themselves or albums which consist of selected pages of one or more miniature books, such as *Levni ve Sürname: Bir Osmanlı Şenliğinin Öyküsü* (Atıl, 2002); *Beyân-ı Menâzil-i Sefer-i 'Irakeyn-i Sultan Süleyman Han, Nasuhü's Silahi (Matrakçı)* (Yurdaydın, 1976); *Siyer - i Nebi: İslâm tasvir sanatında Hz. Muhammed'in hayatı* (Tanındı, 1984); *Sürname-i Humayun: Düğün Kitabı* (Atasoy, 2002). All these studies are important and necessary for further analyses and research. However, there is no complete study on spectatorship or studies dealing with miniature in terms of ideology. So I searched for foreign scholars' works on miniature and had a chance to have access to the research compiled by the following art historians: Oleg Grabar, Ernst J. Grube, and Richard Ettinghausen. I found that most of these documents are also albums and/or evaluate the miniature art only from a historical perspective. Therefore, I began to study Islamic philosophy, which I thought may have possible relations to the Islamic arts as a reflection of it. Thus, I found one of the perspectives I discuss here in this chapter in a study on Sufism and the Islamic arts conducted by Laleh Mehree Bahktiar, an Iranian-American author. When Sufism came under focus, I also included Abdülbaki Gölpınarlı's studies on Yunus Emre. I also attempted to integrate the ideas on Islamic arts of İsmâ'il Raji al-Faruqi, a Palestinian-American philosopher. While trying to build up a proposal about the miniature medium with regard to Islam, I figured out that it is almost impossible to put forward a coherent analysis about the miniature art because its readings largely vary with the standpoints and worldviews of the theorists and/or of historians. Thus, I realized that Bahktiar's and Gölpınarlı's readings on poetry and art are almost always contradictory with al-Faruqi's perspectives on art as he is in favor of the “orthodox” Islam (the Sunni sect), whereas the Sufi path stands

for the “heterodox” Islam. So if one studies the Islamic arts in general or the miniature art in particular in the light of the Islam philosophy, it is crucial to narrow it down by asking which art form or piece is being analyzed, in what time and place, and according to which path, sect or perspective they are being evaluated. In other words, this thesis deals with the observations on how the motivations of Islamic arts differentiate in accordance with Islamic perspectives while reading the construction of spectacles and the spectatorship of Islamic arts. In brief, the argument is based on the idea that a spectatorship theory of Islamic arts would depend on their connection with Islam religion. However, with various perspectives, paths, and sects in Islam, readings of the aesthetics of Islamic arts change accordingly. The arguments of different perspectives on the same artistic features of Islamic arts can sometimes be contradictory and at times alike. Hence, if someone tries to explain the motivations of Islamic arts in general, it would be difficult to establish a coherent theory since each different point of view in Islam will result in different approaches towards Islamic arts. This is because all perspectives in Islam mostly explain the religion, methods, Quranic revelations and the Sharia in different ways. Similarly, the Islamic art theory also differs according to these belief and law systems.

Another reason for the impossibility of a coherent theory on Islamic arts is that these paths, as well as art itself, have not remained unchanged in history; rather, they differentiate from time to time and from place to place, and there can be fractions within the same path or within the same art movement. For instance, the Renaissance painting in Italy is different than that in Northern countries. Or there are different schools of miniature art spread around the world as well. The schools of Shiraz, Herat, Tabriz, Baghdad, Mughal, Timurid, and Turkman can be cited as a few examples for these schools, all of which have developed considerably or slightly differing styles and approaches towards miniature practices. For instance, the *saz qalami* (*saz üslubu*) miniatures are different than colored miniatures (Figure 2.1.). Or in their processes of differentiation, they have also influenced one another. For example, one of the first important schools of miniature painting in Persia was the school of Tabriz, which was a continuation of the tradition of Herat (Grube 1967, p. 73 online). Yet, it was the dominant school in Persia during the first half of the

sixteenth century, so it influenced the school of Mughal in India, as well. Because the sultans of the time brought miniature artists to the cities they conquered, different schools of miniature emerged in different cities, sometimes with the same artists. The Ottoman school, on the other hand, was influenced by the Timurid School while improving their own style (ibid., pp. 69-121). Thus, it is experts who identify differentiating styles by looking for differences and similarities between works of art. With this purpose in mind, they analyze illustrations by asking, for instance, in what order the figures are positioned on the picture plane, if the figures were depicted in larger scales in relation to the portion of the picture plane, or which scale and saturation they chose for the color, and what kind of techniques they applied to produce paper and color (ibid.). So the different styles, schools, artists, and techniques of different centuries and different cities constituted what is called the miniature art and this is the reason for which it is difficult to propose a coherent theory on the miniature painting. Here I do not mean to mystify the Oriental Islamic arts by labeling them as “indefinable”; I would rather like to demonstrate the difficulty in arguing for the presence of a coherent, unchanging art practice for the sake of discussing *that* art as a coherent medium whether it is Islamic, Christian, or Renaissance.



Figure 2.1 : Saz qalami

Source: Shah Quli, 16th century. *Ornamental drawing of a dragon.*

[Electronic print] Available at:

< <http://www.metmuseum.org/toah/works-of-art/57.51.26> >

[Accessed 18 June 2010].

Thus, studying miniature is difficult because there are only a few conceptual studies which attempt to discuss, for instance, the ideology of a work of miniature art. On the other hand, this thesis does not attempt to answer all the questions concerning the miniature art and the artistic choices about it, but merely aims to show the complexity of the issue. For this reason, I do not aim to propose a profound survey on miniature and on the worldviews and practices of Islam religion, its sects and sub-divisions. Instead, the following chapter aims to present an exemplary slice of such distinctive perspectives on the theory of Islamic arts since describing all fractions in Islam and relating them to art would be beyond the limits of this study.

Therefore, this paper will deal with the approaches of the Sunni sect and Sufi paths toward Islamic arts as I have realized that the scholars in Turkey have a common tendency to regard the Ottoman traditional arts as mere Sufi expressions. Yet, the problem about this tendency *is not that there is not* such a relation between the Ottoman arts and Sufism, but rather, this relation *is not the only one* between Islam and arts. On the contrary, the abundance of the Islamic paths has resulted in the abundance of different readings of Islam and its connection with art. For example, in a book called *Aşk Estetiği*, Ayvazoğlu relates the Islamic arts to Sufism as follows (2000, p. 39):

By totally breaking down the resistance of objects at the final point s/he reached, a Muslim artist has simultaneously attained arabesque and calligraphy on one hand and the abstract forms of the architecture that brought all these arts together without any links to the outer world on the other. A careful examination will show that all Islamic arts, including those regarded as profane, are based on the tension of a quest, in Sufi terms, or of love.³

As one may notice that the artist described in this quotation shifts from a Muslim at the beginning of the paragraph to a Sufi (a follower of Sufism) in the end. This means that they are thought to substitute one another. Moreover, Ayvazoğlu claims that the Muslim artist internalizes the Sufi way of seeing and image-making style even though s/he is not aware of this, or s/he is not a Sufi. This is because the public and intellectuals have internalized the Sufi terminology and its symbolism in time since

³ Author's translation.

the artists belong to the same culture with the society and that is how they adapted and learned what the culture brought to them (ibid., p. 107). Thus, we understand from what he asserts that the artist cannot choose among the Islamic paths s/he will follow and express with the help of art, but actually *all* Muslim artists express Sufism either intentionally or unintentionally. However, there are different paths in Islam one may categorize, as Süreyya Su explains (2009, p 14):

This and similar categorizations of Islam (center-periphery, elitist-populist, political-cultural, literate-illiterate, orthodox-heterodox) spontaneously eliminate the understanding of a single and one Islam, assuming that there are numerous different Islams, or a multitude of ways of expression for a theoretical Islam formulated on the basis of the Quran and Sunnah. Obviously, this approach highlights the plenitude, variety and difference in Islam.⁴

I do not object to the argument that Sufism has ever created its own art practices, theory, or environment because such readings are correctly based on the quality of Islamic arts as an expression tool for the persistence of the ruled Sufis against the dominant, ruling Sunnis. Many miniature artists are also affiliated with Sufism (Nasr, 1972, p. 20); and the art practices are a way to worship for Sufis. They play the musical instrument “ney” (the reed flute) while dervishes whirl. Poetry is also another way of worshipping in Sufism because the symbolic language of Sufism in search for God is embedded in the language of poetry (Bakhtiar 1997, p. 25) as seen in the poems of Yunus Emre and Mawlana Jalaluddin Rumi. These aspects are also found in Anatolian Alevism (Anadolu Aleviliği), which is a syncretic religious sect as opposed to orthodox Sunnism in Turkey. During “Cem” (the sacred ritual of Alevi), Alevi play the “bağlama/saz” while people dance “semah”. Moreover, most Alevi “dede”s improvise poems during the “cem” ritual and in also their daily life while to teach people and talk about God. So both in “Cemevi” (Cem‘ house) and “Mevlevihane” (Sufi convent), worshipping is turned into art practices, while believers dance, make music, pray and talk in a poetic way. They worship together at the same time and thus practice art all together. Consequently, the “artist” and “spectator” in the “cemevi” and “mevlevihane” are the same people, thereby equalizing and uniting “artistry” and “spectatorship”. They repeat the same ritual, the same art practices over and over

⁴ Author’s translation.

again in years by means of same symbols, words, linguistic and vocalic expressions and body movements. That is why; same scenes with same traditional formal elements are repeated in different miniature books over and over again.

Under repression of the dominant Sunnism, art practices might have turned out to be a tool for the Alevite-Bektashi and Sufi artists to express themselves, their religious orders and repressed identities. For these reasons, Sunnism is against the heterodox Sufi orders, which are based on wisdom (*irfan*), manners (*edep*), and tolerance. Sunnism, on the other hand, considers the Sharia important and regards itself as its pure application. So Sunnism as the “orthodox”, elitist, bookish, and “high Islam” regards Sufism as superstition and otherizes it (Su 2009, pp. 83-91). Thus, in the following chapter, I will compare the Sunni and Sufi perspectives on Islamic arts on the basis of such historical, cultural and religious distinctions, and try to understand the manifestations of their philosophy in the theory of art. Still, the Sufi path does not necessarily and *always* contrast with the Sunni sect since both share common ways with the same origin, i.e. Islam; and also since people from different traditions eventually integrate within society. The “borders” between them get blurred as Sunnis and Sufis have all lived together in the same land. However, this thesis about the abundance of possible readings of Islamic arts remains contradictory because such understanding also seeks for generalizations, simplifications, exclusions and inclusions in its criticisms. For instance, the thesis is based on possible multiple readings of Islamic arts due to the abundance of the sects within Islam; however, it wrongly assumes that there are the homogenized Sufism and Sunnism, which are in complete opposition to each other. It also aims at the common features of miniature art form such as the use of solid and homogenized colors, abstracted figures, and multi perceptive, thus, disregarding the presence of different schools that have used/created different styles and, say, the presence of miniatures depicted with linear perspective. Additionally, the thesis assumes a unified time and space incorporating all paths, schools, artists, opinions, empires and countries, assuming the presence of an unchanging and undiversified community called “Muslim artists”. It freezes time and space. Thus, this paper had to eliminate the diversities so as to celebrate them.

For this reason, a more detailed and comprehensive study should select its specific cases from a defined time, place, style, and path.

3. SHIFTING IDEOLOGIES OF THE VISUAL LANGUAGE OF MINIATURE ART: SUFISM AND SUNNISM

3.1 INTRODUCTION TO SUFISM

The Sufi doctrine (also known as “Tasawwuf”) has been constituted / influenced by different thinkers, beliefs, thoughts, and what is sacred within time. First, the Quran and its exegeses have been its primary focus of interest. It has also been influenced by the Shiite Imams, particularly Ali. The Sufi poetry has been another source for the Sufi doctrine. The *Enneads* of Plotinus, teachings of the Pythagoreans and the writings of Empedocles have also had their effects upon Sufism, while Hermetic writings, Zoroastrianism are other sources that the doctrine has drawn from. In particular, Shahab al-Din Suhrawardi extended Zoroastrian ideas in his angelology of lights. Moreover, Sufism has gathered the myths and legends derived from pre-Islamic times, from Persian and Arabic works as well as sources in other languages. The stories narrated by Ibn Sina (Avicenna) were based on the stories of Buddha. Finally, prophets of the Old Testament and the sayings of David and Solomon were also influential on Sufism (Bakhtiar 1997, p. 7).

So what is Sufism? Sufism is a discipline which conceiving the world as an emanation of God. A Sufi (the traveler on the path) is one who desires to invoke and remembers God in every form of the world. S/he seeks for reunion with God. So s/he the one who transcends him/herself in her/his mystic quest (ibid., p. 6). Thus, I will present brief descriptions of the basics of the doctrine as tools to explore the artistic expressions of Sufism. They include the Unity of Being, the Creation, the Arc of Descent, and the Arc of Ascent.

3. 1. 1 The Unity of Being⁵

The basis of the Sufi doctrine, the Unity of Being, acknowledges that there is one God who is above everything else, which is originally stated in the Quran as “There is no god but God” (Quran 37:35). God is transcendent; and what is natural is a revelation of his presence. That is why the nature is not an autonomous sphere apart from God, but it rather relies on God’s presence. For this reason, the nature is a reflection of God’s presence. God is immanent in what is created; and transcends himself. Thus, Sufism thinks of Reality as both immanence and transcendence. If a Sufi desires to comprehend the reality, s/he needs to understand the essence of things in which God is immanent. The Sufi in the quest of the Divine Essence should bring the opposites together through intellect and spirit. S/he should gather all essences of things into one, including his/her own being. S/he should bring all multiplicity into unity and integrate all aspects of the self in a centre, which will then become a transcendent and unified centre (Bakhtiar 1997, p. 10). Because the purpose of the mystic quest is to reunite with God, to be the one with him, the quest, then, is “for self to step aside and let the Absolute know Itself through Itself” (ibid., p. 10). That is to say, the Sufi should go beyond the self, thus, transcending through God with the help of what s/he has essentially immanent in his/her self. Sufism, in this sense, attempts to explain the Creation as an Arc of Descent while the Sufi is supposed to go through the ascending arc for the sake of reunion.

3. 1. 2 The Creation: The Arc of Descent⁶

According to Sufism, the cosmos has two aspects. First, the cosmos is not God. It relies on God’s presence; it is a realm in change. It is a veil that separates the nature from the transcendent. On the other hand, the cosmos is the God himself because he is the manifestation of the Absolute. The Divine reveals itself out of the cosmos. So the veil is also transparent. For this reason, Sufism attributes a transcendent quality to physical things (ibid., p. 12). Since the Absolute created the cosmos through a

⁵ Translated by Mehmed Temelli as “Vahdet-i Vücûd”.

⁶ Translated by Mehmed Temelli as “Yaratılış: İniş Yayı”.

descending arc beginning from its own realm ending with the sensible earth, every physical thing in the nature has a transcendent quality in their essence which is shared with God (Figure 3.1.) Thus, the stages of such an arc are explained using a concept called the Shadows of the Absolute.

3. 1. 2. 1 The Shadows of the Absolute⁷

The Sufi doctrine comprehends the Creation as the Shadow of the Absolute. The universe depends upon the Absolute just as a shadow depends on a light source. If the Creation is represented as a triangular figure (Figure 3.2), at the very top there would be the light source, the divine radiance - the “*Nur*”. For shadowing, there has to be something that would cast the shadow (ibid., p. 14). This is the World of Archetypes⁸. There must also be a place for the shadow to cast upon, which is the World of the Phenomenal Forms⁹. And then, there is the very presence of the shadow itself, the World of Symbols¹⁰. So all lower worlds depend on the higher ones, but the Absolute is off-dependent. If the Archetypal World did not cast the shadow, “the Light would be blinding” (ibid., p. 15).¹¹

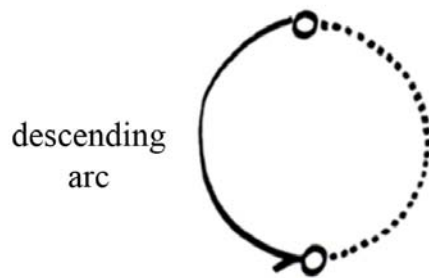


Figure 3.1 : Descending arc

Source: Bakhtiar, L., 1997. *Sufi expressions of the mystic quest*. 2nd ed. London: Thames and Hudson.

⁷ Translated by Mehmed Temelli as “Gölgeler Alemi”.

⁸ Translated by Mehmed Temelli as “Arketipler Alemi”.

⁹ Translated by Mehmed Temelli as “Fenomenal Suretler Alemi”.

¹⁰ Translated by Mehmed Tecelli as “Semboller Alemi”.

¹¹ Such a concept may be associated with the allegory of cave by Platon in another study.

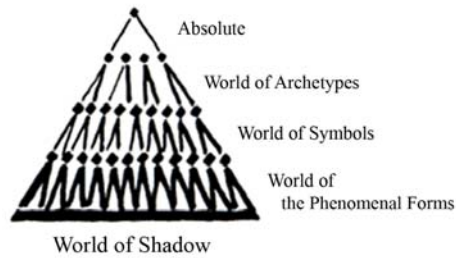


Figure 3.2 : World of shadow

Source: Bakhtiar, L., 1997. *Sufi expressions of the mystic quest*. 2nd ed. London: Thames and Hudson.

Then, what do these worlds represent? The Absolute, at the very top of the triangle, stands for the Divine essence. It manifests itself through descending Creation, which refers to the totality of the triangle of the shadows, except the World of Absolute since it is not created but exists eternally. Next, the first manifested stage is the World of Archetypes, representing the Archetypes or Divine names and qualities. These are the names of the essence, of actions, and of qualities attributed to God in the Quran such as *Haqq*, the Truth or Absolute; *Khalq*, Creator; and *Karim*, Generous (ibid., p. 14). This means that the linguistic expressions of God in the Quran constitute the World of Archetypes so the archetypes must be the language itself – the Arabic language. The Quran stands for a miracle both because it consists of God’s own expressions and contains the descriptions of God. Thus, constituting the God’s own expressions and the descriptions of his qualifications, the Arabic language becomes the Archetype as a total abstraction. The light falling on the Archetypes forms the shadow itself, i.e. the World of Symbols. Henry Corbin defines the World of Symbols as *Mundus Imaginalis*, referring to “a precise order or reality corresponding to a precise mode of perception” (Corbin 1964) and he explains it as follows (ibid.):

*We observe immediately that we are no longer reduced to the dilemma of thought and extension, to the schema of a cosmology and a gnoseology limited to the empirical world [the phenomenal world] and the world of abstract understanding [the archetypal world]. Between the two is placed an intermediate world, which our authors designate as ‘alam al-mithal, the world of the Image, **mundus imaginalis**: a world as ontologically real as the world of the senses and the world of the intellect, a world that requires a faculty of perception belonging to it, a faculty that is a cognitive function, a noetic value, as fully real as the faculties of sensory perception or intellectual intuition. This faculty is the imaginative power, the one we must avoid confusing with the imagination that modern man identifies with “fantasy” and that, according to him, produces only the “imaginary”.*

This realm is where the symbols exist to represent the higher worlds, the qualities of God and his presence. So the quest of the Sufi is a journey within the symbols. They serve to remind of the Divine qualities. Because they are transcendental, they refer to the inner and archetypal by expressing / showing the superficial ones. That is why; the World of Symbols is a shadow which integrates the archetypes with the phenomenal forms. Therefore, Sufism characterized by its frequent use of symbolism in a number of art forms from poetry to architecture, from music to calligraphy. For instance, the mountain of Qaf refers to the renewal of the cosmos, a nightingale symbolizes the one in the quest for the Lover, and wine denotes spiritual knowledge, the iwan waiting for the light, reminds of the Divine Light, “*Nur*”.

The shadow is cast on the World of Phenomenal Forms which is located at the bottom of the World of Shadows triangle. The phenomenal world is the world that can be sensed with five outer senses. This world changes in line with the changes occurring in higher worlds since it is a manifestation of the preceding worlds. Yet, it is also transcendental due to God’s immanence within the nature, a quality that can be discovered and appreciated by the Sufi. So the Sufi should comprehend the essence of things in order to contemplate the immanent and thus, to unify with it by leaving the phenomena behind him/herself.

Clearly, the Sufi in the quest of unity with God should transcend his/her imagination through the stages of the World of Shadows. Without comprehending the sensible world, one cannot attain the World of Symbols. The Sufi seeks to raise him/herself up to the Archetypal World and eventually to reunite with God at the stage of the Absolute. For this reason, the Sufi is always in the quest of closing the gap between the stages of the phenomenal world with the Absolute. Therefore, s/he applies some methods and techniques for transcendence, which is represented as an ascent arc.

3. 1. 3 Mystic Quest: Arc of Ascent¹²

The Arc of Ascent represents the Sufi's quest for the Divine and the Unity of Being through the descending arc of the Creation. The arc of ascent stands for the practices, the techniques, and the methods of the Sufi, "which are centered upon the ability one has to *concentrate*. The object of concentration becomes the Divine and we become Divine-centered" (Bakhtiar 1997, p. 23). Despite the presence of the defined practices in Sufism, one should find his/her own path, own method suitable for him/her. The Sufi's concentration upon the Divine is demonstrated by the Prophet Muhammad's concentration. Hence, one must understand the prophet's ascension when one refers to the Arc of Ascent, because he himself stands as the leading figure for the Sufis as well. Since there is a hierarchical structure in Sufism with a spiritual leader figure, a disciple is supposed to seek for a sheikh whose purpose is "to cleanse the heart of the disciple so that the disciple may then come to reflect the rays of the beauty of Divine Unity" (ibid., p. 23). Thus, the disciple should be awakened and be stepped aside from his/her ego through methods such as initiation, mediation, invocation, and contemplation (Figure 3. 3.).

3. 1. 3. 1 Initiation¹³: "Initiation symbolizes the death and rebirth of the individual ego" (ibid., p. 23). It is a door leading to the gateway. One must open his/her heart to God with the help of the sheikh and consent to the sheikh so that s/he can be filled with the Divine. In brief, initiation occurs when one attaches his/herself to the path/journey, which helps the soul to concentrate on God.

3. 1. 3. 2 Mediation: "The function of mediation ("fikir") is to prevent the mind from going astray while the heart concentrates on God" (ibid., p. 24). "*Tafakkur*" helps the mind to concentrate on God by making itself still and inward looking.

¹² Translated by Mehmed Temelli as "Arayış: Yükseliş Yayınları".

¹³ Translated by Mehmed Temelli as "İntisab".

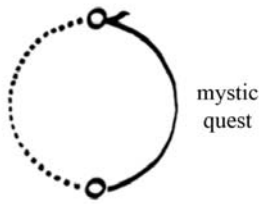


Figure 3. 3 : Mystic quest

Source: Bakhtiar, L., 1997. *Sufi expressions of the mystic quest*. 2nd ed. London: Thames and Hudson.

3. 1. 3. 3 Invocation: Invocation (“*zikr*”) has three meanings: to mention, to invoke, and to remember. When someone mentions God, s/he invokes his name, which leads him/her to remember him. So *zikr* is an active invocation of its passive counterpart, *fikr*, because the human being cannot stop thinking, but s/he can still transcend his/her thoughts by mentioning. For this very reason, Sufis make music, dance and chant to invoke God (ibid., p. 24). The Sufi believes that s/he gives her/his existence back to God when s/he invokes him. There is a Divine Substance in the air, and God takes his/her breathe and integrates it into its being. That is why; the human speech and the word are thought to have a special connection with the Absolute. So invocation is for speech with the ability to direct thought.

3. 1. 3. 4 Contemplation¹⁴: When a Sufi contemplates, s/he “concentrates on a visual image or on an idea which must have a Divine Quality. ... One either isolates this in the mind or puts it in a formula. The contemplation is often performed with bodily motion, so that the soul may dissociate itself from the body” (ibid., p. 24). In other words, when one contemplates a tree in nature, s/he looks at, watches, concentrates and so contemplates the image of the tree. The beholding Sufi is amazed by the beauty of the tree image so s/he transcends his/her imagination to appreciate the manifestation of the Divine beauty in the image of a tree. So contemplation is largely related to the one’s eyes and ability to see. To put it another way, if the Sufi appreciates the beauty of an individual, s/he contemplates his/her image. In doing so, the beholder starts to transcend his/her imagination beyond the image. The beauty of

¹⁴ Translated by Mehmed Temelli as “Şuhûd”.

the phenomenal image invokes Divine beauty. The Sufi tries to recall it; s/he tries to imagine the Divine. The contemplated nature turns into a “*surat*” (face, appearance) of the Divine, the *surat* of the nature becomes a sensible representation of the Divine. For this reason, the Sufi conceives the phenomenal world as a manifestation of the Absolute and its Divine beauty and thus s/he takes it as a jumping board to transcend himself / herself to the ascending world for the sake of reunion with the Absolute. So the disciple needs to spiritually leave the phenomenal world in order to go beyond it.

Talking about the aesthetical philosophy of the Sufi path, one needs to understand the concept of contemplation for its potential for the visual arts because beings and the forms of the living things and still-lives, impressions of actions as well as the very work of art itself, all produce images of themselves. One will be right in saying that they actually do not *produce* image but they come to exist with an image. In this manner, the Sufi perceives the phenomena as tools for transcendence to God because s/he wants to reunite with God as Mansur al-Hallaj uttered: “Ana al-Haq” (“I am God”). This utterance did not intend any kind of polytheism, the accusation for which he was killed. By saying so, he meant that he saw, understood and considered everything as *One* (unified with God), including his own being. In other words, he meant that God is immanent in us, he is within us. Thus, the stages of the contemplation process (the levels of “Ana al-Haq”) explain the relationship between the servant and God as described below (Khadim Hasan Shah n.d.):

The first level of contemplation occurs in the [eye of imagination]. Then it takes place in the mind [producing a mental image] then it develops into a clear image in the heart. Finally when the soul has become the abode of contemplation, all veils will be lifted and the contemplation becomes instrumental in revealing the manifestation of the Truth. Examples taken from the physical/material realm of existence no doubt provide ample illustrative guidance toward a proper understanding of this [systemic contemplative activity].

This chapter will examine this “systematic contemplative activity” in its relationship with the spectatorship of Islamic arts since the Sufi tradition of image making / image reading deals with expressing the transcendental quality of the phenomena; and because *art* is a part of the phenomenal world, then it must be turned into a tool to transcend to God as the Sufi contemplates the sensible world in order to reunite with God. To put it differently, Sufis contemplate the world to find God’s presence in the

essence of things so they must contemplate the art piece in the same manner, as well – to unite with God.

The preceding parts of the chapter briefly explained Sufism using the basics of the doctrine. It was noted that the Sufi's quest for reunion with God which manifests itself by the Creation. The Creation is represented by a triangle, called the World of Shadows. So God emanates through an Arc of Descent. On the other hand, the Sufi is asked to ascend through those stages in order to reunite with God, which is called the Arc of Ascent. There are four common techniques of ascending: initiation, mediation, invocation, and contemplation. It was already stated that a Sufi understands art as a phenomenon and therefore, as a tool to express the transcendental quality of God and things. Hence, the Sufic art practice assigns transcendental qualities to an art piece so as to construct a transcendental audience. In other words, an Islamic art piece may be purposely presenting specific visual features and characteristics in order to transcend its beholder. In my view, the construction of a transcendental spectatorship in Islamic arts can be associated with the transcendental stages of the World of Shadows if one considers the Islamic arts in terms of Sufism. Because Bakhtiar suggests that this triangle is a method used to explain the stages of the Sufic journey. The journey ascends from the sensible world to the Truth. When the Sufi sets out for such mystic journey, s/he begins to contemplate forms, objects, and nature. The triangle of the World of Shadows represents the stages of contemplation as a journey. That is why, contemplation of an Islamic art piece is associated here with the triangle of the World of Shadows. So I used triangle of World of Shadows as a tool to understand how the spectator of Islamic arts transcends him/herself to God since Sufism proposes the triangle as a method to demonstrate the Sufi's transcendence.

3. 1. 3. 5 How to Contemplate an Islamic Art Form?

This section will raise several questions about how the spectator transcends his/her imagination with the help of a work of Islamic art and how s/he passes through the stages of the World of Shadows as the contemplation experiences of a Sufi and a spectator are associated with each other. So the chapter will analyze different Islamic

art forms including the miniature form in terms of their contemplation and transcendental qualities in the Sufic context.

3. 1. 3. 5. 1 Contemplation: The World of Phenomenal Forms

The contemplation process starts when the audience encounters a work of Islamic art. This can be a floral or geometric pattern, a poem, a piece of music, a design on a carpet, a miniature book, a calligraphy or architecture. Within the stages of ascending arc, the art works are a part of the World of Phenomenal Forms as they are sensorial materials in the first place. The journey starts when / if the audience begins to glance at or prick up their ears to the art piece. From then on, the language structure embodied in the piece unfolds itself to perception. The spectator would realize that the depicted “objects” or figures were abstracted: the letters of calligraphy are distorted, the shapes of a pattern are simplified and perfected with definite sizes, and the depicted figures of a miniature are flattened and reorganized according to multi-perspective. They are not imitative but representative. The “objects” in a miniature were depicted in two dimensions without the use of shadowing. They were drawn in solid colors thanks to homogeneous lighting. In this respect, each depicted and stylized “object” in a miniature loses its connection with the other objects. For these reasons, the planar surfaces of miniature works call for closer attention to and concentration on the figures. They create the impression that they belong to another world, not to this world of phenomena. In the same manner, when a spectator looks at an Islamic pattern, s/he perceives the stylized and abstracted shapes. The nature is stripped of its differentiating characteristics and reduced / improved to a unified system by simplification. That is why; the artist obtains exact proportioned triangles, circles or hexagons which only differentiate in size and composition. So the reader is guided by the visual characteristics of an Islamic art work to pay greater attention to the depicted, stylized objects / shapes / words / pieces presented within the work. S/he is forced to go down deeper inside of the work where the transcendence rises up from the phenomenal world to the World of Symbols.

3. 1. 3. 5. 2 *Contemplation: The World of Symbols or Mundus Imaginalis*

As far as the World of Symbols is concerned, two points are helpful for a better understanding of the concept: First, the World of Symbols is some place that exists, and an entity one can literally be in; second, an art work creates and is created by a symbolic language. The first of these points is more closely related to religious practices, prophets' revelations, and the mediations of sheiks, which probably take place through combinations of the other methods of Sufism, like mediation. On the other hand, the second quality of the World of Symbols is that it literally indicates the symbolic expressions of Islamic arts. Here, only the second quality will be discussed because what Corbin calls as the *Mundus Imaginalis* is more relevant to religious practices than art practices and/or readings on art.

Thus, the spectator of an Islamic art work starts transcending his/her imagination towards an inner structure of the work because of the very nature of the Islamic arts, which constantly points out to another reality (a reality different from the sensorial world) shown/heard in the piece. The representative nature of Islamic arts leads the spectator to figure out an inner meaning and inner structure within the work. The spectator begins to contemplate and perceives the symbols of the art work and s/he explores the symbols as the inner meaning of the art work. S/he follows five different expressions of symbolism within the miniature either intentionally or unintentionally since the spectator is not always aware of his/her own construction by the art work and/or of how the art work motivates him/her in a particular way.

The first one, as one can guess, is that the symbolism within / of the stories miniatures narrate / represent. For instance, if the miniature is treating a love story, the reader is supposed to go beyond the literal meaning of the text, or the picture since the love stories of miniatures are supposed to be understood within a Sufi context. *Yusuf and Zuleiha*, *Laila and Majnoon*, *Hüsün ü Aşk* are originally literary texts which express the Divine love. When the spectator contemplates a depicted figure of Zuleiha, s/he is supposed to go beyond the “*zâhiri*” (exoteric) figure/meaning, which is Zuleiha and her love for a human being, and to reach to the “*bâtını*” (esoteric) meaning, which is

that Zuleiha actually represents a Sufi who loves God and desires to reunite with him. In other words, if a religious literary text has a Sufi subtext and symbolism, the miniatures narrating that story inevitably incorporates a Sufi symbolism. In addition to such content-wise symbolism, the way that the miniatures narrate stories can also be symbolic (Figure 3.4.). Rahimova examines the color use of the miniature about the love of Zuleiha and Yusuf (2010):

Zuleiha's love for Yusuf is pictured by Behzad identically to Jami's poem as Love in Sufistic understanding: urge to be with the Loved One, craving for unity with him. Yusuf wears clothes of green colour. Green in Sufism is the colour of the Prophet, the colour of Paradise and confident calm, the colour of fano, i.e. the attainment of a state when everything worldly loses its value in the face of God. It represents the power of life and passion. Green also denotes the Absolute Beauty, and also physical and spiritual beauty of Josef who has a title "the Beautiful". Red colour of Zuleiha's gown is associated with life, health and blood. According to A. Shimmel, in Sufism this is "the colour of Divine Glory", i.e. it symbolizes that she attains what she desires. The symbolism of numerals, the characters' actions, and Yusuf's halo reached for the minds of enlightened viewers, removing the veil from the outward metaphor of the pictured subject and tuning them to Sufistic perception of the miniature. It is amazing how insightfully young Behzad understood the philosophy of the theme; he would have never been able to express the hidden meaning of the symbols so sincerely, had he not been a Sufi himself.

The figures of Yusuf and Zuleiha were designed and colored in the miniature in such a way that the spectator can feel and is influenced by the visual elements in the miniature and associate them with an inner, Sufic meaning.



Figure 3.4 : Yusuf and Zuleiha

Source: Rahimova, Z., 2009. The theme of love and its attributes in oriental miniature. *Art San'at* [e-journal] 3. Available through: http://www.sanat.orexca.com/eng/3-09/zukhra_rakhimova.shtml [Accessed 23 July 2010].

In addition to the content and visual symbolism in miniature, there is also the symbolism within the miniature language itself. So, thirdly, a solid, homogenized, and stylized “object” depicted in a miniature turns into a representation of its counterparts in the nature. Although he has an absolute perspective that Islamic arts are only Sufi expressions, Ayvazoğlu still rightfully points out some features of the Islamic arts. So he states that (2000, p. 99):

Now the tree is not a tree anymore, but tree in general. Similarly, for instance Bihzad is not a famous Persian artist, but the symbol of all skilled artists. In other words, an artist does not paint a tree in his/her garden simply to create a similar tree; rather, s/he paints the tree in her/his mind. In short, the objects of the external world have become clichés in his/her mind as representations of the universal. Thus, the form changes from particular to general, assuming a representative character.¹⁵

For that reason, a tree in a miniature symbolizes and represents all trees in nature since it is abstracted and stylized. When a miniature portrays a tree, it *means* all trees. The spectator knows that the depicted tree can be any tree of that kind. Thus, the mediator role of the *nakış* (miniature painting) and *nakkaş* (miniaturist) becomes the forth symbolic since because the *nakkaş* depicts the miniature on the basis of what s/he remembers / imagines, not what he sees in front of him. The miniature does not assert to show reality.¹⁶ Yet, the beholder does not see the imagination of the *nakkaş* while looking at a miniature. Since different *nakkaşes* employ the same traditional cliché figures and molds to use in different miniatures, the beholder always looks at a common imagination of different *nakkaşes* who belong to the tradition. Therefore, miniature-making differs, for instance, in the varieties of compositions and coloring because the beholder looks at a tradition while contemplating a miniature. A miniature piece attempts to represent what happened before and / or what is left in the *nakkaş*'es memory. For this reason, the *nakkaş* becomes like a Sufi sheikh that shows the path and leads the disciple, the beholder, to a superior state in the way allowed by the tradition, and in the way known to the sheikh. So the style of miniature making tradition symbolizes the methods of a sheik or a disciple.

For the final symbolic quality, I would like to cite examples from a miniature book called *Beyan-ı Menazil-i Sefer-i Irakeyn-i Sultan Süleyman Han* (Matrakçı Nasuh). It narrates the Iraqi campaign of Suleiman the Magnificent between the years 1533 and 1536. The *nakkaş* depicted the places that the army visited or conquered from Istanbul to Iraq and back to Istanbul again. The pages do not show any human figure

¹⁵ Author's translation.

¹⁶ On the other hand, one should also remember the consensus among scholars about the documentary value of some miniatures, particularly those depicted during the time of the Ottoman Empire. Maps depicted in miniature form can exemplify such documentary miniatures, which, for instance, represent a bridge in a city with its architectural characteristics by imitating the bridge in its own style.

but the book displays the geography, urban planning and architectural qualities of the places. That is why; art historians such as Yurdakul have treated it as a documentary, providing an analysis of its topography. However, Uşun Tükel criticized the lack of any analysis on such documents in terms of their artistic and aesthetic value. He states that Matrakçı Nasuh composed and edited the pages / the places like a film strip. He observes a specific editing style for the book's pages, which is made possible by what he calls "connecting motives". He argues that the waterlines and the dirt roads portrayed in the pages do not represent real waterlines or dirt roads, but are only imaginary (Figures 3.5., 3.6., 3.7., 3.8., and 3.9. – Appendix 1). Even though they represent a real geographic formation, it is impossible to specify their directions (2005, pp. 42-43). The map was not developed using any scale. Moreover, the waterlines and dirt roads either divide a city into two parts; or turn around it, without a specific beginning or end, but they continuously run through the pages because they connect the pages together. Instead of using waterlines, Nasuh prefers to connect some other pages through dirt roads in places like Baghdad and Karbala as they are located in the desert. Or he uses the Lake Van as a connecting figure by dividing it into two opposite pages, instead of rivers or paths (ibid., pp. 42-43). These are the tools used to connect the pages of *Beyan-ı Menazil (Beyan-ı Menazil-i Sefer-i İrakeyn-i Sultan Süleyman Han)*, and they take the beholder from Istanbul to Iraq, from real to imaginary and from phenomenal to symbolic. The rhythm and continuation of the connecting motives do not demonstrate tourist still-postcards, he says (ibid., p. 43); rather, they provide a moving voyage to its beholder by coming one after another, and by taking the beholder through the places. The paths running from the very top right of a page to the bottom left serve a guide for a reader in Arabic and Ottoman Turkish. In particular, with the lack of a demonstrated army within the pages (ibid., p. 44), the beholder himself / herself becomes the traveler and the conqueror within the changing decors. The traveler makes a journey to the Iraqi lands, to the World of Islam, to conquer and visit it.¹⁷ In this manner, *Beyan-ı Menazil*

¹⁷ The spectatorship construction of *Beyan-ı Menazil* can be analyzed in another study in the context of Orientalism although Edward Said refers to the term as the prejudiced Western interpretations of the East created by European imperialism during the 18th and 19th centuries. Hence, an analysis of this book as such would deprive the term of its historical context but it could be handled in terms of its rightful display of this *eternal* and injustice duality: the ability (!) of the dominant, ruling and

creates this transcendental, symbolic journey not just because it is in the miniature form, but also because it employs connecting motives. They continue within infinity asking for being followed to the imaginary. Even when the journey halts in Baghdad for a while to visit mosques or tombs for important religious figures, these places in the book are shown in “close-up shots” (ibid., p. 45). The close-up shots provide detailed images for better contemplation, turning the isolated, single shots of the sacred places and buildings into objects of contemplation. The stillness within images creates in the text the feeling that time is passing. There is *only* the depicted mosque or tomb paused in time within the page. So it seems as if time was stopped in the book’s depictions. So the use of imaginary waterlines and dirt roads as well as the close-up shots of the sacred locations are examples of symbolism. Their design is so exact that they do not show the cities’ landscape but direct the beholder through the places and the pages. While contemplating the miniature book, time only passes when one turns the next page. This also applies to the army’s travelling from one place to another. So turning one’s head through the pages of the miniature to view the next page may be symbolizing the march of the army from one place to another in order to visit, conquer and contemplate these places.¹⁸ Thus, the spectator is once again guided by the symbolic, visual language of a miniature work. When s/he views the planar surfaces in the abstracted miniature, s/he is guided to imagine another world, a world beyond the phenomena. So s/he expects to figure out an inner meaning out of the work and pays closer attention to it. S/he concentrates, and thus, contemplates the form itself while transcending his/her imagination to the world of symbolism. At that stage, s/he finds the very symbolic language of the work. In this manner, s/he attains that world by figuring out the symbols within the work either intentionally or, by leaving his/herself to the flow of the work unintentionally since it is the art work that constructs the spectator in this very particular way. The manner of this specific

superior to gaze and colonize the ruled, inferior, and powerless. Thus, the Ottoman Empire stands for the dominant as it conquers the lands. The artist who travels with the army of the empire “knows” what to show and what to leave out while depicting the miniatures as he identifies with the side of the Ottomans and so with the gaze of the invader. Therefore, he does not portray the army, leading the spectator to eventually conquer and gaze at these lands.

¹⁸ The Orientalist context: the passive, invaded lands are shown in a frozen, unchanged time to be gazed more and better, whereas the conquest of the invading army and the gaze of the spectator are active in a continuous time as the army marches through the lands and the spectator turns the page and his/her head through the depictions of these lands

language in *Beyan-ı Menazil* may be associated with the Sufi's quest through the ascending arc, while the beholder of the book is directed from the sensorial to the imaginary.

To sum up, the miniature art, as we see, creates a symbolic language both in terms of its content and form. Its subjects can also have a Sufi subtext such as love stories. Love and lover can also be visually represented thanks to color-use, flower and animal figures within miniatures, which also provide symbolism. Additionally, since the miniature is based on a representative language, each depicted figure is a de-characterization and generalization of the entire type. The depicted hyacinth in a miniature work may represent all hyacinths in nature. So these depicted "objects" represent all remaining members of this kind in the whole world. Because, as the forth aspect, the *nakkaş* draws what s/he has in his / her memory and/or imagination, the spectator always looks at a reality while uncovering the veil. Thus, what is depicted is a mere symbolism of what is real. Finally, the visual language of the materials of miniature can be symbolic, as we have seen in the case of *Beyan-ı Menazil*. The language of the book compels the beholder to go on a journey, to start a quest for reunion. The spectator follows the visual materials shaped up such as dirt roads or water lines when s/he wants to indulge into the very sensorial nature of the miniature book and tries to find out a second meaning, i.e. another reality within the book. One could only find symbolic expressions as an inner meaning. But still, how does symbolism in miniature construct the World of Symbolism, and what is the connection between them?

To my view, symbolism is a frequently used, common tool in Islamic arts for two reasons. The first reason is that since the Muslim artist had to find a way to express the Absolute, but since it is transcendent and insensible, s/he had to develop a system of language to eliminate its insensibility, a system that can also protect him/herself from possible accusations of idolatry. So the answer lied in Symbolism with abundant capability for indirect expressions. Thanks to symbolism, the Muslim artist could now express the insensible God while only indirectly *meaning* it instead of the dilemma of directly "*showing*" it. But most importantly, symbolism must have been chosen as a

tool for Muslims' artistic expressions because it is solely what is transcendental, apart from an Islamic context. Symbols are something when they are used to mean something else. This means that symbolism is a mediator between the reader and concept of symbol. For instance, if one desires to express "love" in an image, a red rose can be shown as its representation. So here the symbol (the red rose) is the mediator towards the concept (love), and becomes a springboard to make meaning. Thus, in Sufi terminology, symbol has a transcendental quality because the Sufi can transcend his imagination by symbols. If this is a visual symbol, one needs to contemplate the image to make meaning of the symbol, thereby transcending his/her thoughts / imagination. That is why, transcending from the Phenomenal World to the World of Symbols is only possible when the spectator is faced with literal symbols. That is how the World of Symbols is expressed by symbols themselves, motivating the spectator to transcend his/her imagination.

3. 1. 3. 5. 3 Contemplation: The World of Archetypes

As discussed above, according to the Sufi way of contemplation, the Sufi or the spectator of Islamic art attains the World of Symbols thanks to symbolism. At this stage, s/he tries to acquire knowledge about things in nature or depicted figures in miniature. With this aim in mind, s/he receives the symbols given in the Islamic art and evaluates them by assigning a meaning (e.g. a red rose stands for love). Yet, the spectator does not stop contemplating at this stage; instead, s/he continues the journey for the sake of reunion; thus, going beyond the World of Symbols, to the World of Archetypes.

The spectator begins to look at each depicted figure on the surface of the miniature. S/he realizes that the figures were always portrayed from different perspectives. The figures must have been viewed from the left, and simultaneously from the right, top and down. Or at times, they may reveal their inner aspects to the spectator. For instance, in the Figure 3.10., one can notice that a whole page was depicted using the multi-perspective. To cite an example, one may try to guess on the basis of perspectives where the audience was positioned, for instance, on the upper left

balcony of the building. Obviously, the “wall” of the building was depicted from the front, but because there is no third dimension, the building seems as flattened reminding of a carpet with full of ornaments. On the other hand, the bay window of the same building was drawn from the right, as one can see the right side of the window. Nonetheless, the top of the window can also be viewed, and seems as if it is empty. On top of that, there is another “object” in relation to the bay window, which should be a chimney. Both the right and left sides of the chimney can be viewed along with its top side. So the whole bay window with its extensions was depicted from different perspectives. Therefore, it can be claimed that the bay window reveals its various sides to the beholder. One sees the flattened wall and its bird’s-eye-view depiction, the right-sided window with the frontal and top view of the chimney. Thus, the figures reveal their different, possible views to the spectator consecutively *or* simultaneously in the miniature. In other words, the spectator is positioned at different perspectives, and granted with an ability to view the different sides of an “object” consecutively or simultaneously while looking at a miniature. As a result, the miniature art constructs the spectator at every possible position around the miniature page. One should be looking at the page from *that* specific frontal position, and left or right positions, from top and down, in order to see the depicted figure in its correct perspectives. Moreover, the use of solid colors due to homogeneous lighting results in the lack of shadows. Through such use of color and lighting, the represented time indicates a moment but an unknown one. The spectator cannot possibly know the exact time when these events took place. The only thing that is clear from the miniature is the extended, shiny daytime; the miniature does not narrate stories in timelessness; but there is actually a representation of an expanded moment (Süalp 2008). The miniature art is, then, able to incorporate every perspective and cause-and-effect stories through an expanded moment. This feature of the miniature about time construction also occurs in another way. For instance, the spectator can see the outside of a cave in a miniature, as well as the inside of the cave (Kural, in press). So the spectator looks at one side of a figure, then, at another side of the same figure; later his/her eyes move on the



Figure 3.10 : Yusuf and Zuleiha miniature

Source: Farhad, M., Simpson, M. S., 1997. *Sultand Ibrahim Mirza's Haft Awrang, a princely manuscript from sixteen century Iran.* Washington: Freer Gallery of Art.

planar surface of the miniature towards another figure, and sees the outside of the cave, and the inside of the cave. Thus, s/he pays attention, concentrating on every

single depiction on the page. His/her eyes contemplate each element within the miniature consecutively one by one. By looking at the depictions from different perspectives and in expanded moment, s/he first becomes Majnoon, who falls in love with Laila, later s/he becomes Laila who is in love, s/he becomes the facets of the same building, and s/he becomes the dirt road which guides and is guided through the places, s/he then turns into a tree, and also becomes every tree in the nature. As the eyes scan in-depth every individual depiction, the spectator indulges him/herself into the essence of figures. This essence does not vary from figure to another, but remains the same and immanent in all forms. The multi-perspective space, the expanded moment, the simultaneous display of inside and outside, symbolism, all encourage the spectator to view the individual figures one by one consecutively; thus, s/he figures out the immanent essence, appreciating them all.

Such contemplation suggested by the miniature could be associated with the concepts of “*telvin*” (transition from one state to another) and “*temkin*” (stability, dignity) as explained by Abdlbaki Glpınarlı in the poems of Yunus Emre, a celebrated figure of Sufism. Since the Sufi doctrine is based on the idea of heterodoxy and incorporating the differences into a unity, which is observed in Sufi poetry under the concept of *telvin*. The following poem of Yunus Emre could be helpful in explaining the concept (Glpınarlı cited in Glpınarlı 1992, p. 158):

*Hak bir gnl verdi bana hâ demeden hayrân olur
Bir dem gelr Őâdî olur bir dem gelr giryân olur*

*Bir dem sanasın kış gibi Őol zemherî olmuş gibi
Bir dem beŐâretten doęar hoŐ bâę ile bostân olur*

*Bir dem gelr syleyemez bir sz Őerheyleyemez
Bir dem dilinden dr dker dertllere dermân olur*

*Bir dem çıkar arŐ üzere bir dem iner tahtesserâ
Bir dem sanasın katredr bir dem taŐar ummân olur*

*Bir dem cehâletde kalur nesneyi bilmez olur
Bir dem dalar hikmetlere Câlînus u Lokmân olur*

*Bir dem div olur yâ perî vîrâneler olur yeri
Bir dem uęar Belkîs ile sultan-ı ins ü cân olur*

*Bir dem varur mescidlere yüz surer anda yerlere
Bir dem varur deyre girer Incil okur rühbân olur*

*Bir dem gelür İsi gibi ölmüşleri diri kalur
Bir dem girer kibr evine Fir'avn ile Hâmân olur*

*Bir dem döner Cebrâil'e rahmet saçar her mahfile
Bir dem gelür gümrâh olur miskin Yunus hayrân olur.*

As one can notice, the poem talks about the *telvin* station (*maqam*) since Yunus Emre describes himself in different moods, shapes, behaviors, beliefs and thoughts. These descriptions can also be contradictory, as exemplified by the following two successive lines of the poem: his complaint about his incapability of saying a word to express himself, and his praise about his own strong expression to give strength to people in suffering. As Gölpınarlı describes, he goes from a mood / state / condition to another (1992, p. 157):

For Sufis, the maqam (station) of telvin is the transition of the person from one state to another. Many Sufis do not regard it as a maqam of full maturity, arguing that a person at this station will at times attain the truth, will be sometimes covered under the veil of nature, and will sometimes feel glad, sometimes sorrowful, sometimes feel fearful, and at times hopeful. On the other hand, Ibn Arabi (d. 1240) considers it as the highest station [Ibn Arabi, 1270, p.553-534)]. For him, the more mature an aspirant, or a traveler in the path to the truth, will become, the longer he stays at the station of telvin. While temkin is a high station to others, for him, telvin also encompasses temkin.¹⁹

So a person at the *telvin* station does not reside in a single mood, but s/he dynamically changes from one mood to another. S/he does not attribute to him/herself a single description, mood or state but keeps changing constantly. The same concept within the Sufi poetry can be observed in the miniature form as well, if one reads the miniature within a Sufi context. The study has already discussed how the spectator of a miniature changes his/her position through multi-perspective, and how s/he needs to concentrate on every single depiction one by one in a consecutive way. S/he indulges him/herself into and contemplates the depicted figures because the language of the miniature art asks for a closer attention with its solid, non-dramatic planes, and highly detailed patterns and ornaments. Thus, s/he now knows to appreciate the beauty of

¹⁹ Author's translation.

each depicted figure by reaching the World of Archetypes which stands for the Divine qualities. Thanks to symbolism, s/he comes to understand the hidden Divine quality that is immanent in each figure. S/he is now aware that transcendental Divine qualities actually exist within every single object in nature and within every figure in art. S/he is astonished by and draws a lesson from what s/he sees and contemplates, as his/her heart's is now open, just like the human figures in miniatures that looks at and is looked at by the spectators by pointing out with the finger of astonishment (Kafadar 2006, pp. 15-41). S/he finds every image (of forms, actions, postures, faces, situations) to be a *surat* of God and his Divine qualities.

3. 1. 3. 5. 4 Contemplation: The World of Absolute:

The spectator of miniature finally transcends to the higher and ultimate stage of the World of Shadows: the World of Absolute. The beholder of miniature views every single depiction one by one since s/he is capable of seeing each of them from different spaces (positions, perspectives) within an expanded time in the World of Archetypes. But then, his/her contemplation of every single figure one by one encourages him/her to see the miniature page as a simultaneous whole. S/he is instructed to leave the linear and consecutive time and space required by the World of Archetypes, and then to go beyond and ascend to a simultaneous time and space, as demanded by the World of Absolute. For this reason, the spectator transcends to God, reuniting with him (Akay cited in Şener unpublished thesis, p. 22). The multi-perspective space, the expanded moment, the simultaneous display of inside and outside, symbols of the miniature, all encourage the spectator, first, to view the individual figures consecutively one by one; and later to ascend to God by figuring out the common, immanent essence of everything. The spectator is constructed by the miniature to be everywhere and every time. The immanence and appreciation are the ways toward reunion with God because that is how the spectator realizes the common Divine quality that exists in everything, including him/her. So s/he comes to realize that s/he essentially shares the Divine quality with God, and s/he carries what is also carried by everything in nature, s/he sees everything as one. As a result, the Sufi

inevitably reunites with God, by reuniting with everything, which is expressed as the motto “Ana al-Haq’.

In Sufi poetry, the concept of *temkin* refers to the stage of reunion with God, in a very similar way to what miniature also proposes for its spectator as the last stage. Yunus Emre describes the *temkin* as follows (Gölpınarlı cited in Gölpınarlı 1992, p. 163):

...

*Evvel benem âhır benem canlara can olan benem
Azup yolda kalmışlara hâzır meded eren benem*

*Bir karâra tutdum karar benüm sırrıma kim erer
Gözsüz beni kanda görer gönüllere giren benem*

*Kün deminde nazar eden bir nazarda dünya dozen
Kudretinden han döşeyip ışka bünyad uran benem*

*Düz döşedüm bu yerleri basku kodum bu dağları
Sayvan gerdüm bu göskleri geri sonar düren benem.*

Yunus experiences a transition from metaphorical love to real love, from separations to reunion, from Sharia to truth as he describes himself as in every form, situation and action, and finally becoming them. After passing the necessary *telvin* station first, he becomes God by reuniting with it. He attains from the symbolic to the real (Gölpınarlı 1992, pp. 162 – 165). Just like the *telvin* station of the Sufi, the spectator of the miniature art also reunites with God by reaching the World of Absolute. Thus, the *temkin* station of the Sufi could be associated with the stage of the World of Absolute. This means that Sufism conceives human beings as transcendental entities capable of attaining the World of Absolute because both the reader of Yunus Emre’s poems and spectator of the miniature art are constructed in such a way that they end up in arriving at the *temkin* station. The spectator experiences such transcendence when s/he sees everything from every angle, everywhere; s/he understands the essences of things; so everything becomes the same, expressing and reflecting the Divine. Once the spectator matures to this understanding, s/he contemplates the Divine immanence in him / herself, that is how s/he becomes God. For this reason, God is considered as reachable and attainable in Sufism.

On the other hand, the beholder of Islamic arts is not left attached to the Absolute station forever. The Sufi still continues to contemplate the world; and the spectator does so while contemplating an Islamic artwork. S/he has to leave the World of Absolute since s/he cannot constantly be transcendent; rather, s/he needs to go back to his/her corporal existence. For this reason, the Sufi is described as a person who is always in quest. S/he cannot be completed or done, meaning that reunion with God, as well as attaining the World of Absolute, is possible in the Sufi doctrine but it is not an eternal moment of perception. After reaching the top of the World of Shadows and thus materializing the purpose of the Islamic arts, the beholder turns to other forms, actions and situations by attaining the *telvin* station again, the quest is renewed by a never-ending journey. As Gölpınarlı quoted from Ibn Arabi, the *temkin* station is only one of the stages of *telvin*. However, as long as the Sufi stays in the *telvin* station, s/he can achieve greater maturity. So *telvin* and *temkin* are actually the same. For this reason, the beholder is constructed in such a way in Islamic arts that s/he has to be contemplating all the time, drawing lessons from the nature in astonishment.

3. 1. 3. 5. 5 Contemplation: Result

In concise, this chapter has elaborated on the spectatorship constructed by Islamic arts with regard to the Sufi doctrine by largely analyzing the phenomenon in the miniature art. Because the purpose of a Sufi is to reunite with God by transcending, the same purpose has been attached to the Islamic arts as well. It is believed that Islamic arts meticulously construct the audience to be able to transcend their thoughts and imagination. Likewise, the Ascending Arc of the Sufi doctrine has been adapted to the spectatorship theory of Islamic arts. Thus, the beholder is first conceived as an entity which exists in the World of Phenomenal Forms. Whenever s/he begins to contemplate an Islamic art work, s/he starts to notice that the art piece presents to the beholder another world through detailed ornaments, abstracted depiction, flatness of the figures, the use of multi-perspective, and solid colors as well as homogeneous light in the shadeless world. For this reason, s/he is forced to pay greater attention to the art piece, and draws the miniature book/paper towards him/her closer to view the

piece with a careful look. Then, s/he is drawn more to the art piece with the symbolism. As it has been discussed in detail, Islamic arts in general and miniature art in particular are based on the form-, content- and medium-wise symbolism since symbolism, as a language of expression, is capable of ‘indirectly meaning something while telling or showing something else’. Thus, the symbolism transcends the beholder’s thought and imagination through an inner stage, from the World of Symbols to the World of Archetypes. Because the symbols point out to the presence of an inner meaning of the art piece for the beholder, s/he begins to concentrate more and his/her eyes move from one figure to another, from one unit to another. Thus, s/he comes to be positioned consecutively at different sides of the figures through multi-perspective. S/he is constructed as if s/he is looking at a specific part of a figure from top of the page, and whenever s/he moves his/her eyes to another part, this time s/he is positioned as if s/he is viewing it from the bottom of the miniature page. In this respect, the time becomes consecutive while contemplating each part of each figure one by one. The figures are flattened and abstracted because they are stripped of their characteristics, stimulating the spectator to attain the essence of the depicted figures, an essence which represents the Divine qualities of God. By understanding the immanent essences of all forms, phenomena and actions in this *telvin* station, the beholder now sees the larger picture: everything possesses a Divine quality in its essence, so the beholder him/herself also has the Divine quality, to reunite with God by transcending to the World of Absolute. Attaining this realm of *temkin* is motivated by seeing the larger picture after viewing all figures from different positions in a consecutive time, whereas these different positions and consecutiveness reunite. Thus, the spectator understands the whole at once in a simultaneous time. In other words, the spectator of the Islamic arts transcends to God, implying that God is transcendental but also attainable according to the Sufi doctrine. An analogy can be made between the concept of “four doors” in Alevism and the four stages of contemplation in Sufism (Shankland 2003, p. 85):

The flexibility stems from their particular use of the 'four doors', dört kapı, to God, which are well known in Sufi practice. These are: Seriat, Tarikat, Marifet and Hakikat. While interpretations may vary, and sometimes be very elaborate, briefly these are: Seriat, they say, is to respect and follow the orthodox tenets of Islam, but, at the same time, to remain on the surface of existence [The World of Phenomenal Forms]; Tarikat is to look below everyday reality to the depths which lie below [The World of Symbols]; Marifet is to have begun to acquire knowledge [The World of Archetypes]; Hakikat, to become at one with God, to reach unity with divine reality [The World of Absolute] (Birge, 1965). Within the Alevi creed, these doors both refer to an individual's progression towards God and encapsulate the different strands of Alevilik as an overarching philosophy of religion.

Until now, the chapter has made an attempt to elucidate the motivation and transcendence process of the spectator in Islamic arts from the perspective of Sufism. The following discussion will involve the construction of spectator in Islamic arts according to another religious perspective, i.e. the Sunni sect of Islam.

3.2 SUNNISM AND THE ISLAMIC ARTS

The Sunni sect, as mentioned before, is one of the main tracks of Islam religion. One can conceive the Sunni sect as “oppositional” to the Sufi path despite their similar approaches among them. Since providing a definition of the Sunni sect is beyond the scope of this paper, it will only be evaluated in terms of the art theory. Therefore, Sunnism will only be treated in relation / opposition to the Sufi arts. As will be later discussed in detail, Süreyya Su describes the Sunni sect as orthodox, bookish, essentialist, whereas the Sufi path is more heterodox and union-oriented as it aims to influence people from other paths and religions in order to make it easier for them to embrace Islam (Su 2009, pp. 83-91). So this distinction between the paths reflects the diverse theories of the Islamic arts. In this manner, like Sufism, Sunnism also believes that Islamic arts express and offer transcendence. Al-Faruqi considers the verse of the Quran “There is no god but God” (Quran 37:35) as meaning a dual reality – transcendent and natural. It indicates that there is God and God alone. There is only one member of such a sphere. All the rest belongs to a different sphere, a sphere of nature (Al-Faruqi 1973, p. 88). So the Sufi and the Sunni paths share the same two rules: first, there is only one God, and second, God is transcendent and the nature

depends on him. What is natural is a revelation of God's presence. Yet, the Sunni sect comprehends God as inexpressible and insensible, while the Sufi path ascribes it as attainable and unitable. The following section will analyze this different point of view of the Sunni sect by examining different Islamic art forms. Moreover, the concept of the World of Shadows derived from Sufism will be reconsidered from the perspective of Sunnism to offer a better comparison between the two doctrines.

3. 2. 1 Sunnism and the Spectatorship of the Islamic Arts

The Sunni perspective explains the motivation of the artist as a situation in dilemma. According to the Sunni sect, the artist wants to express God and its Divine beauty because God is eternal and the rest is temporal. So what deserves to be expressed with the help of art is God alone. On the other hand, a human being is incapable of sensing and expressing God, because he is beyond imagination and knowledge. So there is no way for the artist to express God because of his Divine qualities. Thus, the artist's dilemma motivates him/her in a different way: s/he should then express what s/he experiences, which is to express only the inexpressibility of God. This solution could help a Muslim remember, first of all, that s/he is merely a servant of God and only God is sublime, which consequently results in an avoidance of idolatry and polytheism. This issue will be discussed later. Such limitations and motivations of the Muslim artists resulted in the emergence of what is called, *arabesque*. The term does not refer in this work to its popular, daily use which is mostly associated with the arabesque music. Al-Faruqi defines the characteristic feature of arabesque as "non-nature-ness", referring to the solution of the Muslim artist who desires to express the inexpressibility and the insensibility of God. The artist is motivated to deny what is natural by stylizing and representing nature. That is why, the artist prefers drawing a plant as a stylized and caricature-like form of the real object in nature, and this makes it a non-nature (ibid., p. 90). Al-Faruqi analyses non-nature-ness of arabesque arts as follows (ibid., pp. 100-101):

Stylization first resulted in denaturalization of nature. Since it also refers to the absence of variation, and of development from trunk to branch and leaf extremities, which became of one thickness, one texture, and one form or shape throughout the drawing. This absence of variation also prevented development. Finally, naturalism was disrupted by repetition, which made all idea of nature banished.... Thus, nature is annihilated from consciousness, and un-nature is repeated. If stalk, leaf and flower still carry a vestige of nature, it is in the consciousness of the beholder.... Finally, if repetition is subjected to symmetry to extend it equidistantly in all directions, the work of art becomes an infinite field. If animal or human figures are used, un-nature is achieved by stylization or mythologization of the animal, and by giving the human faces and bodies no individuation, no character and no personality. ... Through stylization, a man, like a flower, can represent un-nature, effacing personality and character. Like the Arabic poem, the miniature is composed of several separate parts, each constituting an autonomous center. As the audience of the poem enjoys holding the literary jewels in their consciousness, the spectator contemplates the minor arabesque in the carpet, door, wall, horse saddle, man's turban or clothes, etc., within a given center in the miniature, bearing in mind that there are another centers ad infinitum to which he may move.

The concept of arabesque could be made clear by the non-nature-ness, de-individualization and self-centered styles. For instance, according to the Sunni sect, the miniature art is one of the languages of non-nature-ness, which is not imitative but it gives an impression of “another world”. The use of solid colors as a result of homogeneous lighting intends to denaturalize what is natural. The presentational body postures and blank facial expressions result in a kind of miniature representing human beings, rather than characters. The shadows and depth are omitted in the process of stylization. The representation of stylized plants in indefinite repetition banishes individuation and naturalism from Islamic arts. The patterned backgrounds of miniatures involve numerous repetitions of the same unit. Repeating the same composition on different pages of a miniature, e. g. positioning vizier figures in a repetitive order in front of the depicted sultan, and drawing the same horse in different miniature books over and over again are among the examples of repetition in miniature. Thus, the pattern designs are also based on non-nature-ness. They are composed of the repetitive compositions of same units. Each idealized circle, triangle, square, or hexagon is rendered autonomous thanks to their closeness and one-centered-ness. On the other hand, their interlaced patterns create symmetrical compositions in different varieties, which come from infinity and goes to infinity. Each becomes a center by leading up to other centers. Hence, such a design dazzles the eye but not the mind (ibid., p. 92). The mind of the beholder continues to go beyond the canvas, panel, or wall.

To sum up, al-Faruqi states that the Muslim artist desires to express God and his divine beauty; however, s/he experiences the inexpressibility of God. This results in the artist's choice to express non-nature-ness, using an arabesque style. In this manner, non-nature-ness is characterized by stylization. The lack of depth and heterogeneous light in miniature, the abstracted forms of masque architecture, the distorted, squeezed, extended letters of calligraphy; the idealized shapes of pattern designs can all be designated as the stylized expressions. For this reason, human and animal representations become caricaturized and mythologized within the miniature art since the art seeks for de-individualization. In addition, al-Faruqi also finds an arabesque element within the structure of the Arabic language. Arabic verbs consist of three-consonant roots, each of which can conjugate into over three hundred different forms through prefixes, suffixes and "middle"-fixes. So the possible combinations of words one may create in Arabic are countless and infinite. For instance, the roots k-t-b, meaning to "write", can be varied to produce at least sixteen different verbs, all of which with a different meaning related to "writing", such as "kātaba", "kattaba", "istaktaba", "iktataba", which mean, "to write to and be written by someone", "to make someone write", "to cause oneself to be written to", and "to cause oneself to write", respectively (ibid., p. 91-92). This does not only apply to verbs. Nouns and adjectives can also be derived from the same root, such as *tasvir* (painting), *musavvir* (painter). The *aruz* meter flows metrically in a repetitive form, such as fa', fe ul, fa' lün, fe i lün, etc., implying that the poet is free to choose one of the thirty patterns known to the tradition. Once s/he creates a verse in a chosen pattern, that verse determines the rest of the poem. In spite of changes within words and concepts, the structure stays the same whether one reads it from the beginning or from the end (ibid., p. 92). Each depicted and stylized "object" in miniature is also autonomous. For instance, a representation of a palace in miniature becomes autonomous with non-dramatic solid-colored planes, geometrically-patterned walls, floors and ceilings, also with the black contour clearly drawn around it. The depicted palace, ground, the figures are stage-like, and do not intermingle/mix with the other "objects", meaning they are closed. On the other hand, such closeness is not conclusive; the symmetrical patterns on a cloth depicted in a miniature and the colors of these patterns indicate a continuation without a closure or development. The planar

surfaces call for a closer attention. On every different page of a miniature book, there is one horse depicted. Its shape (the structure) remains the same: the black contour of the horse has a constant thickness, and the horse was depicted in a nonstop hand motion; while the outer lines of the horse are non-dramatic but idealized. Yet, its depiction differentiates in its coloring. So these features of the miniature form, as well as multi-perspective and closeness of the figures all create a rhythm, which stimulates the mind. The eyes of the beholder view the figures or the units one by one in a flow. S/he looks at the larger-scaled figure first, and then, at the smaller figure. The eyes move on the surface of the page from one design to another, from one unit to the other, indicating a movement. The multi-perspective sides of the depicted palace open up and lead the beholder out of the image by pointing to the outside of the palace and miniature. It helps the beholder transcend outside the frame. The verses of the poem continue in the beholder's mind although s/he is done with reading it. The reader tries to guess how the poem will possibly continue in other alternatives. A pattern or miniature dazzles the beholder's eyes but his/her mind continues to complete the unfinished parts of the design outside the frame. S/he becomes a possible author of the artwork. His/her eyes begin to go beyond the image and thereby, transcending him/herself.

Through the process of experiencing an Islamic art work, the spectator starts by following each repetition, symmetry and combination within the art work. S/he attends to the world of the art piece by "running" together with the rhythm of the repetition. The repeating experience of the beholder stimulates his/her imagination. It takes off in a momentum; s/he crosses the physical boundary of the art work, entering the poetic, musical, calligraphic space, or the non-natured space of infinity. The effect of the art work continues within the beholder, or rather the beholder continues to exist in the space of the art work. The Quran, in this respect, is also considered as a work of art, not only due to the expression of the surahs or verses but also their very arrangement. Al-Faruqi asserts the arabesque quality of the Quran and views the arrangements of its chapters, surahs, and verses in such a way that the Quran does not have a beginning or an end. That is to say, it continues within infinity (1967, p. xii.). So without a beginning or an end, it is a *middle* existing in infinity. It calls the readers

/ the listeners to run with it in *that* infinity. So, with its arabesque quality, the Quran also transcends the listener's mind/imagination beyond itself by helping him/her to transcend to another world. But at one point, the spectator cannot fulfill the expectation that the artwork constructs (ibid., p. xi):

... The consciousness of the subject shifts from one center to another with compelling momentum until it reaches the extremities of the work of art which never stands as solid boundaries but seem to dissolve gradually in the beyond. At this stage, the consciousness of the spectator is wound up and it requires the imagination to produce the continuation which the work of art suggested but which it had denies due to its limitation in space and time. The imagination attempts to do so. But because the movement is not developmental and hence rejects all climaxes, the imagination soon finds itself called upon to continue the work of art adinfinitum – which is impossible and collapses. Aesthetically, the collapse of a wound-up imagination produces an intuition of the greatest magnitude and delight: This is intuition of the sublime, of transcendent Reality itself.

In other words, transcendence is achieved because once the imagination of the beholder is within the space of the art work; s/he continues to create its given structure in infinity. But because the structure of the artwork is off-climatic and unaccomplishable, and because it always asks for more concentration and continuation, it becomes impossible to run with the structure in infinity. That is why, the imagination of the beholder collapses as s/he cannot continue to concentrate on the art work within the infinite space of the work so far and so long and that is how the message of Islamic art is communicated: a servant cannot ever sense God, or be like God; s/he can never reunite with God. Rather, it emphasizes the incomprehensibility of the Divine while only providing an intuition of the divine *presence*. The servant beholder understands his/her inability in contrast to the God's sublimity in finding her/himself in his/her bodily state back again.

Al-Faruqi describes the effects of Islamic arts on the spectator as comprehending the God's sublimity. The following paragraphs will reconsider his observations about the characteristics of Islamic arts and the spectator's experience in terms of the Sufi concept, the World of Shadows. In this respect, al-Faruqi's analysis will be applied to the stages of the World of Shadows. I hope it will help our comparison better to bring the two perspectives together through this concept. The stages of the World of

Shadows will be juxtaposed with the Sunni explanation of transcendent spectatorship. My argument is that Sufism makes the spectator to complete all stages of the contemplation process through reunion with God, whereas Sunnism prevents the spectator from reuniting. Thus, I believe such juxtaposition can help reveal at which stage Sunnism stops the contemplation process of the spectator of the Islamic arts. So now, al-Faruqi's observations on the Islamic arts will be associated with each stage of the World of Shadows, starting from the World of Phenomenal Forms.

3. 2. 2 Rethinking al-Faruqi's Analysis in the Light of the Sufi Concept, the World of Shadows

As was stated concerning the Sufi perspective, the very work of Islamic art belongs to the Phenomenal World because it has a sensible physicality. When the spectator encounters with an art piece, s/he begins to view/listen to it. S/he notices how the world within the miniature page is separated from the nature, and how abstraction causes non-nature-ness. The spectator begins to pay attention to the repetition of figures on the surface of the page. The repetitive symmetry via compositional varieties, as well as the closeness between each figure, create a rhythm. The eye begins to follow one figure through another. The continuation of symmetry, the multi-perspective sides of figures, and repetition of verses one by one in a known pattern point out to and open up the boundaries of the image. The spectator's imagination is stimulated by the structure of the art piece, taking off from the phenomenal world to the outside of the image's boundaries. The verses of the poem start echoing in the mind of the spectator. S/he continues to complete the unfinished parts of infinity. And there the spectator's imagination begins to run along with the rhythm of the art piece, s/he comes into the space of the art work, and thus, transcending his/her imagination to the World of Symbols.

As could be remembered, transcendence from the Phenomenal World to the World of Symbols in the Sufi perspective is also explained by the visual features of an art piece. It has been asserted that the abstracted world of Islamic art demands closer attention and concentration. Yet, the main difference between these perspectives is

that the multi-perspective and solid color with homogeneous lighting on the plane surfaces are thought to transcend the spectator up to a God-like position through time and space constructions of miniature. However, from the Sunni perspective, the same visual features of miniature are *read* as a tool to go beyond the boundaries of the image but not by turning the spectator into a God-like entity, which is capable of seeing everything from everywhere. In that manner, the concept *ad infinitum* of the Sunni perspective replaces the Sufi explanation about God's perspective with regard to the spectator of the art work. The Sunni concept *ad infinitum* can easily be associated with the Sufi concept "the spectator's reunion with God" since God is infinite. Yet, the Sunni perspective is very quick to put a limit to transcendence of the spectator to infinity, as the following discussion will elaborate.

Thus, once the imagination of the spectator begins to run with the abstracted structure provided by Islamic art, s/he follows the beginning-less and end-less symmetrical repetition of the structure. S/he attempts to make the journey in infinity by completing what is left incomplete by the art piece because it is rhythmic but off-climactic and undevelopmental, as the spectator is expected to have a limitless imagination and concentration. Since the spectator's limited imagination is unable to complete this incomplete structure in infinity, *ad infinitum* collapses soon, suggesting that the spectator's imagination fails to complete the structure of the art work intentionally left uncompleted. Thus, s/he cannot transcend anymore to another sphere, which would be the World of Archetypes in terms of the Sufi perspective. The off-climactic structure only constructs a limitless continuation of attention within infinity, which a human being is not capable of. Hence, the beholder arrives at the door to the World of Archetypes when s/he intellectually understands the divinity and sublimity of God, his inexpressibility, his unsensible quality and inaccessibility. The process eventually results in the enlightenment of the beholder about God's presence, a Divine quality, an Archetype, but not God himself since at that point, the spectator's perception collapses. So the message that an Islamic art work intends to convey is the incomprehensibility of the Divine, but it also aims to offer an intuition of its presence. In other words, *ad infinitum* quickly collapses, leaving a message behind it: only God is sublime.

So the Sunni perspective is distinguished from the Sufi perspective through its practice of limiting the servant's imagination in the process of contemplation and attaining the Knowledge. On the other hand, the Sufi perspective does not hesitate to conceive human beings as capable of reuniting with God, which could be regarded as a dangerous purpose in terms of Sunnism. Then, why is that the case?

3.3 THE OPPOSITIONS OF THE SUFI AND SUNNI PERSPECTIVES

As was briefly mentioned before, Süreyya Su compares Sunni Islam to Syncretic Islam in his thesis. He uses a term called syncretism to refer to mix, to harmonize, and/or to unite the different elements of different cultures (2009, p. 33). Syncretism stands for a heterodox structure in contrast to a puritan structure. He claims that heterodox Islam was formed by certain different cultures and religions, such as Shamanism, Buddhism, Manichaeism, Zoroastrianism, certain talismans of Judaism, and sanctification of certain shrines bequeathed by Christianity (ibid., pp. 87-88). The Ottoman Empire could expand its territory thanks to heterodox, colonialist dervishes, and syncretic Sufism because they could expand a popularized Islam to the conquered lands (ibid., p. 22). That is how, they both influenced other cultures and were influenced by them; thus, ended up being heterodox, popular, and unifying. In this way, old religious beliefs managed to survive under this new syncretic Islam structure provided by heterodox cults and Sufi organizations because they glorified *wisdom* more than the Sharia. Thus, they became an easier tool for religious conversions, enhancing the transformation and integration of non-Muslim religious elements into their own beliefs (ibid., p. 31). Thus, the ruled population was attracted to the tradition and Sufism, trying to understand the incomprehensible, abstracted “high” Islam institutionalized by the ruling-class and the *ulema* (ibid., p. 110). On the other hand, such syncretic structure was criticized and denied by the Sunni societies consisting of theologians and “scientists” who believed in the bookish, puritan and normative Islam, as well as the ethnicist nationalism. They regarded the motives of syncretic beliefs as “superstition”, “unreasoning faith” and “perversion” (ibid., p. 15). He asserts that (ibid., pp. 86-87):

Corresponding to the orthodox Islam, Sunnism rests upon the bookish pillars of Islam, and has an urban character. Since it was the religious choice mostly for sedentary populations, Sunni Islam was usually the state's official ideological preference as well. For mental constructions about the state's ideological functions could be based upon normative discourses based on the Quran and sunnah. The most important among these discourses is fiqh (Islamic jurisprudence), since fiqh was understood not within the framework of Islamic law but also as a discipline governing and controlling social relations..... The concepts of bid'ah (innovation) and superstition were among the most functional conceptual tools employed by fiqh to otherize non-Sunni fractions. Although it was not mentioned in the fundamental Islamic sources (Quran and hadith), superstition later came to be used to refer to religious accounts and practices considered as contrary to the teachings of these sources. It is commonly believed that superstitions were formed when false beliefs of ancient peoples were transferred to a new religion. Thus, there is a direct relationship between the formation of superstitions and syncretism.²⁰

For these reasons, the Syncretic Sufism and the elitist Sunnism became oppositional due to their different understanding about the world and religion. Consequently, this distinction also affected the art theory. Both Sufism and Sunnism attribute a transcendental quality to Islamic arts. But Sufism comprehends God as attainable and unitable, whereas Sunnism postulates that God is not reachable, and he is above everything. Hence, the spectatorship construction of Islamic arts also differs. For Sufism, the spectator can attain the World of Absolute by reuniting with God. Sunnism, in contrast, ceases the spectator in the transcending process in order to create an intuition of the presence and sublimity of God. Metaphorically speaking, Sunnism conceives air as a separation between materials, while Sufism ascribes a uniting, gathering function to air which connects everything to one another. Therefore, things and materials are what they are and cannot change or fully transcend according to Sunnism. Still, one can see the immanent essence concealed in everything and every material, which celebrates oneness within diversity, according to Sufism. That is why, God and servant can unite, Muslim and Christian are one, or religious and non-religious are the same. Sufism celebrates what Sunnism condemns as perversion, idolatry and polytheism. In this manner, al-Faruqi's ideas could be briefly quoted here to shed greater light upon the issue (Wikipedia 2010):

²⁰ Author's translation.

Much of al-Faruqi's early thought is associated with what he called urubah (Arabism). In his 1962 book, On Arabism: Urubah and Religion, he argued that urubah comprises the core identity and set of values which embrace all Muslims, a single community of believers (ummah). Al-Faruqi formulated the notion of urubah in contradistinction to two other hegemonic ideologies: Arab nationalism and non-Arab Islamic revivalism. Adopting an overtly essentialist position, he argued that more than merely the language of the Qur'an, Arabic provided the only possible linguistic structure within which the Islamic conception of the world could be apprehended. Therefore, he asserted that urubah captured the core of Muslim consciousness, its values and faith – it was inseparable from the identity of all Muslims (al-Faruqi, 1962: 2–30). ... [Later on] he began to question the foundations of his earlier position. In 1968, for the first time he encountered members of the Muslim Students' Association (MSA) at Temple University. The convergence of Muslim students from diverse cultural backgrounds dramatically swayed his perception of Arab versus Islamic identity.

As one may pay attention, Al-Faruqi's ideas about Islamic arts quoted in this chapter were written before he changed his perspective from Arabism to Islamism. That suggests that his thoughts about Islamic arts represent an essentialist approach because he reads the core of Islamic arts as an arabesque expression which is said to belong to Arabs. So he disregards other possible perspectives on Islamic arts as he tends to see Arabs as privileged in the Muslim world. On the other hand, one should also remember an issue previously discussed in the previous chapter about how Sufi readings also exclude other possible readings on Islamic arts. Hence, the disclamation of others cannot only be associated with Sunni perspective but also with Sufi perspective although the Sufi doctrine is based on unifying differences and Sunni doctrine distinguishes its own discourse from the rest. In brief, these perspectives treat Islamic arts in different ways, so the theory of Islamic arts should be examined according to specific schools, time and places by keeping in mind that other readings are also possible according to different paths and sects.

3. 4 THE CHAPTER RESULT

In this chapter, I attempted to present an analysis on the ideology of miniature medium in relation to different Islamic paths and sects, because the ideology of Islamic arts varies in these religious perspectives.

Apparently, while briefly explaining the Islamic paths and sects in this chapter, Sufism was evaluated in its philosophical and epistemological dimensions, whereas Sunnism was described to depend on forms, structures, rules, orders, and borders. In my view, this is because the Sunni Islam relies on rules, methods and forms more than Sufi Islam does. For instance, the Sunni Islam strictly prescribes that a Muslim has to believe in and practice the five pillars of Islam. S/he has to pray five times a day and the number of rakahs of each namaz are strict and predetermined, e.g. the morning namaz has two rakah *farz* and two rakah *sunna*. Or the Muslim has to fast during the Ramadan. S/he can eat and drink after the evening *azan* till the morning *azan*. Or how much *zakat* (alms) a Muslim has to donate a year is also strictly predetermined. On the other hand, Sufism relies on wisdom and one's manners which are difficult to describe and distinguish. That is why; the Sufi journey is called a mystic journey. Thus, apparently, Sunnism relies on outer forms, shapes, rules and orders while Sufism considers the inner meaning and manners more important. Therefore, making an analysis of Sufism in terms of Islamic arts is relatively more difficult than the Sunni approach because the Sunni methods are available to categorize whereas Sufism cannot be categorized since it asserts itself as a philosophy, a worldview, and a manner which are beyond a formal categorization. On the other hand, when such a mystical journey is evaluated as a method to apply to Islamic arts, the categorization becomes inevitable since both Sufism and Sunnism are so profound and complex. Hence, I needed a path to follow, a foundation upon which I could build the rest, and a focus to build the analysis to stand as a basis for this thesis. Thus, such categorization stripped Sufism of its very spirit for mysticism works only when it remains undefined.

Moreover, because both Sufism and Sunnism deal with the same features of Islamic arts, there were times my writing became repetitive. For instance, multi perspective, homogenized color and lighting of the miniature art have been mentioned over and over again. Yet, since the distinction between Sufism and Sunnism lie in their worldview, not in the nature of visual elements of the miniature, I had to repeat the same features. Therefore, what changes is not simply the characteristics of Islamic arts but the worldview of the path and sect which interprets Islamic arts in line with

their standpoint. However, another point I would like to make is that I do not mean that Sufism and Sunnism are totally oppositional. On the contrary, I tried to point out to their different and similar approaches towards Islamic arts. One of the most important similarities between them is that both create a transcendent spectator. The difference is that Sufism explains the effect of the art work as a tool to unite with God. In this respect, it constructs a spectatorship which can attain the World of Absolute, *Haqq*, and Knowledge. Sunnism, on the other hand, creates sublimity by halting the contemplation process of the spectator when s/he arrives at the door of the World of Archetypes. *Nur*, or Knowledge are not attainable according to the Sunni perspective. A second similarity is that the readings of both Sufism and Sunnism put an end to the contemplation experience of the spectator when his/her perception collapses. In terms of Sufism, the spectator's perception collapses when his/her imagination comes back from the *temkin* station to the *telvin* station because s/he cannot constantly comprehend the unified, transcendent essence of things, God and his/her self. Sunnism, on the other hand, believes that such collapse takes place way before in the process of contemplation: the spectator's perception collapses when s/he tries to attend the World of Archetypes. S/he could only understand the presence of God, which is not at the stage of Absolute but at the doorstep of the World of Archetypes. Nevertheless, Sunnism considers itself as pure, homogeneous, and true; however, the borders (!) of different societies, cultures and religions are distinguishable since they have become integrated over time. So, just like Sufism, Sunnism also cannot totally isolate itself and remain oppositional. Yet, one should be aware of the fact that Sunnism is still the dominant ideology in Turkey and determines what is "true Islam" by otherizing different beliefs, rituals, and perspectives within the society, a point that this chapter has attempted to elaborate in the light of the Islamic arts.

4. THE IDEOLOGY CONSTRUCTION OF RENAISSANCE PAINTING, CAMERA OBSCURA, AND THE CINEMATIC APPARATUS

4.1 INTRODUCTION

This chapter of the thesis will examine the relation between the Renaissance painting specifically the linear and aerial perspectives, camera obscura and the cinematic apparatus. The cinematic apparatus as shooting of the camera, moving image, editing, and the projection of the film will be handled here by referring its origins, the camera obscura which expresses the Renaissance aesthetics. However, like the miniature art, the Renaissance art has also had diverse techniques, formal languages, genres, schools that have changed over time. Therefore, when one talks about the aesthetics of the Renaissance painting, it is always assumed that the paintings were drawn following the linear perspective, with a vanishing point and dramatic lighting. In fact, it does not provide any coherent perspective structure but incorporates different visual languages such as multiple vanishing points, accelerating perspective and forced perspective, as exemplified by several Renaissance paintings such as *Last Supper* (da Vinci 15th century), *The School of Athens* (Raphael 16th century), and *Ezechieel's Vision* (Raphael 16th century) (Florenski 2001, pp. 89-93). Nonetheless, the Renaissance painting led to the proliferation of different schools, guilds and cities. The school of the Renaissance art was composed of the artists themselves along with their apprentices. They were educating their apprentices so that they would learn their masters' techniques and styles (Gombrich 2004, p. 248). So the schools have been constituted while painting traditions handed down. The cities at that time were becoming trade centers and each of them began to have their own style. In relation, the artists were transmitting their knowledge to the younger generation, which is why these art "schools" in different cities had their own unique styles. As far as a painting of the 15th century is concerned, it is easily distinguishable whether it was produced in Florence, Siena, Dijon, Bruges, Köln, or in Vienna (ibid., p. 249). Nevertheless, the

Renaissance painting also consists of various genres such as the landscape paintings, portraits, still-lives, the frescos about religious figures and events, and mythological characters. All these have their own history, development, techniques and ideologies. In similar to the miniature painting, the Renaissance painting is not a homogeneous art form but a *movement* changing and coinciding with other art forms, or one that was popularized by patrons of art. Nevertheless, the mimetic character of Renaissance painting and its use of dramatic lighting and linear perspective has been considered as its unique inherent qualities that render its language anomalistic. Thus, the purpose of this chapter is to contrast the conventional discussions on the cinematic apparatus with regard to the ideologies of Renaissance painting and of camera obscura to the use of *other* visual languages in Renaissance paintings (i.e. multi perspective) and the use of different lenses in cinema (i.e. telephoto lens), as well as their ideologies. So the chapter does not intend to touch upon the cultural context in which these inventions were introduced. For instance, it shall not discuss the relation between Positivism and the birth of the Renaissance. Instead, it will attempt to analyze the medium of Renaissance painting as well as the camera obscura in relation to the Apparatus Theory. Derived from the Marxist film theory in 1970s, the theory considers the cinematic apparatus as an ideological instrument. Its mechanics of representing reality is ideological and is helped by moving images, editing, subject positioning, and its spectatorship in the dark room. It maintains that the apparatus expresses the ideology by its nature. This theory does not cover the ideologies of individual film texts. It simply attempts to explain the nature of the cinematic apparatus in an ideological context. To shed light upon the theory, we shall now present a brief discussion on Renaissance painting.

4.2 THE IDEOLOGY OF THE COHERENT LANGUAGES OF THE RENAISSANCE PAINTING, CAMERA OBSCURA AND THE CINEMATIC APPARATUS

The term Renaissance means “rebirth” or “resurrection”, implying the resurrection of Classical antiquity. This cultural movement influenced art, science, literature and philosophy in much of Europe from the 14th to the 17th centuries, a time which is classified as the early modern period. In the 14th century, the Italians began to think that art, science and education had been mastered in the Classical Era. Consequently, a group of artists gathered to create a new art in Florence, with the leading figure Brunelleschi (ibid., p. 224). Thus, the use of perspective²¹ – a new language of artistic expression – was born. Gombrich notes that the art of perspective was believed to be capable of enhancing the illusion of reality (ibid., p. 153) (Figures 4.1. and 4.2.). So then, what is perspective? Perspective (Viswiki):

... in context of vision and visual perception, is the way in which objects appear to the eye based on their spatial attributes; or their dimensions and the position of the eye relative to the objects. There are two main meanings of the term: linear perspective and aerial perspective. [Linear perspective is described that] as objects become more distant they appear smaller because their visual angle decreases. The visual angle of an object is the angle subtended at the eye by a triangle with the object at its base. The greater the distance of the object from the eye, the greater is the height of this triangle, and the less the visual angle. This follows simply from Euclidean geometry. Perspective is also seen in the way the parallel lines of railway tracks appear to meet at a distant point, the vanishing point. This point lies on a line, called the geometrical horizon, at the level of the viewer's eye. Aerial perspective refers to the effect on the appearance of an ordinary object (i.e., other than a self-luminous object) of being viewed through the atmosphere. In daylight, as an ordinary object gets further from the eye, its contrast with the background is reduced, its color saturation is reduced, and its color becomes more blue.

²¹ For further controversial readings on the birth of perspective, please see ibn al Haytham (Alhazen), Pavel Florenski, and David Hockney.



Figure 4.1 : Linear perspective

**Source: Zettl, H., 1999. *Sight, sound, motion: applied media aesthetics*.
London: International Thomson Publishing.**

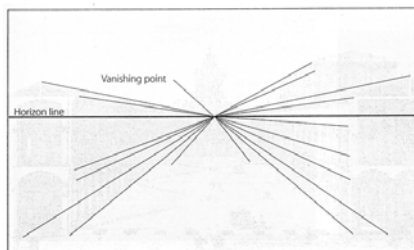


Figure 4.2 : Linear perspective

**Source: Zettl, H., 1999. *Sight, sound, motion: applied media aesthetics*.
London: International Thomson Publishing.**

Linear perspective with the construction of the vanishing point helped depict the space, while aerial perspective offered the opportunity to express time thanks to “depiction” of light. The figures in numerous shapes and forms could be given volume by dramatic lighting and shadow, which eventually helped mastering their skills in order to create the illusion of reality (Gombrich 2004, p. 260). And they believed that they captured the reality by advancing their perspectives skills. On the other hand, the politics of mimetic representation involved the discussion of ideology since the Renaissance painting claims that it *captures* the three-dimensional world reality onto the two-dimensional surface of the canvas. My belief is that a genre of Renaissance painting may help us with our discussion on the ideology of this movement. The genre *trompe l’oeil* (“to cheat the eye”) claims to depict a “realistic” representation of the reality by its nature. The term was first used in France in 1803 to describe (in a pejorative way) a specific kind of painting style which was originally as old as the history of Europe (Figure 4.3.). This mimetic form is characterized by the

fact that its spectator cannot tell (at least at first sight) that s/he is looking at a picture, not a reality (Leppert 2009, pp. 37-38). He explains that (ibid., p. 39):

*By its definition, a trompe l'oeil should not overlook any detail, be it "in" or outside the painting, to attain its goal of cheating, a vital factor for the image's success. For instance, the source of light in a painting should be in harmony with the light put on the painting itself; that is, it should not originate from a different angle. The size of the depicted images should be the same as that of the objects represented. There should be no trace of the act of painting, and brush strokes should be hidden. Colors and textures should conform to those of real objects. In general, the composition should actually be the product of a meticulous construction but on the other hand, it should not reveal the slightest sign of the planning of objects or their formal arrangements. By calculating everything – until visual cheating is "discovered" – the artist should leave the impression that there were no purposiveness involved or everything was coincidental. By using shadows masterfully ... objects should be given depth. The most important thing is that the represented space should seem to be neighboring the space in front of the painting: The space in the painting should look like our space as well.*²²



Figure 4.3 : A trompe l'oeil

Source: Magritte, R., 1933. *The human condition* [electronic print]

Available at:

**< [http://en.wikipedia.org/wiki/The_Human_Condition_\(painting\)](http://en.wikipedia.org/wiki/The_Human_Condition_(painting)) >
[Accessed 5 May 2010].**

²² Author's translation.

In the *trompe l'oeil*, nature is imitated in such a great extent that one can no longer distinguish between the representation and reality. The exemplary *trompe l'oeil* pretends as if it is not a painting to be looked at but an ordinary view through the window which does not (!) seek for being looked at. In other words, it cheats the spectator by concealing the fact that it is a representation of nature. However, the *trompe l'oeil* is capable of cheating only from one stand point of the spectator, the very front of the canvas. When the spectator moves away from his/her position, s/he will come to notice the *reality* that it is actually a painting. Construction of the illusion of reality will be destroyed by a slight change in the position of the spectator (i.e. seeing the sides and back of the canvas). Thus, the spectator's position is fixed so that the illusion can work better. However, this is the case not for only the *trompe l'oeil* genre but also for Renaissance painting instrument in general. A woodcut by Dürer exemplifies this fixed and unchanging specific position of the spectator of Renaissance painting (Figure 4.4.) (Gombrich 1984, p. 201):

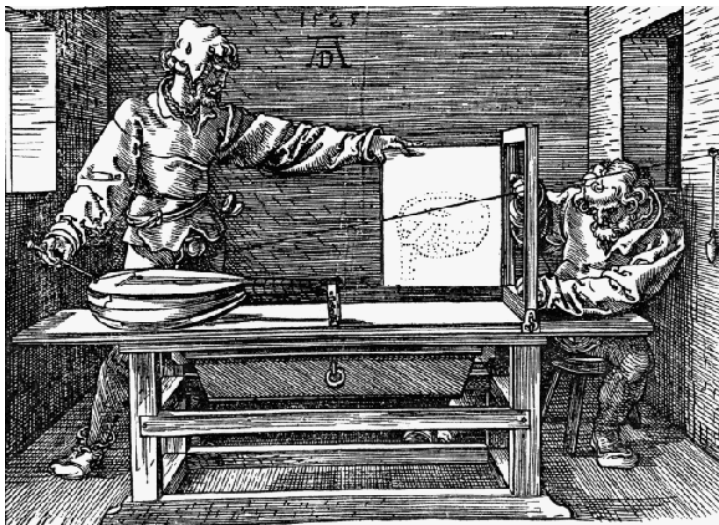


Figure 4.4 : Dürer's woodcut

Source: Gombrich. E.H., 1984. *Art and illusion*. 7th ed. London: Phaidon Press.

The whole rationale of the process is illustrated with masterly simplicity in Dürer's famous woodcut. He represents the straight line of sight by a string and shows how the lute will appear in the frame from the point of the painter's eye, which must be imagined to be where the string is attached to the wall. It also follows from Dürer's demonstration that any number of objects can be constructed that will result in the identical aspect from the peephole.

In other words, the point on which the string is attached to the wall specifies the spectator's position because the linear perspective and vanishing point are located in the painting according to the distance between the spectator's position and the depicted material. To put it differently, the presence of this spectator's position assumes that there is an eye looking at the figures from the point where the string attached to the wall. Hence, the spectator's position is reduced to *that* single point in the space (of, i.e. museum) so s/he should not move if the illusion of perspective is to function properly. Nonetheless, the fixed viewpoint of the spectator is reduced to a monocular view. It seems as if the spectator looks at the painting with a single eye. This aspect of Renaissance painting can be understood better with camera obscura since there is the same subject-positioning in the "camera obscura / dark room". Below is a description about how the camera obscura works and reflects an image (Hockney 2009, p. 245) (Figure 4.5.):

- a. *A small hole in the shutter of a darkened room will make an inverted and upside-down image of the scene outside. The image has no exact position of focus.*
- b. *A lens makes a much brighter image but a movable screen is required in order to obtain a sharp picture.*
- c. *When reflected by a mirror onto a screen, the image is still upside down but now is the right way round.*

The small hole of the camera obscura serves a similar function as the point where the string is attached to the wall in Dürer's woodcut as both fix the spectator's position in linear perspective, only allowing a monocular look. Then, how can we interpret this similar positioning of the spectator both in Renaissance painting and in the camera obscura?

The artist or perspectivist thinks that there is an extraordinary, unique, and special point in the universe. That point is absolute with the single special feature that it requires an optical center of the right eye of the artist. The artist observes life from this "standing point" which occupies the center of the world. However, the artist is reduced to a one-eyed giant. If the giant ever tries to view the painting with the left eye, the illusion of perspective will disappear. So s/he must rely on the truth captured by the right eye. Additionally, this capturing eye is not a living organism but an optic

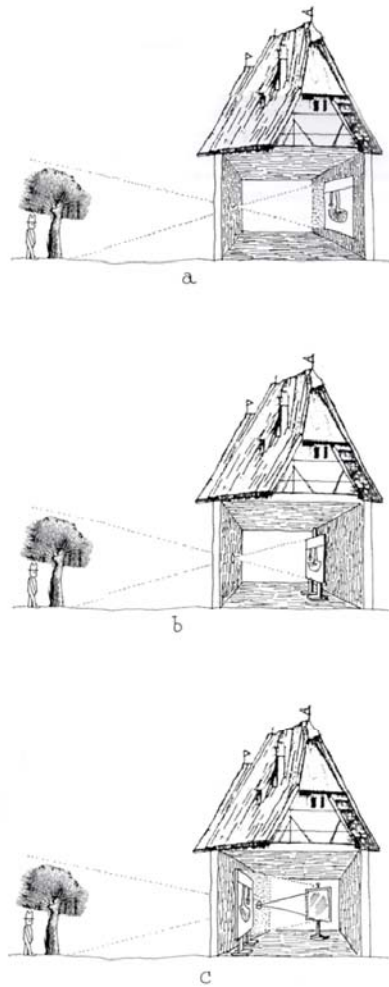


Figure 4.5: Camera obscura

Source: Hockney, D., 2009. *Secret knowledge*. 3rd ed. London: Thames and Hudson.

of camera obscura. The position of the eye should never change so that the world viewed through this eye will never change. The diegesis of the perspective painting does not suggest any change, motion, or time passing.

Rather, it is frozen by the fixed eye position. The world that is “shown” in the painting is constructed for the eye to view it. However, the diegesis presented on the canvas asserts that it “shows the reality” in the painting, and that the real world looks like what is seen in the perspective paintings. The painting assumes that the center of the world is the eye of the artists and of the spectator (Florenski 2001, pp. 127-130). The diegesis of painting exposes the eye to portraits, things, nature, naked bodies, beautiful flowers, exotic fruits etc. The depicted figures open up themselves to the eye for its discoveries. Hence, the diegesis of painting is constructed through the fixed-eye-position *and* for the sake of the eye. Baudry, in his article, associates the linear perspective of the Renaissance painting with the cinematic apparatus (1986, pp. 288-289):

Fabricated on the model of the camera obscura, it permits the construction of an image analogous to the perspective projections developed during the Italian Renaissance. The painting of the Renaissance will elaborate a centered space. The center of this space coincides with the eye which Jean Pellerin Viator will so appropriately call the 'subject'. Monocular vision, which as Pleyment points out is that the camera has, callas fourth a sort of play of 'reflection'.

Consequently, not only the camera but also projection functions with a monocular vision. Moreover, a film consists of still images, each of which has slight differences. When a precise speed of movement is maintained, the still images seem to be moving, so that the eye can be cheated thanks to such continuation. The cinematic apparatus only works when there is a continuation of spectating experience; therefore, the apparatus centralizes the spectator. In addition, the camera also moves within the space of the set. It is able to travel in the space by dollying, craning and tilting. This mobility enhances the eye's capability to see everything from every position provided by the camera. The camera offers otherwise impossible movements for the spectator. The diegesis of film is presented to the eye so that it can have a better view of the characters' intimate worlds. Hence, the eye becomes the all-knowing since the camera is the one which shoots everything. The monocular eye inevitably identifies with the monocular recording machine. Continuation of moving images depends on a continuous viewing. In brief, all these features of the cinematic apparatus derived from the Renaissance painting construct a “transcendental subject” (ibid., p. 291).

While the cinematic apparatus establishes an omnipresent eye (detached from the body), it also reduces this transcendence at the same time. In the darkened room, the spectator must stare at the white screen to see the images. But if s/he looks at the light source coming from the projector, s/he will not see any image (the Plato's cave). In the darkness of the room, s/he has no physical movement, "no exchange, no circulation, no communication with any outside. Projection and reflection take place in a closed space, and those who remain there, whether they know it or not (but they do not), find themselves chained, captured and captivated" (ibid., p. 294). Concisely, the cinematic experience in the dark room disables the spectator's mobility despite the fact that the diegesis of the film, the mobility of the camera and the continuity of editing transcend the spectator. The spectator is reduced to a disabled eye with a fixed, predetermined position. The eye is positioned in a way to eliminate other possible watching positions. In other words, every different spectator is located in a single position, which results in the exclusion of all other possible viewpoints or eye positions. Thus, the cinematic apparatus both produces a transcendental subject who is omnipresent and also endows it a monocular vision with immobile, fixed and reducing position.

4. 3 THE IDEOLOGY OF THE INCOHERENT SIDES OF THE LANGUAGES OF THE RENAISSANCE PAINTING, CAMERA OBSCURA AND THE CINEMATIC APPARATUS

As mentioned above, this section will make an attempt to demonstrate that both Renaissance painting and cinema utilize other visual languages that are *actually* inherent in them. This section deals with the use of multi-perspective and accelerating perspective in relation to multiple vanishing points in the Renaissance painting. In addition, it will present an elaborate discussion about the images created by the narrow-angle lens in cinema.

In order to create an illusion of the third dimension on a two-dimensional surface, one needs to arrange certain tools in a pre-determined structure. The linear perspective and single-vanishing point were previously discussed as the tools of Renaissance language. However, there are other tools that are frequently used in both painting and cinema. These include the accelerating and inhibiting perspectives in painting and the use of wide-and-narrow angle lenses in cinema. The linear perspective style and cinematic language are not coherent but incorporate different languages through the said techniques and apparatuses. They could be understood in the light of another term; overlapping planes (Figure 4.6). The term indicates that when a object is partially covered by another, one can tell that the covering one must be in front of the one that is partially covered (Zettl 1999, p. 144) (Figure 4.7.).

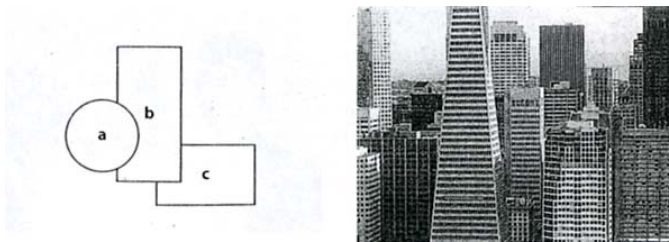


Figure 4.6 : Overlapping planes

**Source: Zettl, H., 1999. *Sight, sound, motion: applied media aesthetics*.
London: International Thomson Publishing.**



Figure 4.7 : Overlapping planes in miniature art

**Source: Zettl, H., 1999. *Sight, sound, motion: applied media aesthetics*.
London: International Thomson Publishing.**

In miniature, there is no vanishing point so the planes do not overlap but the “depth” is given with the help of height. However, the perspectivists could also distort linear perspective by changing overlapping planes in pictures. Florenski analyzes some of the important Renaissance paintings to demonstrate how artists used methods that are contradictory to the method of linear perspective. One of the examples he discussed is the *Last Supper* (2001, p. 91) (Figure 4.8.):

A simple example will clarify the point. This dining hall is two men's height and three men's width; thus, the space does not correspond to either the number of attending people or the meaning of the event. Yet, the ceiling does not seem to be flattened down; on the contrary, the small size of the place gives a painting a dramaturgical intensity and fullness. The self-confident master unnoticeably took up a method known since the time of Ancient Egyptians, the method of violating the perspective. In shaping the moving figures and spatial frame, he used different proportions for each, and on one hand, he shrank down the space and doing so in different proportions at each direction, and on the other hand he portrayed the figures larger, endowing a modest farewell supper the meaning of a universal and historical event; and what is more, he placed it at the center of history. The unity of perspective is destroyed...

²³



Figure 4.8 Last Supper

Source: Da Vinci, L., 15th century. *Last Supper*. [electronic print]

Available at:

<http://picasaweb.google.com/lh/photo/0m_hQMr9FFztNHCLdYxmHg>

[Accessed 24 May 2010].

²³ Author's translation.

Florenski also talks about the accelerating perspective that results in overlapping planes. The space in which the supper took place was depicted in a way that made it seem squeezed. The ornamentations (!) on the left and right sides should have covered a larger space on the picture plane if the linear perspective had been properly followed, because the room has a half and three large ornamentation, meaning that the interior is actually very huge. Thus, the space cannot actually be as squeezed as it was drawn in the painting. The ceiling also shows overlapping patterns and increased perspective. Under the normal circumstances of correct linear perspective structure, the ceilings would have been extended much more than they are in the painting. The decorated material on the ceiling would not be overlapped that much either. The vanishing point, on the other hand, was located on the right eye of Christ; thus, the painting's background (view through the windows) looks as if it is right behind Christ and not far away. All of these indicate that da Vinci applied the methods of accelerating linear perspective to depict this religious event. Another example provided by Florenski is *Ezechieel's Vision* painted by Raphael (2001, p. 93) (Figure 4.9.):

There are several vantage points and horizons here. The visual place is not in harmony with worldly space, and it is impossible to reconcile the two. For if this could be done, the figure on the Cherubim would look like an ordinary person who is strangely not attracted down to the depth of the painting, violating the rules of gravity. Here and in many other paintings by Raphael, we see two separately-existing worlds, and a balance established by two principles in accordance with space, a balance that is simultaneously created by the principles of conforming to and violating the perspective.²⁴

In other words, the use of multiple vanishing points in the depiction could bring together the world of Ezechieel, who is seen as very small under the bright light flashing on the earth and the world of God with its creatures and angels. As careful eyes will notice, the left foot of the God figure was foreshortened. The foot seems smaller than what it should normally be. So again, the linear perspective was distorted to create the effect of three dimensions within the picture. Hence, the different techniques used in the language of linear perspective break the coherence of this language. The same break in linear perspective language occurs in the cinema as well.

²⁴ Author's translation.



Figure 4.9 : Ezekiel's vision

Source: Raffaello, S. D. U., 16th century. *Ezekiel's Vision*. [electronic print] Available at:

<<http://www.wholesalechinaoilpainting.com/oil%20painting%20image-03315>> [Accessed 28 June 2010].

The use of the narrow-angle lens (also known as telephoto lens) replaces the inhibiting perspective in Renaissance painting (Zettl 1999, pp. 153 - 151) (Figure 4.10.):

... The narrow-angle lens inhibits the normal convergence of parallel lines and thus reduces the illusion of depth through linear perspective. It also squeezes space and makes objects appear closer than they really are. Because the narrow-angle lens enlarges the background objects, foreground and background objects look similar in size. Consequently, they appear closer together than they really are.

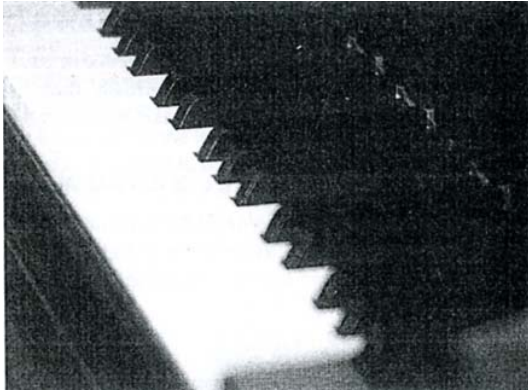


Figure 4.10 : The piano keys shot with a narrow-angle lens

**Source: Zettl, H., 1999. *Sight, sound, motion: applied media aesthetics*.
London: International Thomson Publishing.**

As seen in the picture, each plane of each piano key seems to be merged down into a single layer. The photographed keys still obey the rule of linear perspective but they also eliminate it to a certain degree. The scales of the piano keys are not reduced by the vanishing point but they remain the same and even look squeezed. The space between the foreground and background is diminished. The keys overlap more than they normally do. The opposite effect of the telephoto lens can be provided by the wide-angle lens (ibid., pp. 153 - 152):

The wide-angle lens 'accelerates' the convergence of parallel lines; that is, they seem to converge more than when they seen normally, thereby giving the illusion of stretching an object or building. The z-axis space appears elongated. ... The wide-angle lens greatly exaggerates relative size. Objects that lie close to the camera appear relatively large, whereas similar objects positioned on the z-axis only a short distance behind the close object show up in a dramatically reduced image size.



Figure 4.11 : The piano keys shot with a wide-angle lens

**Source: Zettl, H., 1999. *Sight, sound, motion: applied media aesthetics*.
London: International Thomson Publishing.**

As seen in the Figure 4.11., the wide-angle lens exaggerates the distance between the right and the left sides of the piano. Thus, it seems stretched toward the back of the picture surface. The keys in the back get smaller in scale in an exaggerated way. They do not overlap as they normally should do. In contrary to the narrow-angle lens, the wide angle lens puts greater emphasis on linear perspective. Narrow-angle lens pauses linear perspective, while wide-angle lens even goes beyond linear perspective; yet, both distort it in their own way. So the accelerated perspective of the interior space in the *Last Supper* and the foreshortening within *Ezechiel's Vision* can be equivalent to the use of narrow-angle lens in cinema since they squeeze space and provide overlapping planes while disrupting linear perspective. Thus, distortion of linear perspective is both a part of the languages of Renaissance painting and the cinematic apparatus. Hence, I argue that the ideology constructed by the Renaissance and the apparatus need reconsideration, with regard to the breaks within these languages. Accordingly, Baudry incorporates the lens use in the cinema in his argument as follows (1986, p. 289):

Of course, the use of lenses of different focal lengths can alter the perspective of an image. But this much, at least, is clear in the history of cinema: it is the perspective construction of the Renaissance which originally served as model. The use of different lenses, when not dictated by technical considerations aimed at restoring habitual perspective (such as shooting in limited or extended spaces which one wishes to expand or contrast) does not destroy [traditional] perspective but rather makes it play the role of norm. Departure from the norm, by means of a wide-angle or telephoto lens, is clearly marked in comparison with so-called 'normal' perspective. We will see in any case that the resulting ideological effect is still defined in relation to the ideological inherent in perspective. The dimension of the image itself, the ratio between height and width, seem clearly taken from an average drawn from Western easel painting.

To my view, the use of lens in cinema creates such ideological effect as suggested by Baudry but it also breaks down this ideology. First of all, a narrow-angle lens can break the apparatus ideology because it disrupts the linear perspective structure. It merges different layers of pictures into a single one, just as is seen in the piano keys' shot. The spectator/ camera views at the keys from the left side and slightly on top of the piano so one can tell where the camera stands. On the other hand, the position of the eye/ camera becomes ambiguous as it perceives/captures the keys as if each key is equidistant to the eye/the camera. The unchanged scale of the piano keys through the



Figure 4.12 : A screenshot of the film *Mother and Son*
Source: *Mother and Son*, 1997. [Film] Directed by Aleksandr Sokurov.
Russia, Germany: Severny Fond, Zero Film GmbH, Lenfilm Studio & O-Film.

background of the photograph confuses the eye so s/he cannot tell *exactly* where s/he is. Although telephoto lens is frequently used in cinema, we can provide an explicit example from the film *Mother and Son* (Sokurov 1997). In the screenshot of the film (Figure 4.12.) we see the son walking in a dirt road. A telephoto lens was used to capture this shot as it is clear from the dirt road layer, the green hill layer in the middle and the mountain layer in the back all merging down. Seemingly, there is no space between these layers; however, we can also tell that the mountain in the background must be really far away from the camera position. Most importantly, the dirt road looks like a hill since the telephoto lens squeezes the layers so that where the road begins and ends seems like a high hill although it should not be that high. So we cannot tell where the camera exactly is. Does it stand on the ground on a tripod? But it also appears to be floating in the air. Is it far away from the character? We cannot tell simply by looking at the image.²⁵ Thus, I think the narrow-angle lens / the

²⁵ Of course, we know that to capture such a shot with the telephoto lens, the camera should be far away from the object. But here I do not talk about the technical requirements of the lens; rather, I am discussing the effect of the camera position.

telephoto lens pauses the linear perspective, rendering the camera's position just like the use of accelerating perspective in the Renaissance paintings. This feature of the lens, then, disrupts the ideological effect of the apparatus as well. While linear perspective strictly directs the eye into a fixed location, the telephoto loosens this tightly fixed eye positioning. However, it does not entirely interrupt the ideology of the apparatus since it still rests upon the rule of linear perspective, there is still a vanishing point in the pictures and it mimics the nature. However, a slight visual difference created by the telephoto lens may help fully understand the capacity of the cinematic apparatus. Clearly, certain diversities exist in the cinema language unlike the argument of Baudry, who assumes a unified language of the cinematic apparatus and thus, disregarding the different possibilities that are actually inherent to the cinematic apparatus. Needless to say, the different possibility here implies the use of lens, specifically the telephoto lens since the wide lens only exaggerates linear perspective, so does its ideology, because telephoto lens locates the spectator in a less fixed but more transcendent subject position. The ambiguous camera position is an advantage to provide a *relative* freedom for the dependent spectator.²⁶ The ambiguous subject positioning may help celebrate the different subject positionings instead of reducing a different position down to a single one. Hence, the telephoto lens constructs a relatively different cinematic aesthetics and ideology in comparison to the wide-angle lens and linear perspective so it might constitute an alternative way to rethink the cinematic apparatus. However, on the other hand, the ideological apparatus may be blending both ideologically conventional i.e. linear perspective and unconventional i.e. telephoto lens aesthetics while marginalizing the opponent. Ideology can include alternative discourses, narratives, and visual languages into the apparatus and become the voice of the alternative in order to transform it into its own dominant ideology. Consequently multi-perspective and tele-photo lens aesthetic may turn into a tool for the dominant, too.

²⁶ One might also anticipate that the telephoto lens can be used to create images in the aesthetics of miniature.

4. 4 CHAPTER CONCLUSION: TRANSCENDENTAL SUBJECT

The previous chapters made an attempt to discuss the miniature art and the cinema in relation to the Renaissance painting and compared them according to how their media create specific spectatorship and ideologies. In this vein, it was argued that religion and art are regarded to be connected via the concept of transcendence, while different perspectives towards religion result in diverse art theories. The Sufi path and the Sunni sect were compared in terms of the way they construct the spectatorship of Islamic art although these two cannot be easily distinguished from each other as they have become almost inseparable over centuries in Anatolia, as Süreyya Su claims (2009). Thus, the chapter aimed to criticize this common attitude among scholars in Turkey who regard Islamic arts exclusively as Sufi expressions. However, different perspectives exist about religion and art in the Islamic world which evaluate Islamic arts under a different light. Hence, the thesis intended to demonstrate that it might be a biased outlook and oversimplification to make such generalizations about Islamic arts. In other words, the Islamic arts as well as any other art form should be analyzed and considered in their specific historical contexts since critical stances towards Islamic arts may well differ according to the different perspectives one may have.

On the other hand, a critical thinking on an art form in terms of the characteristics of its medium should eventually be based on the critics of the technical instrument. Similarly, the Renaissance painting has always been regarded as the opposite of miniature art when they are compared with regard to the concept of transcendence. So here I would like to discuss the languages of miniature and cinema in relation to their construction of transcendent spectator because seemingly, both seek to explain the ideology of the technical instrument in terms of transcendence. In spite of the apparent differences between the Renaissance painting art and the miniature art in terms of diegesis construction, the representation and mimesis, one can associate the Renaissance painting as well as the cinematic apparatus with the Sunni way of understanding of the miniature art since both involve a “limited”-transcendent spectator, whereas the Sufi way of understanding miniature art interprets spectatorship as transcendent. Islamic arts, according to the Sunni perspective, and

the cinema, promise to carry the spectator up to a higher position of contemplation, a point of all-knowing, by transcending her/him. The spectator of Renaissance painting and the cinema are constructed in such a way that s/he comes to see everything within the frame as the diegesis of the picture/film represents a world that approves the presence of the spectator, as well as the spectator's gaze into the unfolding, moving and framed world. So the Renaissance painting celebrates the presence of the spectator while attributing him/her a God-like position. On the other hand, the position of the spectator in Renaissance painting is determined through the visual features of the painting like the linear perspective. The spectator is reduced down to monocular position, at which every single onlooker ends up having the same, single, monocular position in front of the painting and the white screen of cinema. The camera shoots with its monocular objective and the film is screened through a monocular projection. The linear perspective only celebrates *that* fixed position but not all positions. In particular, the cinematic experience in the darkened room without moving or looking at anywhere else other than the white screen with muteness disables the spectators, relegating their God-liked-position. As for the miniature art according to the Sunni perspective, it asks for contemplation from the spectator. The spectator begins to flow with the structure constructed by the art form. The possible continuing parts of the repetitive symmetry start to be processed and completed within the imagination of the spectator, leading the spectator to transcend. However, the transcendence of the spectator's imagination rapidly declines as s/he is incapable of preceding his/her imagination forever to complete the incomplete structure of the art form. But that is how the spectator achieves to fulfill the expectation of the endless symmetry provided by the art form because the transcending spectator is enlightened about the sublimity of God in contrast to his/her own incapability. Thus, the miniature art, according to the Sunni perspective, offers its spectator the opportunity to transcend. However, in contrast to the Sufi perspective on Islamic arts, the Sunni perspective toward Islamic arts denies the possibility of a spectator attaining God in the process contemplation based on transcendence. So the spectator of both the cinematic apparatus and Islamic arts, according to the Sunni reading, are constructed as "limited"-transcendent. Thus, although the miniature art and the Renaissance painting have different features and have drawn from different epistemologies, the

way they constitute “limited”-transcendent spectatorship constitutions are similar because both the cinematic apparatus and Sunni reading of Islamic arts are mainstream and dominant, eliminating differences. Both of them empower others (i.e. the spectator) by providing them transcendence but rapidly limit them by creating a sublime effect on them so as to remain as dominant while controlling the capacity of the spectator. However, alternative readings are also possible for the cinematic language and the Islamic arts.

The Sufi way of reading Islamic arts can be associated with the alternative visual languages of the Renaissance painting and of cinema. As we have discussed, the Sufi reading of Islamic arts is based on the transcending spectator. It claims that the spectator begins to contemplate a work of Islamic art and transcend his/her imagination to higher levels of contemplation. S/he figures out the symbolic language of the miniature and could be enlightened by understanding divine qualities. Unlike the Sunni reading of miniature, s/he is capable of being carried to the stage of *telvin* where s/he unities himself / herself with what is material. Thanks to such stimulation of her/his mind and imagination, s/he comes to understand that every material has an immanent Divine quality and so each material as well as his/her own being has the immanent God. Thus s/he reunites with God by transcending him/herself through the stages of contemplation. The spectator of the miniature, hence, can transcend his/her imagination and mind to an all-knowing position by multi-perspective stature and homogeneous lighting. However, in contrary to the Sunni perspective, the Sufi understanding does not limit this transcendence, but it empowers the spectator by attributing her/him the ability to transcend. The visual language provided by telephoto lens in cinema, on the other hand, also creates an alternative spectatorship. Unlike the linear perspective, the telephoto lens constructs a relatively freer subject position as it creates an ambiguous position for the camera and it is almost impossible to guess where the camera stands while shooting an object. Thus, the spectator is constructed in such a way that s/he can be both close to the object that is being shot and far away from it at the same time. Since the scales of objects within the frame do not dramatically change in accordance to a vanishing point, the background and foreground on-objects seem to be equidistant to the camera’s position. Hence, the

spectator becomes more powerful than in Baudry's assertion. In short, I believe that Sufism and incoherent languages of the Renaissance painting and the cinema all construct alternative readings. They do not always rely on mainstream readings. Although the use of telephoto lens merely plays with the norm of linear perspective, I believe that Baudry oversimplifies the argument about the lens use in cinematic language. The cinematic language is not coherent and Baudry's analysis imposes coherency on it in order to propose a coherent theory out of it. He assumes a total, non-diverse, and flattened language for the cinematic apparatus while ironically criticizing the mainstream, dominant ideology. He himself constructs a *dominant visual language* out of cinema. However, in the case of studies focusing on a "comparison" between a Western/Christian art form and an Oriental/Islamic art form, the discussion comes to involve a comparison of an alternative perspective on Islamic art with a dominant reading of the Western art. In other words, reading miniatures from the Sufi perspective will certainly furnish the miniature art with an alternative structure, for Sufism itself is an alternative perspective on religion, while reading miniatures from the Sunni perspective would constitute a dominant perspective on the miniature art. Likewise, comparing the apparatus theory with miniature language as it is read from the alternative Sufi perspective would be pointless, for the apparatus theory already criticizes the cinematic language, whereas the Sufi perspective appreciates the miniature language. Those who would like to draw a comparison between the cinema and miniature should revise the dominant and alternative readings of miniature because its Sunni reading needs criticism, just as the criticism of the apparatus theory against cinematic language.

From another stand point, I believe that the ideologies of the Renaissance painting, the Islamic arts and the cinematic apparatus could be explained drawing upon the concept of "transcendence". The perspectives of Sunnism, Sufism, and apparatus theory interpret their spectatorships in relation to divinity because transcendence inevitably reminds of divinity, God, religion, and sublime. In my view, this is because the Renaissance, the cinematic apparatus and Islamic arts are not secular. Despite the fact that the Renaissance was born with (an adoration of) the positive sciences and it

assumed that religion had been left behind to the Middle Ages, it continued to produce images with the tools in which transcendence is embedded. It also continued to depict religious events and figures since the church as the religious institution patronized the Renaissance artists. In the case of the Islamic arts, the *nakkaşes* were also supported by sultans and other powerful figures so that they could depict stories under the patronage of the dominant ideology, be it religious or the lay ruling class. For all these reasons, the issue of the transcendent subject became a common concept in the Renaissance painting, the cinematic apparatus and Islamic arts. From another stand point, it may be wrong to propose that these art forms do not construct secular discourses, but as one may also suggest that the critical readings of these art forms do not actually display secular readings, which also includes my own perspective in this thesis. Hence, I made an effort to comprehend the ideologies of these media by discussing them on the basis of this concept. However, perspectives other than Sufism, Sunnism and the apparatus theory would influence these arts with their own understanding of religion and life. For instance one might find that the Tanasikhiya sect would approach the Islamic arts in a way that is entirely different from the approaches of Sufism or Sunnism since Tanasikhiyas believe in the re-incarnation of soul. Or the value of maps as documents depicted with the aesthetics of miniature would be an interesting subject to discuss in terms of mimesis and representation. Or one may find that the content and formal features of the individual art pieces would reveal contradicting ideologies constructed by the art medium. Thus, in the following chapter, I would like to compare a miniature book and a film scene with the aim to show the complexity of such a comparison between miniature and cinema.

5. MINIATURE AND CINEMA: THE SIX STRUCTURES

5.1 INTRODUCTION TO THE CHAPTER

The previous chapters have attempted to demonstrate the complexity of the discussion on the similarities and differences between the cinema and miniature arts in terms of how the miniature and cinema *media* are constructed as ideological instruments. In this respect, different religious perspectives and concepts have been analyzed with regard to spectatorship construction in order to display this complexity. The above medium-wise discussions, on the other hand, inevitably exclude an ideology analysis of individual art works. They eliminate the differences in the actual practicing and reading of an art piece. In other words, each miniature book and film should also be considered as separate verbal and/or visual texts which also communicate an ideology. For this reason, this chapter will analyze specific art pieces of cinema and miniature media in their unique way of organizing visual/verbal elements, such as the use of symmetry, compositions within the depictions, the shots and editing of the film, etc.

Consequently, a film scene will be compared to a miniature book because, first of all, an analysis of a whole film is beyond the scope of this paper. Furthermore, the selected miniature book (a *silsilenâme* - a genealogy book) is less complex in comparison to story-telling miniature books. Second, the structure of this scene and this miniature book is almost the same, as will be discussed later. The film *Arabian Nights* (1974), directed by Pier Paolo Pasolini, recounts the story of the reunion of two lovers. One reason for selecting this particular film is that it narrates a classical Oriental story. Secondly, this film about this classical Oriental story was directed by an avant-garde artist, Pasolini. So it has such diverse characteristics in that it is originally an Oriental story but filmed by a Western, avant-garde artist. The film's avant-garde qualities offer a non-mainstream film language and film-making style on

the basis of a traditional and popular story, which also displays the complexity of the subject in terms of the film text.

On the other hand, the miniature book *Silsilenâme-i Âl-i ‘Osman* has been selected to be compared to Pasolini’s film. Following Nurhan Atasoy’s argument that certain pages were added in time, the book was most probably produced in the course of the 17th and 18th centuries (Atasoy 2005, p. 68). However, since Sultan Mustafa III, the last depicted sultan in the book, reigned in the 18th century, we can assume that the book’s production cannot be extended beyond the 18th century. *Silsilenâme* literally means a ‘genealogy book’, and this particular genealogy depicts Ottoman emperors Osman Ghazi to Sultan Mustafa III, who was the patron for the book. So *silsilenâmes*, in general, are artistic tools of propaganda that *demonstrate and provide* the power of/for sultans. Because, first of all, it was the sultan who could afford to make generous payments to the *nakkaşes* for producing such expensive works of art, proving the sultan’s wealth. Second, Ottoman sultans served as the patrons of miniature art by providing *nakkaşes* with a house (*nakkaşhane*) to work for the palace, thereby protecting(!) art supplies as a prestige for the sultan. Finally, displaying the portraits of a sultan’s ancestors demonstrated the “devastating” power of the ruling dynasty of the empire which is thought to be rewarded by history by documenting its old ancestors. Thus, this must have been the effect that *silsilenâmes* aimed to arouse in their *already*-privileged spectators, since miniature art was a courtly art and only privileged individuals were allowed to view it. There were instances when *silsilenâmes* were presented as gifts to foreign ambassadors and governors. For all these reasons, we could consider *silsilenâmes* as tools of propaganda. Hence, the choice of the *silsilenâme* genre as a propaganda tool could add another dimension to the discussion on the ideology construction of miniature because the presence of such genres in miniature art can exemplify the textual ideology, rather than the ideology construction of the medium. The *Silsilenâme-i Âl-i ‘Osman*, in this respect, was selected for analysis in this chapter because as a book illustrated in the “eighteenth” century when the Ottoman Empire began to recognize the superiority of the West and to adapt itself to the West. In this manner, this particular *silsilenâme* was illustrated in the period by following the visual languages

of both miniatures and Renaissance paintings. Thus, *Silsilenâme-i Âl-i 'Osman* does not represent the traditional miniature art; it is rather a mixture of different languages. This means that both Pasolini's film and this *silsilenâme* display heterogeneous attributes. But, then, what is the reason for discussing in this chapter the already known/predictable ideologies of these texts, i.e. a leftist, avant-garde artist's piece along with a genealogy propagandizing the ideology of the dominant?

From here on, the discussion will focus on the visual and verbal qualities of the film and the miniature texts, as these qualities were organized in such a way to communicate their ideology in a visual form as well. To put it differently, the way artists organized and composed the verbal and visual elements depends on what kind of ideology the texts communicate/ reveal. In this respect, an analysis on the editing and compositions of the shots of *Arabian Nights*, and of the pages of the *Silsilenâme-i Âl-i 'Osman* uncovers the way the texts were organized to communicate their ideologies – sometimes even contradictory and unexpected ones. Respectively, another reason of choosing this film is because Pasolini stands as a leftist artists who makes films for the sake of alternative and oppressed. So he stands against oppressive and dominant ideology which is, nevertheless, embedded into the cinematic apparatus, as well. Thus he purposely tries to operate the cinematic apparatus as a counteract of the dominant while his films were naturally communicating his own political views. However, despite the fact that his intention of making films as a voice of alternative and of *other*, the way he makes his films cannot escape communicating the dominant ideology. Respectively although Pasolini believed that his film *Arabian Nights* is a rebellion against the dominant, heterodox ideology, the film ended up being a language of the dominant, heterodox ideology, which will be discussed throughout the chapter in detail. So there is one side of the story which explains the cinema as an ideological apparatus; and there is another side of the story which shows that the individual film text has their own ideology construction. Moreover even though when it is thought that a film is a means of an alternative, peripheral language, it may still be an apparatus of the dominant ideology which will be shown with the example of the film *Arabian Nights* in this thesis. On the other hand, miniature and film are two separate media and that is why, they should be treated

using a more generalized, formalist method applicable to both languages. For this reason, this study applied to these pieces of art the methods proposed by Roland Barthes and Edward Branigan on meaning-making of human mind as a cognitive process. Film and the miniature texts seek to communicate their messages (be it artistic or ideological) to their spectators. The artist excludes, groups, limits, and/or leaves certain ambiguous visual/verbal elements in order to produce the work of art for the sake of telling a story and/or creating an effect on the spectator. This is the same cognitive process repeated by the spectator in order to create meaning from the work of art as put forward by Branigan and Barthes.

5.2 BARTHES'S STRUCTURALISM AND BRANIGAN'S SIX STAGES

In the article "The Eiffel Tower", Roland Barthes (1996, pp. 236-250) claims that the Tower provides a panoramic view of Paris with the help of the bird's-eye view. When one climbs up to the top of the Tower, he says, it becomes possible to see, to perceive, to comprehend and even to read the city in a structural way. That means that the visitor of the Tower creates a structure in his/her mind by linking and separating the points of the city in order to construct an overall view of, a network within the city. Thus, Paris offers itself as a virtually prepared and a passive object which, then, seeks to be deciphered by the visitor's glance. Barthes continues (ibid., p. 243):

What, in fact, is a panorama? An image we attempt to decipher, in which we try to recognize known sites, to identify landmarks. Take some view of Paris taken from the Eiffel Tower; here you make out the hill sloping down from Chaillot, there the Bois de Boulogne; but where is the Arc de Triomphe? You do not see it, and this absence compels you to inspect the panorama once again, to look for this point which is missing in your structure; your knowledge (the knowledge you may have of Parisian topography) struggles with your perception, and in a sense, that is what intelligence is: to reconstitute, to make memory and sensation cooperate so as to produce in your mind a simulacrum of Paris, of which the elements are in front of you, real, ancestral, but nonetheless disoriented by the total space in which they are given to you, for this space has unknown to you.

So the visitor collects these elements so as to reorient them for the sake of an image of the city to be created in the mind. In this manner the bird's-eye view from the top of the tower also helps imagine the history of Paris, which completes the historical aspect of a panoramic view.

Accordingly, in order to comprehend and make sense of an object (e.g., The Eiffel Tower), or of a city (e.g., Paris), or of the world, we create a large-scale map in our mind which we constantly change, check, rearrange, reorient, separate, and reconstruct. Thus, one can claim that structures function as a method of organizing data captured from the world. This view inevitably estimates that narratives also help organizing data in a structuralist way; however, it does not necessarily mean that every type of structure has always a narrative. In order to explain what narrative is, it might be helpful to briefly describe a researcher's sketches (Arthur Applebee's studies on Lev Vygotsky's theory of a child's general development of concept) about understanding the six stages of cognitive development leading up to the acquisition of narrative skills, which are defined by Edward Branigan as data collection and association (1996, p. 19). In my view, these stages of how we make sense of the world are also the structural ways of organizing data. So these six stages are the six structures constructed in mind. At the very first stage, Branigan claims that, we randomly collect data or objects that are assembled largely by chance. In this *heap*, things are linked to each other only through an immediacy of perception, a free-association of the moment. At the second stage, we collect data or objects, each of which is similarly tied to a center, which is called a *catalogue*. The list of objects that belong to a particular room can be a catalogue or the toys belonging to a child would be an example for a catalogue. An *episode*, whereas, is created by collecting together the consequences of a central situation: for example, the events that happen to a particular person during work time, leisure time and night time on the same day would create three different episodes. The resulting structure is an *unfocused chain* consisting of a series of causes and effects but without a continuing center. For instance, films, plays, and books that narrate stories within stories would function as unfocused chains since their protagonists change from one story to another (if only each story is different and not associated in any way with the other stories in, say, the book). A relatively complex stage is a *focused chain* which is a series of causes and effects, this time, with a continuing center. The continuing adventures of a character in a film could be provided as an example. The sixth stage involves a *simple narrative*, which refers to a series of episodes collected as a focused chain. The parts themselves in each episode are linked by a cause-and-effect relationship. The same

character develops, progresses and interacts from one episode to another. A narrative ends when its cause-and-effect-chain is delineated, which refers to a closure (ibid., pp. 19-20).

We structure the above categories in our mind sometimes in a strictly separate way, and sometimes in a coexisting way either through confirmation or contradiction. If Barthes's example of the Eiffel Tower is considered in terms of the six stages of Branigan, the structure that of viewing the city up from the Tower would fit into the catalogue category since the Tower is the centralized figure by its surroundings. The streets, buildings, people and nature are reoriented in our minds according to a precise center, i.e. the Tower. There is no cause-and-effect relation either between them or with the center; they simply link themselves to the center. Additionally, they also do not progress in a changing temporal space while being perceived from the Tower. Rather, they coexist in a simultaneous time. (Here I am referring to the structure in our minds achieved by the very single moment of the experience of the panoramic view from the Tower). Thus, the center and its periphery support and require a network to be created in the mind to provide a catalogue structure.

All in all, the six stages of Branigan are the ways of organizing data and thus, creating meaning in a structure. So these stages can also be regarded as the six structures in Barthes's terms. Because miniature and film are two distinguished art forms with different epistemologies, there is a need to apply a more general, inclusive, formalist method and miniature works if one is to analyze them on the same ground using the same terminology. So, the following paragraphs will analyze the miniature book *Silsilenâme-i Âl-i 'Osman* and a scene from the film *Arabian Nights* in terms of the ways they motivate the six structures.

5.3 THE ANALYSIS OF THE *SILSILENÂME*

As mentioned above, *Silsilenâmes* make up a genre in the miniature art. Metin And defines *silsilenâmes* as family trees which consist of portraits depicted usually in round medallion shapes. These family trees represent the ancestors and relatives of an

individual. Usually starting from Adam and descending to the last living sultan of the Ottomans, they depict the portraits of prophets, emperors, and nobles in a chronological order (2004, p. 85). *Silsilenâme-i Âl-i ‘Osman* contains the portraits of twenty five sultans from Osman Ghazi to Sultan Osman III. Finally, the twenty-sixth portrait depicts Sultan Mustafa III with his son Sultan Selim III (Appendix 2) The book was produced in the eighteenth century under the influence of the aesthetical tradition of both Renaissance and miniature paintings: Instead of homogeneous lighting traditionally employed in miniature paintings, lighting and shadow were used in the scene on the sultans’ folds of clothes (Figure 5.6.). It can be observed that the influence of Renaissance painting aesthetics gradually “increases” from the first page to the last (Figures 5.2., 5.5., and 5.9.). Finally, the last golden leaf of the book (Figure 5.9.) was depicted with the help of a vanishing point, starting from which each figure and object gets smaller in scale. On the same golden leaf, on the other hand, Mustafa III appears to be in the front, while his son actually stands relatively ahead of his father. Thus, this feature of the illustration follows the rules of the importance perspective of miniature, not the rules of linear perspective, a subject which will be discussed later. In addition, the backgrounds used in illustrating other sultans in the book do not follow a linear perspective since, for example, there is no attempt to add a third dimension and the lighting is homogeneous (Figure 5.1.). In short, it can be claimed that the golden leaves upon which the sultans’ portraits were depicted present a blend of the languages of the Renaissance and miniature paintings. Moreover, the flowers depicted in the portraits in the form of bouquets tied by ribbons are also the mixture of both languages as the flowers are only recognizable, not totally stylized. The flowers in Figures 5.3. and 5.4. are freesias, while those in Figure 5.10. include a blossomed, red lady tulip (“*çelebi lalesi*”), a bud of “*çelebi lalesi*”, a bud of blue/purple hyacinth, and a blue ranunculus (“*katmerli düğün çiçeği*”), and a pink rose. Secondly, flowers with leaves can be seen in the shadow, which means that flower depictions in the *silsilenâme* were also done by using two different languages, i.e. the Renaissance and traditional miniature paintings. These two languages help construct a catalogue structure in cooperating and contradicting ways; yet, the book does not follow a narrative structure although it narrates a story. The story narrated in *Silsilenâme-i Âl-i ‘Osman* could be a revelation of a connection

between the sultans, representing the ancestors of Sultan Mustafa III by positioning him in a chronology. However, this kind of story does not display a narrative as the story does not unfold with causes and effects but remains as a concrete block. Moreover, the texts in each portrait page of the book do not also narrate a story but introduce and briefly mention each sultan. In other words, there is no event that happens to a “character” in the *silsilenâme*, implying no motivation for them and inevitably no consequences of an event. Merely in the broader sense of the word ‘story’, it is instead a relation that is displayed on the each page of the book. Thus, the chronology abstracts a changing and continuing time into a consecutive one. That is why, *Silsilenâme-i Âl-i ‘Osman* cannot have a narrative in spite of an existing story. Then, how does it offer a catalogue structure?

5. 3. 1 The Content of the *Silsilenâme*

The image of each sultan depicted in the *silsilenâme* has the same kind of relation to each other in terms of both the form and content of the book. It constructs a catalogue structure in a content-wise manner because it has a central figure who is *not* Sultan Mustafa III; although he served as the patron for the book. The *silsilenâme* recounts the ancestors of the aforementioned sultan but ironically, neither he nor the other depicted sultans can be the main character of the “story” because of the very structure of the *silsilenâme* which only allows the figures to constitute a multiplied periphery. This is because the type of the relation between each sultan remains the same: the close family ties between the rulers of an empire. The central figure in the *silsilenâme* is a repetition of the relation between each sultan. Since the depicted sultans are equally distant to the center with the same kind of relation, with such connection being constructed over and over between each picture/sultan, the sultans’ images can only constitute a periphery. Such a periphery is not a non-fragmented whole; rather, it is multiplied as the book depicts the images of different sultans instead of the different images of the same sultan.

From another standpoint with regard to the content, a *silsilenâme* can also be thought to include the ancestors of other family members as well. *Silsilenâme-i Âl-i ‘Osman*,

consequently, displays the ancestors of, for instance, Sultan Osman III, because a *silsilenâme* cannot include one's ancestors by excluding the ancestors of another family member. That is why, structures of *silsilenâmes* do not require a central figure; on the contrary, each depicted individual turns into a means to capture attention, strengthening the connection between them. Such a connection both neutralizes and empowers at the same time the handing-down of the rule "from father to son". (The successive rulers of the empire were not necessarily *sons* of the preceding sultan. By saying "from father to son", I also mean the other male members of the dynasty who eventually acceded to the throne). That is why, for instance, Sultan Murat III was the father of Sultan Mehmed III, who was the father of Sultan Ahmet I. Thus, since the family tree continues like this, each figure within the *silsilenâme* is someone's father and also someone else's son. In other words, every figure is both a father and a son, suggesting that it does not matter who the persons are. The crucial function of the *silsilenâme* is to display the relation between the figures it depicts by neutralizing the identities of each figure, who consequently remains as a multiplied periphery around a center. On the other hand, such a structure also empowers the persons depicted within the *silsilenâme* as it grants them privilege by excluding others from such relationship. Thus, other people including the *silsilenâme* spectators *unrelated* to the dynasty were left powerless and it was the sultans who gained the power back by being a *part* of the dynasty and through the ability to document and demonstrate their "historical" and "old" ancestors. To sum up, the *Silsilenâme-i Âl-i 'Osman* (maybe other *silsilenâmes* and family trees, in general as well) provides a two-sided catalogue structure in terms of its content. The first catalogue structure is constructed when the content of the *silsilenâme* (demonstrating the family tree of the Ottoman emperors) attaches importance to the central figure (the *family relation* between the emperors) by equalizing the identities of the emperors. On the other hand, the second catalogue structure is constructed when the *silsilenâme* reminds the spectator of the identity of these emperors and the bonds through which they are tied to this powerful ruling family by glorifying the dynasty and also by demonstrating the distance of spectators to the family. So these two contradicting catalogue structures with different centers and peripheries work in the *Silsilenâme-i Âl-i 'Osman* simultaneously back and forth.

5. 3. 2 The Form of the *Silsilenâme*

When one talks about the formal aspects of the *Silsilenâme-i Âl-i ‘Osman*, a number of qualities can be observed. Before such an attempt, it might be helpful to remember Barthes’s argument about understanding the structures of *silsilenâmes*. In brief, he proposes that a viewer who visits the Eiffel Tower and sees Paris from the top needs to construct a map of the city in his/her mind in order to understand the city. The bird’s-eye view up from the tower allows the viewer to link the points of the city and rearrange the space within a structure. *Silsilenâmes*, on the other hand, are purely structural forms because portraits of individuals depicted in *silsilenâmes* have already been isolated from their characteristics and brought into a new, simplified context, which is a family tree, so the spectator/ reader of the *silsilenâme* only needs to re-link the end of a page with the beginning of the following page in his/her mind in order to follow the structure presented by the book. In the case of the *Silsilenâme-i Âl-i ‘Osman*, since each image of each sultan was depicted on a single page, what is left to the reader is to reconnect each image by putting one right after the other in his/her mind. As can be clearly seen (Figures 5.1. and 5.2.), each page of the *silsilenâme* contains a single illustration of a sultan instead of two or more medallions on one page (Figures 5.11. and 5.12. in Appendix 3). The spectator has to start reading from the very right hand page of the book to the left since writing in Ottoman language starts from right. Moreover, reading the *silsilenâme* requires a right-to-left orientation as each page contains a single miniature about a sultan, as stated above. Having seen a sultan’s portrait on a page of the *silsilenâme*, the spectator turns his/her head to the left to view the following portrait. Next, he/she turns the page just about to find another figure (this time, a floral miniature) on the right page (Figures 5.3. and 5.4.). (Please pay attention to the original page numbers written at the bottom of each figure). So the book structures the portraits of twenty four sultans in pairs facing each other, with the exception of the last pages of the book, and the pairs are followed by two flower miniatures facing one another. Although the flow of the family tree is interrupted by the floral miniatures, the course of reading of the book is still consistent. (Inserting flower miniatures in between the sultans’ portraits will be discussed later as one feature of the book). In brief, the *Silsilenâme-i Âl-i ‘Osman*

provides a right-to-left orientation because first, the Ottoman script is written starting from right and so does the *silsilenâme*; and second, there is a single miniature depiction of a sultan or of a flower on each page of the book, with the result that the reader's motivation is not interrupted by another possible image on a page but is directed toward the following page. Therefore, the *Silsilenâme-i Âl-i 'Osman* has already been structured in the Barthian sense of the word.

Another formal aspect of the *Silsilenâme-i Âl-i 'Osman* is that it displays a strong symmetrical design in the composition within the pages and in the way it brought the pages together. First of all, there is symmetry of frame within the frame composition. Clearly, each page contains six frames. The sixth is the framing of the book itself (Figure 5.1.). There is a symmetrical design within each inner frame, each depicting a sultan's portrait has been depicted in (Figures 5.1. and 5.2.). The sizes of the perpendicular and rectangular frames on the pages are equal. The postures of the sultans within the frames are alike: they sit on their knees, with their hands on them or their hands held together and/or pointing to something. The backgrounds within the frames are the same with lightened "floor", pink "wall" and orange pillar displaying the same geometric or floral patterns (Figures 5.1. and 5.2.). Or in some other instances, the backgrounds within the frames are divided into the same proportions only differentiating with the filling colors (Figures 5.5. and 5.6.). Third, the compositions and the designs of the pages are alike. The portrait frames are vertically aligned to the center of the page and horizontally aligned to the spine of the book, meaning that the frames are symmetrically positioned. The texts are found on the top of and next to each frame on each page, briefly describing and providing information about the sultans, such as when they were born or how long they ruled the empire (for the translation of the texts, please check Appendix 2). These text areas are symmetrical in terms of their positions and scales within the page. The flower illustrations in the background of every page are repetitive, which creates a pattern. These patterns on the opposite pages are also symmetrical. The fourth frame concerns the way how pages were brought together, or as one may call it, page editing. As mentioned before, the book consists of a structure in which two opposite pages of sultans' portraits and two opposite pages of flower illustrations are presented in an

order. The portrait pages were brought together in pairs in such a way that they are followed by two pages of flower depictions. This means that the pages were edited sequentially and symmetrically (again with the exception of the last four pages). I believe that the flower depictions must have been designed as the representations of the sultans portrayed in the *silsilenâme* because the composition and editing of the pages create a strong symmetry between the portrait pages and flower pages. Here I would like to briefly mention the flower symbolism in the Ottoman and Islamic context in relation to the book's structure; yet, I do not attempt to provide an in-depth analysis because gardens, court gardens, flower, flower depictions constitute a much broad subject which is beyond the scope of this paper. Nurhan Atasoy quotes the English artist Thomas Allom, who makes reference to the love of Turks for flowers, and their particular attraction with roses. Allom also suggests that flowers have a language among Turks, who assign a symbolic meaning to every flower (cited in Atasoy 2005, p. 35). In the exemplary pages of the *silsilenâme*, we have seen the depictions of freesia with marigold (“*ayn-ı sefa*”) leaves in a bouquet, and another bouquet of a pink rose, two lady tulip (“*çelebi lalesi*”), a hyacinth, ranunculus (“*katmerli düğün çiçeği*”) on another page. Rose was widely used in the Ottoman poetry (the *divan* poetry), which may reflect the function, context and connotation of rose depictions in miniatures as well (Bayram 2007, p. 211):

The great deal of interest in roses in the divan poetry results from four main factors: 1. Roses are the most widely known, and most widely grown flowers that were considered as the most beautiful and attractive flower. 2. They were deemed similar to the beloved's most striking and beautiful body parts such as face, cheeks and lips. 3. In addition to its nice-looking quality, it also addresses the senses of touch and smell. 4. It has been acknowledged as a symbol of leading religious figures respected by the society such as Prophet Muhammad and Prophet Joseph.²⁷

Rose symbolizes love, happiness, beauty, homage and rulership and is associated with a sublime person, paradise, sultans, reason and so on. There is also a bud of a bluish hyacinth on the selected pages of the *silsilenâme*. Hyacinths were used in the Ottoman poetry to refer to the body parts of the beloved, such as hair, tresses and

²⁷ Author's translation.

bangs and symbolizes eternity by demanding not to be forgotten. “*Çelebi lalesi*” or “*sivri lale*” (lady tulip), which is endemic to Edirne region, implies the perfect love and lover. It is associated with paradise, Day of Judgment, and destiny. Freesias represent wisdom, trust, hope, and loyalty (ibid., pp. 210 – 215). In explaining the meanings of these flowers, I had to over-simplify the context due to the excessive amount of research even only on roses and tulips. Besides, I cannot strictly confine the meanings and associations of the flowers to those provided here since the religious symbolism pertaining to these flowers is not static, but varies across different works most of the time (Leppert 2009, p. 80). Consequently, the symbolic meanings for the depicted flowers attribute perfectionism, (divine) love, knowledge, eternity, paradise and power to the portrayed sultans. The floral ornaments and floral “still-lives” reminds us of the Garden of Eden in the Ottoman miniatures as pointed out by Atasoy: “Since paradise is described as an extraordinarily beautiful garden in the Holy Scriptures, the gardens created for pleasure were certainly intended create a paradise on earth”²⁸ (2005, p. 79). The motivation of the Ottoman artists might have then been, to dream about the paradise and its beauty with the help of the miniature tool. Moreover, these floral depictions (be it in a miniature, on a prayer rug, or in geometrized patterns of a ceramic tile on a wall) could be regarded as spaces suitable for meditation and prayer as they provide a compact, repetitive, non-perturbing design of a great promise: paradise, a beautiful garden. On the other hand, “early gardens associated with the court and with the delights of paradise were the centers of not only prayer and meditation but also of revelry and sexuality, some pavilions being ‘made expressly for the purpose of love’” (Goody 1993, p. 109). If one thinks of the Harem in Ottoman palaces, as well as the miniatures of gardens and pavilions, these Gardens of Eden must have also contained angel-like women and young boys. Thus, the court gardens were paradise-like since they offered both eternal happiness and comfort, and sexual commitment by controlling both sexes. This “paradise” with gardens and floral ornaments / “still-lives” meant that the sultan was capable of financing a garden and a miniature book. He had paradise-like gardens with young boys and women and could capture and gaze in such beauties by owning a garden, a paradise-like one, a miniature book depicting such gardens, and the depictions

²⁸ Author’s translation.

featuring angel-like women and young boys. Moreover, the *silsilenâme* brings the deceased sultans together within the beautifully depicted floral paintings, thereby assigning them a “*cennetmekan*” quality, meaning to be eternally destined for heaven. Although Richard Leppert talks about the mimetic art of flower still-lives, what he suggests about the ideology of floral paintings can also be the case for the miniature floral “still lives” (2009, pp. 68 - 79):

The “flaw”, so to speak, of the still-life is that it lacks narrative, along with the fact that it assigns privileges to objects by bringing them to the fore. ... Still-life was about “possessions”, not about people. Furthermore, its interest in possessions ... particularly made it popular and important in the eyes of its wealthy audience. The still-life maps out the overlaps between business and power, sitting at the top of an equally important series of categories which are simultaneously quite personal, specific, social and cultural. These categories include desire, pleasure and subjectivity. Still-life usually excludes people ... but in the end, it is always about people. It does not concern to the objects actually represented, or at least it does not only concern them. In other words, still-life has to do with the relationship between the world of objects and the unseen but imagined human or subject. An influential still-life particularly requires an act of viewing which is triggered by the spectator’s relation to the material world. This [Cardinal Borromeo’s pleasure in owning a floral painting by Brueghel] could be interpreted in at least two ways complementing each other. First, the short life-span of natural flowers is an ethical metaphor demonstrating the mortality of all worldly creatures. ... Second,... Brueghel’s painting seems to challenge time (mortality), nature and geography. That is, different blossoming periods for depicted flowers are frozen in a single moment.²⁹

Although Leppert talks about a mimetic art, the still-life of flowers in the Renaissance painting, there is still a connection between the discourses of the flower depictions in the *silsilenâme* with of the Renaissance (Figure 5.13.). with regard to their similar way of constructing an ideology in order to empower and bless their spectator, be it a sultan or a wealthy merchant. The flower depictions of both Brueghel and the *silsilenâme* are frozen in time by representing flowers either as buds or in a fully-blossomed state, implying an eternally-existing spectator. Thus, not only the depicted sultans but also their spectators become infinite and eternal. In the *silsilenâme*, the flowers portraits were inserted in between pages with the intention that they can be better associated with the depicted sultans. In this respect, as was argued above, this structure of the *silsilenâme* provides a linear flow of reading in terms of its visual elements but at the same time this structure interrupts reading through the insertion of

²⁹ Author’s translation.

flower portraits. However, this is how this very particular structure grants power to the depicted sultans, and to the already-privileged spectator.



Figure 5.13 : Brueghel's painting

Source: Brueghel, J., 16th century. *Flowers in a vase*. [electronic print]

Accessed at:

<http://www.artrenewal.org/pages/artwork.php?artworkid=22000&size=large> [Accessed 19 June 2010].

To sum up, reading the *Silsilenâme-i Âl-i 'Osman*, one could recognize that the reader is strictly directed from one page to another as its design offers a non-fragmented and cohesive reading with a strong flow of direction using a horizontal orientation and symmetry within the pages. That is why, insertion of the flower-framed pages in between the portraits does not disrupt the flow but only gives a sense of power. Accordingly, there could be controversy over whether the entire book chiefly depicts either the ancestors of sultans or the very beauty of nature since the book is almost

entirely dedicated to floral patterns. Furthermore, the book represents the flower images within frames in almost the same way as was done to frame and present the portraits of the sultans, who were thus personified in their portraits. In that very sense, the spectator's eyes do not move freely on the page and within the book; instead, they have to follow the rules of a clear orientation. Vertically-designed *silsilenâmes*, on the other hand, accommodate a relatively more fragmented flow of reading as the eyes need to move from right to left and also from top to down (Figures 5.11. and 5.12. in Appendix 3). It can also be claimed that the vertically-aligned medallions on a single page of *Silsilenâme* (name unknown) create a more hierarchical structure than the horizontal-symmetrical design of the *Silsilenâme-i Âl-i 'Osman*, which largely reduces differences by emphasizing similarities. Through such design, different sultans are brought together in an abstracted, unified world of symmetries and patterns. As a result, the portrait of a specific sultan can be replaced by another portrait or even by a flower "portrait" due to the less strong hierarchy between individuals. Yet, this powerful flow of reading renders the relationship between the depictions more evident. In doing so, the flower portraits help highlight this "relation" even more by empowering all the sultans illustrated in symbolic and functional contexts.

The previous sections of this chapter analyzed the *Silsilenâme-i Âl-i 'Osman* in its content and form. In a content-wise manner, it has been proposed that the "story" of the *silsilenâme* features a connection drawn among the sultans, instead of centralizing a single one. Demonstration of the family ties between the sultans is the central figure and the sultans themselves remain as periphery. In this periphery, there is no hierarchy between the sultans since each needs to point to the portrait of another sultan so as to put the emphasis on family ties, which eventually grants back power to depicted sultan. The texts given on each portrait page do not only poetically describe the aforementioned sultan but also mention his father and son, which is an example of highlighting the family connection. That is why, the *silsilenâme* has to equalize the identities, differences and power of the sultans depicted while incorporating the images of all sultans in a single book. On the other hand, as was mentioned before, the strong family connection is displayed over and over again in the *silsilenâme*,

resulting in an empowerment for the depicted sultans as such a structure confers privileges upon the members of the imperial house. Hence this structure also “tells” the spectator of the *silsilenâme* that s/he is excluded from *such* family bond among the sultans, thereby rendering him/her weaker. In short, no hierarchy exists between the depicted sultans in the *silsilenâme* despite the existing hierarchy between the sultans and people not depicted (such as the spectator) in the book. So, by its content, the *silsilenâme* places this relation at its center, making the depicted sultans its periphery, and leaving its audience with no connection to the sultans at the bottom of the hierarchy.

As for the form-wise discussion, it has been maintained that the *silsilenâme* is a pure form of structure. The word ‘silsile’ is translated into English as ‘line of descent’. So a *line* refers to ‘relation’ since descendants can merely be demonstrated in a linear structure. In relation, we observe a symmetry establishing ties between the compositional elements, frames, pictures and pages thanks to the non-fragmented reading experience of the book. Thus, the line of descent, the symmetry and the flow of reading experience all testify to the presence of catalogue structure concerning the form of the *Silsilenâme-i Âl-i ‘Osman*. It pays attention first to a *line* that brings ancestors together; second, to a symmetry which eliminates the differences and ties the portraits together; and third, pages with flower portraits do not interrupt the course of reading but are only a break between the reading of sultans’ portraits. Thus, each discussed feature supports the argument that the book is centered on the relation. So the *silsilenâme* creates a catalogue structure in both content and form wises.

5. 3. 2. 1 The Exceptional Last Four Pages of the *Silsilenâme*

So far we have seen that the *Silsilenâme-i Âl-i ‘Osman* constructs a catalogue structure in its form and content. In spite of the consistent flow of reading of the *silsilenâme* discussed above, the last four pages of the book deconstruct the symmetry. The last fourth page of the *silsilenâme* (Figure 5.7.) has a portrait of Sultan Osman III. On the opposite page, there is a full text although it is expected to have a

portrait of another sultan (Figure 5.8.). Moreover, the following page shows Sultan Mustafa III with his son Selim III (Figure 5.9.). Then, there is a miniature of a bouquet of flowers on the last page of the book (Figure 5.10.), which was previously discussed. If these pages are compared to the previous ones, a second catalogue structure can be remarked, which works in an opposite direction to the first one.

5.3.2.2 Figures 5.7., 5.8., and 5.10.

Looking at the twenty-fifth portrait page of the *silsilenâme*, it would be recognized that the portrait of Sultan Osman III and the page itself are a continuation of the aesthetics of the previous portrait pages within the book. This is the final page which still contains the first catalogue structure but it also leads the spectator to a second catalogue structure because it does not have a mirrored opposite page. On the contrary there is a full-text page although one expects to see there another sultan's portrait. So the construction is broken through Sultan Osman III's portrait page (Figure 5.7.). That is why, the page serves as a transition from the first catalogue to the second catalogue structure. Nonetheless, the portrait of Sultan Mustafa III could have replaced the text page because the portraits of the twenty-fifth – Osman III – and the twenty-sixth – Mustafa III – sultans could be a pair to be placed as opposite pages in symmetry. Instead, Sultan Mustafa III's portrait was chosen to be placed on the following page. This choice of design shall be discussed in the next section. Since the twenty-fifth portrait is a transition page, the text on the opposite page may serve as an announcement of the following sultan depicted in the book, who is Sultan Mustafa III, the patron of the *Silsilenâme-i Âl-i 'Osman*. However, this full page of text is about Sultan Mehmet IV and Sultan Süleyman II. It does not mention any of the other sultans at all; yet, it is not what we expect from the book to mention only these two sultans in this text space, especially instead of Sultan Mustafa III. Moreover, the original page numbers of the book in Istanbul University Library (as seen at the bottom of each page) indicates that there is no text or picture page left out from the text page until the page depicting Sultan Mustafa III. This suggests that there must be some missing pages of the *silsilenâme*. But, in any case, the text which praises and honors the sultans and Ottoman Empire is seen as a full-page text for the first time in

this book and at this very position of the book. Postponing an analysis of the portrait page of the Sultan, the opposite miniature page with a bouquet of flowers stands as the last page of the *silsilenâme*. Instead of positioning the floral miniature on the next pair of pages, the choice was to place it next to the sultan's portrait. In my view, this positional decision about the floral miniature page confirms the argument that the floral representations of the sultans as one of the characteristics of the *silsilenâme*. Shortly, the three of the last four pages of the book were designed in such a way to create a second language, which will be explored in the portrait of Sultan Mustafa III in detail.

5. 3. 2. 3 Figure 5.9. (The portrait Page of Sultan Mustafa III)

A comparison between the portrait page of the Sultan to the remaining portrait pages of the sultans reveals a number of differences. First of all, separate frames have so far been used for the sultans' images on each page of the book, whereas now we see Sultan Mustafa III and his son on a full page (Figure 5.9.: Pay attention to the descending order of numbers for the frames shown). Thus, each frame for each sultan only covers almost a quarter of a page; on the contrary, the image depicting Sultan Mustafa III and his son covers the full page. That is why, the physical amount of the frame for the last image occupied more space in the book than each sultan image does. The sultans' images have a full-wide view, while a wider view was used to depict the last image. So the sultans' frames present the figures in the frames in a more compact manner than the frame on the last page. The backgrounds used for sultans' images are inevitably narrow and also repetitive from one picture to another because they unify the time and space for each picture; thus, they are isolated.

This choice for the visual language of the *silsilenâme* with perfectly repetitive and definite lines and colorings points out to an Islamic concept called “*Nizâm-ı ‘Âlem*”, which indicates the divine order in the universe. The concept of “*Nizâm-ı ‘Âlem*” proposes that there is a precise order in nature; and all beings, whether animate or inanimate, are supposed to follow the rules of this order. The lines, patterns and framings were depicted in such an orderly way in the *silsilenâme* that they never go

out of their predetermined directions, and they never arouse any suspicion in the spectator as to what is what and if there is any single mistake in the depictions. Moreover, the “*Nizâm-ı Âlem*” concept is associated with another Islamic concept attributed to God’s existence “*ezelden ebede*”, from infinity to eternity. The *silsilenâme* unifies time and space in the backgrounds of the portraits because the time and place in the *silsilenâme* are expressed as extended in infinity and eternity. The sultans from originally different times are brought together in a unified time within the *silsilenâme*. This unifying, extended time and place proposed within the *silsilenâme* supports two things: First, the visual language of family trees requires an abstracted, unified place because they bring together different portraits from different times. These frames include everything in themselves as compact constructions. There is a repetition of *mise-en-scène* on different pages over and over again. So it makes its spectator to look at an already-known scene. Second, the expression of the extended time which repeats the same *mise-en-scène* is a visual language choice for all miniatures anyway since they appreciate and provide a transcendent, eternal audience as the depictions of the flowers also do. For these reasons, the abstracted time and place within the background of the sultans’ portraits provide less identical information than the last picture does (Here I am not making judgments about whether providing identical information is good or bad) as the last picture points out to a specific time and space thanks to lighting, the interior and the exterior locations. In other words, there is a different understanding about time and place on this page of the *silsilenâme*. This aspect will be elaborated in more detail in the following parts. Another point is that the fathers and sons have so far been viewed in individual frames in the book but on the last page we see the father and son brought together. Thus, this aspect is another break in the construction that has been created so far. On the other hand, there is no object / figure to compare to the sultans in their own images. Thus, the spectator does not have identical information about the sultans’ worlds but s/he needs to pay attention to the connection between them more than the content of the frames. However, in the case of the last portrait, we see Selim III in the background, which demonstrates the power of the Sultan Mustafa more as his son was depicted as standing up and in a considerably smaller scale in the background although he is actually standing in the front. The sultan, on the other hand, was

depicted in a larger scale in the foreground sitting on his knees with his hands placed on them. The objects and figures in the picture get smaller in scale through a vanishing point; however, there is a distortion of linear perspective affecting the dimension of time and space. As one would notice, the carpet on the floor seems to be off-perspective. The upper left corner of the carpet appears to be more stretched towards the sultan's position. The lines and patterns on the carpet get smaller in scale but at the very corner it suddenly moves away and up from the possible stand-point of the *nakkaş* (Figure 5.9., Area a). On top of this, the back side of the carpet where Selim III is standing also seems so far that we cannot see the edges and details of the carpet anymore (Figure 5.9., Area b). Moreover, the empty space in front of him and the right side of the table (Figure 5.9., Area c) appear to be stretched down, looking like a "hill" as the pattern on the carpet is not distorted by following the rules of the linear perspective but it seems as if the spectator is simultaneously in a position of bird's-eye view and in front of the scene. We also do not see any shadow of Selim III casting down on the low divan, whereas the sultan's shadow is reflected on the white pillow which helps distinguishing him from the background. Additionally, the pink cover of the stool in front of the sultan does not have any lighting or scale change; it is solid and the yellow pattern does not get smaller while the carpet gets considerably smaller to the very parallel of the pink cover (Figure 5.9., Areas d and a). So the space where the sultan sits was depicted to represent him much more in the front although it is his son who actually stands in the front. The space where his son stands seems to merge the layers of the picture due to the fact that the carpet depiction pushes him back, the pink cover behind him seems squeezed and the window behind him appears to be at the same level with the next window or placed in its front. The compositional choice of such a depiction intends to make the spectator recognize the Sultan's son as an element of the scene, while bringing the Sultan to the front, making him the first noticed element.

5.3.3 Result: The Woodcutter and the *Silsilenâme*

Then, what do these different languages in the *Silsilenâme-i Âl-i ‘Osman* “say”? Here it might be helpful to take a look at John Berger’s analysis about the *Woodcutter and the Forest* painted by Seker Ahmet (1980, p. 80) (Figure 5.14.):

With half a glance you read it like a pre-impressionist European landscape, another look at a forest. Yet there is gravity in it which checks you. And then this gravity turns out to be a peculiarity. There is something deeply but subtly strange about the perspective, about the relationship between the woodcutter with his mule and the far edge of the forest in the top-right hand corner. You see that it is the far edge, and, at the same time, that third distant tree (a beech?) appears nearer than anything else in the painting. It simultaneously withdraws and approaches.



Figure 5.14 : Woodcutter and the Forest

Source: Şeker Ahmet Paşa, 19th century. *Orman* [electronic print]

<<http://www.photoshopmagazin.com/paylasim/2094>>

[Accessed 18 February 2010].

The described feature about the Woodcutter is also observed on this page of the *silsilenâme* as the image of Sultan Mustafa III seems to approach towards us, while

Selim III's image appears to be withdrawn although he stands in the front. In my view, the catalogue structure is interrupted by these last pictures at the end of the book because its content and formal aspects assign the power back to Sultan Mustafa III. We are invited to observe his world more than we do for other sultans because they were depicted in a very common and compact background whereas Sultan Mustafa III is seen in time and space with his son. We can easily compare him and his wealth to those of the other sultans. We see his world in a wider scene that transmits more information about its characters. The sultan has power over his son and the remaining sultans. His physicality occupies more space in the frame and it is him that we first see when looking at the picture. He is always in the front and we are able to compare his power to that of his son. He brings together abstracted time with homogeneous lighting and non-linear space with shadows and a vanishing point. He has with him his son, who would replace him to rule the empire, and this represents a future that is viewed through the window behind the sultan. The city he rules is also viewed through the window whose curtains are all the way open to him; on the other hand, the curtains covering the window behind the son are not yet opened for him. The depiction contains changes from the epic to real, from abstract to concrete, from unified to identical when the spectator views the abstracted interior being transformed into an identical exterior, i.e. Istanbul. That is why, I believe that such a break of the language provides superiority to the last page depicting Sultan Mustafa III with his son Selim III over the remaining parts of the book, and this creates a hierarchy. The change in the visual language of the *silsilenâme* from miniature to the Renaissance art indicates the evolution of the empire from traditional to Western. The eighteenth century was a time when the Ottoman Empire began to decline and acknowledge the superiority of the West. This *silsilenâme* was depicted in an environment where the empire was trying to adapt itself to Western through a search for a synthesis between what is Western and Ottoman. For this reason, the *silsilenâme* demonstrates a quest for a synthetic visual language in art practices as well.

Up to this point, we have observed particular attention paid by the *silsilenâme* to establishing connections between the sultans and undermining their personalities, which creates a catalogue structure. The center is the relation between them and so

the sultans are elements of a multiplied periphery. On the other hand, we observe a deconstruction of this catalogue structure at the end of the book for the sake of Sultan Mustafa III. It creates a blend of Renaissance and miniature paintings to construct his identity at the top of the hierarchy. That is why, this time he himself becomes the center and the rest is the periphery (including the other sultans, the relations between each and spectators of the book). So the initial catalogue structure is finally deconstructed to create another catalogue structure with a different center and periphery. Seemingly, the first catalogue structure strengthens the relation so as to construct subsequently a hierarchy with the central character of Sultan Mustafa III. If there were not such two catalogue structures within the *silsilenâme*, the hierarchy would be shared among the sultans, rendering the last sultan as only *one of them*. In brief, the two catalogue structures with different centers and peripheries work in such a way that the patron of the *Silsilenâme-i Âl-i ‘Osman* could be honored to a greater extent. Therefore, the two contradicting catalogue stages create such a structure in this *silsilenâme*, which reveals the ideology of the miniature work. I believe that a similar analysis for the film *Arabian Nights* would show how the six structures work in film as well.

5.4 AN ANALYSIS OF A SCENE OF THE FILM *ARABIAN NIGHTS*

Arabian Nights directed by Pier Paolo Pasolini is an adaptation of *One Thousand and One Nights*. The film narrates a story about two lovers, Zümürüt and Nurettin, who fall apart and try to reunite. This main story gets interrupted / enriched by different mini-stories of the supporting characters. So the film has a story-within-a-story structure. In this study, I do not attempt to analyze the whole film; rather, I would like to discuss a scene from the film as said before.

The plot of the scene starts with a man and a woman who make a bet about a young boy (Berham) and a girl (Canan), discussing whether the boy will fall in love with the girl or the opposite so that they could understand which one of the youths is more beautiful. The couple walks through a tent, telling each other that they have given different types of sleeping drugs to the girl and the boy so that they would wake up at

different times. After they go in the tent, they (so the spectator) see the girl and the boy sleeping in their beds (Shots 1A – 8A in Figures 5.15. and 5.16. in Appendix 4). First, the woman wakes the boy up by pushing him with a long wooden stick (9B – 10B in Figure 5.17.). When the boy wakes up, he realizes the sleeping girl in the tent (11B – 12B in Figure 5.17.). He smiles, gets up and walks to the girl (13B (a) – 13B(c) in Figure 5.18.). After he looks at her face he says “God wills what will happen, or won’t happen.” by almost looking to the camera (14B (a) – 15B (b) in Figure 5.19.). The boy who is already naked uncovers the bedspread (16B in Figure 5.20.). He sees the girl’s naked body and opens her legs apart (18B, 20B in Figures 5.20. and 5.21.). He lies on the girl and has sexual intercourse (22B, 24B, 26B in Figures 5.21. and 5.22.). Then he stands up and covers her body with the bedspread again, goes back to his own bed, lies down with a smiling face (28B – 29B (d) in Figures 5.23. and 5.24.). Meanwhile, the shots of the woman and the man watching the sex from the tent are inserted in between the shots (e.g. 25B in Figure 5.22.). After the boy falls asleep, this time the man wakes the girl up (29G in Figure 5.17.). She does exactly the same things as the boy did in the *mise-en-scène*: she wakes up, notices the sleeping boy, smiles at him and walks to him, and after having sex she covers his naked body with a bedspread (the whole Column G). Meanwhile, the shots of the man and the woman watching them are inserted in between the shots of the sexual intercourse. Later, they leave the tent, telling each other that they were wrong and both the boy and the girl fell in love with each other and that they are actually both beautiful (49A (a) – 49A (c) in Figures 5.23. and 5.24.). So the scene concludes with them leaving the tent.

Considering the scene in terms of the six structures previously discussed in the chapter, it is clear that the scene provides a narrative structure as the film itself has a narrative structure anyway. There is a story in the scene about a bet between two characters and about a sexual intercourse between the other two characters. We see the bet and the sexual intercourses as the events of the narrative with a cause-and-effect relation. Their bet leads the two characters to meet and to have sex. As a result, the emotions and thoughts of each four character change accordingly. So there is also a development in the cause-and-effect relation. The end of the story does not circle

back to the same equilibrium (Todorov cited in Lacey 2000, p. 29) which exists at the beginning of the scene. On the contrary, the ending creates a different equilibrium than the initial one because time passes and the characters learn something out of their experiences. Finally, the narrative ends when the two characters realize that none of them could win the bet. Thus, they leave the tent, which is the space for the scene, by signaling a closure which concludes the three-act-structured scene. Shortly, a comparison between this scene of *Arabian Nights* and the *Silsilenâme-i Âl-i 'Osman* will reveal that that the scene supports a (three-acted) narrative structure, whereas the *silsilenâme* provides two different catalogue structures. As could be remembered, the observation on this miniature book was that it creates such a specific symmetry so that it can later deconstruct the first catalogue structure by producing and communicating its ideology. I believe that such a double-sided symmetric structure can also be found in this scene of *Arabian Nights*, but this time, at a narrative stage. Then, first of all, how does symmetry constitute a narrative?

5. 4. 1 The Symmetric Content of the Scene

The narrative construction of this scene of *Arabian Nights* can be analyzed in a similar way as the analysis of the *silsilenâme*. In this respect, one can talk about the formal and contextual aspects of the scene which are constituted by symmetry. The events happening to the characters as well as the blocking of the characters can be regarded as its symmetric contextual features. First of all, what happens to the girl is told / shown in a symmetric way to what happens to the boy. Both are woken up by other characters in the scene, both notice the other one and end up having sex. For instance, the scene does not tell a story about a boy who first has sexual intercourse with a girl in a tent but later for the second time he is refused by the girl. So the boy's side of the story is symmetrical with the girl's. In addition, the same events also happen to the man and woman in the scene. They argue about a bet: the man takes the boy's side while the woman's taking the girl's. But in the end, they agree that both were wrong about their bet. It could be suggested that the visual construction of the bet previously signals in the scene that the two characters will come to an agreement

anyway, which will be pointed out later. So these two characters are also shaped around exactly the same situation: a bet and watching sex.

Moreover, the positioning and movements of the actors within the scene are also symmetrical. Both the girl and boy wake up, realize, smile at and have sex with one another in the same blocking. Their body movements and gestures create a symmetry while experiencing the sex. Additionally, the woman and the man also create a second symmetry with each other. They walk together, they watch the sexual intercourse together by reacting together in a similar way, and they likewise move their bodies in the space together. The shots explaining their points of view are the same single shots although they are two different people with physically different positions in the scene and who must have had psychologically different perceptions. They see the same things in the same compositions, shots, duration and order (e.g. their eye-line-match shots 2A and 3A). So both the woman's blocking with the man and the girl's blocking with the boy are shown in a symmetry. This suggests that the staging of the scene creates / is created by symmetry in terms of the events in the scene and the blocking of the characters. For instance, after watching the boy's sexual intercourse with the girl, the film did not have to show the exact similar mise-en-scène of the girl again. But instead, we watch her waking up, smiling at him and having sex with him; however, a cut after her smiling at him to be made in the shot of the woman's and the man's leaving the tent would have been enough to explain that the girl will also choose to have sex with the boy in the same way that the boy did. So the staging of the scene in terms of the events occurring and the blocking of the characters were designed to constitute symmetry within the scene, or one may also say that it is the symmetry which constitutes such a scene in terms of its contextual aspects. But to my view, the formal features of the scene provide more clues to how symmetry was constructed in the scene.

5. 4. 2 The Symmetric Form of the Scene

In order to understand the formal structure of the scene, a frame from each individual shot has been exported to have a storyboard of the scene. From figure 5.15. to 5.24.,

one could see forty-nine shots, each of which is labeled as ‘Shot 1’, ‘Shot 2’, ‘Shot 3’, and so on. In addition, the screenshots were also named as ‘A’, ‘B’ and ‘G’. The capital letter ‘A’ stands for the introduction and ending of the scene in which the man and the woman talk about the bet (Shots between 1A and 8A in Figures 5.15. and 5.16., the shots 49A (a) and 49A (c) in Figures 5.23. and 5.24.). The letter ‘B’ represents the boy’s side of the story (from shot 9B till shot 29B (d)). The letter ‘G’ is used to distinguish the girl’s side of the story (from shot 29G till shot 48G (b)). The small letters (‘a’, ‘b’, ‘c’, etc.) represent if there is a camera movement within a shot. So if one pays attention to the storyboard of the scene, it could be realized how symmetric the story was narrated. With a view to understand its symmetric form structure in detail, we can distinguish between three kinds of symmetry within the scene. One concerns the composition within the shots, two is about the types of the shots and three is about the editing of the shots. So I will hereafter try to analyze these three features within Columns A, B and G separately.

First of all, looking at the shots of Column A (in Figures 5.15., 5.16., 5.23., 5.24.) a symmetric composition will be immediately noticed. For instance, in shot 2A in Figure 5.15., we see the woman and the man in the tent talking about the bet. Both of them are positioned behind a cloth, standing next to each other, with two wooden sticks in front of each. There is also another wooden stick behind and in the middle of the two which separates them in an imaginary equal polygon within the shot and the two sticks in the front strengthen the symmetry. In Columns B and G, we see the woman holding a stick in shot 9B and the man holding the stick in shot 29G in Figure 5.17., which I placed next to one another. We observe the same symmetry being established with the positions of wooden sticks, of the two characters and of their eye spaces. These two shots seem as if they are perfectly the reverse shots of one another, an effect which is created thanks to symmetry. Moreover, they repeat the same symmetric composition established in the previous dialog shots and the two shots in 2A. Subsequently, in shot 12B, we see the girl lying in a bed with a light-colored bedspread on from the boy’s point of view. There is a carpet behind her and the continuation of the angled wooden stick from previous shots. Later in the scene, we see the girl’s perspective in shot 31G. Here, the boy was shot using the same

symmetry as in shot 12B. Thus, these two shots create a strong symmetry as if they are the perfect reverse shots of each other.

The second point is about the symmetry within the types of shots in the scene. In Column A, for instance, we see the girl in a medium shot in 1A and (after inserting 2A) the boy is shown in a medium shot as well in 3A. In Columns B and G, we see the boy in a medium-close-up shot in 14B (a) and the girl in again a medium-close-up shot in 35G (a) in Figure 5.19.. So the scene shows the characters in symmetric shots.

As for the third point, the symmetric editing of the shots in the scene, we see in Column A the man and woman in shot-reverse shot editing in Figure 5.16.. In Column B, on the other hand, we see the boy in shot 14B (a) with a camera movement. It pans to the right to show the sleeping girl in shot 14B (b). In Column G, we see the girl in shot 35G (a) while looking at the sleeping boy who is seen in shot 35G (b) with a pan (instead of a cut, for instance), again to imitate and strengthen the look of the character, indicating another symmetric editing of the shots of the scene. In brief, one can claim that the symmetrical content of the story is expressed by the symmetric forms in compositions, shot types and the editing style of the scene. Obviously, symmetry as a form of language was chosen for *how* the story is told / shown.

Although the woman and man argue about a bet and each takes the sides of the other two characters, the form of the scene does not allow them to differentiate from each other. The film form brings them together in the composition, in the shot types and in the editing which make them perceived as a whole by the audience. Their bet and differences were eliminated in the scene because the shots explaining their points of view are also same. We are not presented with each point of view as separate shots but as unified perspective shots. Thus, these features of the scene are similar to those in the *Silsilenâme-i Âl-i 'Osman*. The first catalogue structure of the *silsilenâme* was said to create a relation between the sultans. As it can be remembered, this catalogue structure lay behind the similarities between its figures thanks to the symmetry that exists in the compositions, in the frames, in the positions and the postures of the

sultans (we may call it as blocking), in the use of colors and lighting, in the page design and finally in the editing of the pages of the book. Thus, the symmetry in the scene also highlights a relation between the characters. It shows the similarities between the man and the woman and between the boy and the girl. That is why, it needs to create a symmetric composition, shots and editing while eliminating the *bet* since it is about taking *a side*. The camera treats them equally by capturing them in the same composition and performing the same movements. The scene was edited so that the characters could be seen as a perfect half of another. Moreover, one may also notice a similarity between the way the floral portraits were inserted in between the pages featuring the sultans' portraits in the *silsilenâme*, and the way how the shots about the man and woman watching the sex scene were inserted. The inserted pages of the floral "still-lives" might be functioning as tools used to pause between the sultans' portraits although this does not interrupt the flow of the reading. These floral pages alienate the audience from contemplating the sultans' portraits but they also empower the dominant, ruling sultans. On the other hand, the inserted shots about the man and woman watching the sex scene may not be equally alienating the audience. Instead, they may serve to consolidate both the identification with them and the flow of watching the scene. Hence, this structure of the scene of *Arabian Nights* evokes the first catalogue structure of *Silsilenâme-i Âl-i 'Osman*. But, still, why do we see, for instance, the boy, but not the girl, as if talking to the camera? Why cannot we speak of any symmetry as well? This is because such differentiations figured out in detail below bring about a second narrative structure in the scene.

5. 4. 3 The Exceptional Shots of the Scene

With a closer look to the storyboard, one can easily notice the non-symmetry / asymmetry shots within the scene.³⁰ So the shot list consists of:

³⁰ In certain cases, there is asymmetry between the columns, while others present non-symmetry. Here, asymmetry and non-symmetry will not be treated as different conceptions as the argument does not require to do so. Because what is important here is the *lack* of any symmetry between these shots due to either non-symmetry or asymmetry.

- The parallel shot of 10B,
- The parallel shot of 33G,
- The parallel shot of 15B (b),
- The parallel shot of 40G,
- The shots 22B-24B-26B,
- The parallel shot of 27B,
- The parallel shots of 29B (a) till 29B (d).

We will start the descriptions of the shots above with shot 10B. Although we see the boy in a long shot in the 10B as he is being woken up, we do not watch the girl in a similar shot. A closer shot of the girl becomes available in only 30G, which has already been associated with one of the shots of the boy (11B). So we cannot see the girl in the long shot at that very scene. As for the parallel shot of 33G in Figure 5.18., we see an additional shot of the girl's perspective of the sleeping boy but we do not see him adoring the girl more with a point of view shot. Instead, the camera tilts up and pans right to follow the boy walk. So the boy is viewed to a greater extent from the girl's perspective. In shot 15B (b) in Figure 5.19., we watch the boy talking and almost looking into the camera. As a parallel, there is no such shot of her; she is merely looking at him in shot 36G in a smiling but mute expression. Thus, we can understand the boy's world more than the world of the mute girl since she does not talk in the scene. As it was said before for shot 40G in Figure 5.20., we see a close-up of the boy's genitals while she is touching; however, we do not see the girl's genitals in parallel. The camera and editing stay behind the boy while he is probably looking at her. Moreover, a comparison of shots 22B with 44G, 24B with 46G, and 26B with 48G (a) will show that the boy is seen in gradually closer shots in Column B, while we see the girl's column-shots in unchanging long shots. As 48G (a) is continuous of shot 48G (b), the shot about the man and woman is not inserted as it was in shot 27B. Finally, we see the man and woman leaving the tent, talking about the bet shown from the shots 49A (a) to 49A (c) although one expects here to see a continuation of the story from the girl's side. That implies that we must have seen her walking to her bed and going back to sleep with a smiling expression, instead of the two characters' leaving the tent. Such choice cannot be attributed to the fact that the girl's story was

shortened down because the audience is already familiar with the story as they have already seen what happened to the boy before. If this is the case, the girl's story must have been deleted long ago when she wakes up to notice the boy and smile at him. Thus, after describing these exceptional shots of the scene, one may claim that the spectator sees the boy (the boy's story and his body) more than the girl's story and her body, which deconstructs the first symmetric narrative structure proposed before as an explanation of the scene.

5. 4. 4 Conclusion: The Two Contradicting Narrative Structures within the Scene

In my view, the whole scene is constructed as based on the gazes of the characters and camera. These gazes belong to the man and the woman who have previously brought the boy and girl to the tent, making a bet about them and watching them in the tent. In the eye-line-match between the shots 1A and 2A, we first see the girl who is being watched, and later we see the man and woman as the watchers. Thanks to the eye-line-match, the spectator has to do nothing but to look at the girl by identifying with the gaze of the two characters who can see the girl and the boy but cannot be seen in return (although the man and the woman should be seen by the boy and the girl in such a small tent). The same experience of watching occurs when they turn their heads to look at the sleeping boy in shot 3A. So the scene creates a symmetric narrative structure because the camera (and the editing) captures and shows the similarity and equality between the characters with the help of the composition and shot choices, as well as their gazes. The two of them are watching, while the other two are being watched. The audience looks at all of the four without being looked at. Hence, Pasolini insistently draws attention to the equality of genders while capturing and editing the shots in a constant symmetry. In that respect, it might be necessary to shortly mention Pasolini – his life and his political views – as related by Necla Algan: Pasolini was born in Bologna in 1922. He started to write poems in Friuli dialect in order to celebrate the inviolate cultures. Pasolini joined the communist party at a

young age but was later expelled both by the party and the school he taught at on grounds of his homosexuality. Then he was forced to move to a poor neighborhood of Rome with his mother and continued to work on art there. He wrote poems, film scripts, and critical essays. He started to make films in 1960. His cinema is described as a mixture of politics, poetic and ideology, in which he questions established values and authority. He criticizes modernism, its capital industry, culture, economy, and the ethics of its products. When he met the Italian Marxist theoretician Antonio Gramsci, he was largely influenced by him and his writings. Pasolini claims that the traditional cultures of the third-world countries are under the threat of neo-capitalism so they need to be protected. In making *Triology of Life - Decameron* (1971), *Canterbury Tales* (1972), and *Arabian Nights* – he celebrated the freeing experience of sexuality for the sake of pleasure as opposed to the consumerist dictation of capitalism which misuses sexuality. According to Pasolini, sex in old cultures was a pleasure-oriented experience which freed people from the oppressive ruling class. He claims that sex turned into a neurotic experience at his time for people who regarded it as a social obligation and negotiation (Algan, 2008, pp. 110 – 124). Thus, Pasolini's leftist, avant-garde perspective provided him with a defense of sexuality in its ability to emancipate and equalize genders, in contrast to heterosexual conventions. He deconstructs the ideology of conventional cinema which presents women as objects of desire for the dominant masculinity. Consequently, Pasolini purposely chooses such a formal language of symmetry in order to equalize the genders with the help of cinematic apparatus in the film *Arabian Nights*. On the other hand, in spite of the Pasolini's unconventional attempt, such equalization of symmetric structure within the scene is also deconstructed, when, for instance, the man and woman choose to look at the boy's genitals in shot 40G, whereas they do not pay attention to the girl's genitals with a closer shot. So we can talk about a second narrative structure within the scene which creates a hierarchy between the characters. The boy is paid attention while the girl is often ignored, which can be explained on the basis of identification construction in the scene.

Another identification strategy in the film is the identification of the spectator either with the girl or with the boy. In shot 11B, we understand that the man and woman are

watching the boy who wakes up to see the girl. Then in shot 12B, the camera shows the sleeping girl as an eye-line-match of the boy. So the spectator sees the girl from the boy's perspective and identifies with the boy. The same situation also occurs in the shots of the girl, (i.e. shots 30G and 31G). So, there is again symmetry within the scene. On the other hand, in the following shots, we see the girl looking at the boy again in shot 32G, allowing us to see her point of view, i.e. the boy, in shot 33G. We expect that the same symmetry would also be created on the boy's side. In spite of watching the boy looking in the shot 13B (a), we do not see in the following shot where he is looking at. To me, this is because the boy's look at the girl was also removed while the girl's appreciation for the boy's beauty was reinserted although we already understand that the girl is looking at the sleeping boy in shots 30G and 31G. The scene is a continuous "need" to represent and show the boy, his gestures and his body. This is because the spectator identifies with the camera which was positioned and operated to imitate the viewing of the characters in the scene. So, again, an asymmetric / non-symmetry narrative structure can be figured out in the construction structure of the scene.

In addition to this function of the shots and editing of the scene, the camera also pretends as a third person. For example, in shot 49A (a), the camera was positioned just next to the man and woman, as a result of which it acts as if it saw and shot the whole sex scene from *that* position, by "standing" where the couple is standing. While the two characters are leaving the tent in shots 49A (a, b, c), the camera stays in the tent, and does not follow them by moving with them, separating its own gaze and existence from those of the man and woman. The camera, as it implies, personifies while watching, shooting and showing the sex from *possibly that* position / perspective in the tent. Thus, the personified camera preferred to perceive the boy, his story and his body to a larger extent so as to represent him more from either the gaze of the girl or the gaze of the man and the woman or the gaze of the camera itself. In other words, its sensitivity to the boy breaks the rules of symmetry that was established within the scene, resulting in asymmetry / non-symmetry, which leads to a second narrative structure. Pasolini's choice about the visual language of the scene turns the boy into the central sexual figure as he wanted to break the heterosexual

discourse but this choice has its consequences, too. In his essay, Joseph Boone critically discusses the gender representations within the film *Arabian Nights* as follows: To present a summary of some methods used to demonstrate to the spectator these phallic framings. We will first deal with the scenario of a passive male body disrobed by a female agent; as a result, the spectator waits and watches to see how long the camera will hold before cutting to a less explicit shot, which reminds us of the Bartheian erotic of the textual striptease. Secondly, Pasolini often uses hands as on-screen markers, directing the spectator towards the gradually focalized crotch of the male torso. The use of hands becomes a means of creating a “sensation” of the *off-screen* as well as on-screen body. This implies a male spectator in the image of “the enormous cock” unfolding above his head “on the screen.” Thirdly, Pasolini strategically uses lighting, shading, and the blocking to highlight the male body while blocking out the female participant. In a fourth technique named the phallic “still-life,” the penis is placed at the center of the screen and in extreme close-up, and around this static object the whole frame is composed. A fifth technique concerns the repeated shot of a nude male torso from multiple angles without any time lapse. In this technique, what Pasolini usually celebrates as breaking filmic linearity of sequentially also serves a different “theoretical” agenda, to provide the gay viewer with a “second glimpse.” Pasolini’s sixth technique concerns *compositional effects* in heterosexual coupling scenes highlighting the erotized male body. Such examples do not require the penis to be shown in close-up. (1993, pp. 28 – 30). Below are Pasolini’s comments from an interview held during the making of the film (cited in Boone 1993, 30):

*May I say, a bit tautologically, that for me eroticism is the beauty of the boys of the Third World. It is this type of sexual relation – violent, exalting, happy – that still survives in the Third World and that I have depicted almost completely in *Il fiore delle mille e una notte* [Y.G: the original Italian name of the film *Arabian Nights*] although I have purified it, that is, stripped it of mechanics and movement [by] arranging it frontally, almost arresting it.*

Boone continues to assert that transforming the beauty of the boys of the Third World into still limes for our delectation is, in Pasolini’s words, to “arrest” these figures and frontally “arrange” them, in multiple ways: Pasolini’s camera has actually become a stand-in for the Western observer, objectifying for the Occidental audience the allure

of an exotic East rendered synonymous with “pure” sensuality and bodily surfeit. These boys are not disrobed of both their clothing and their own stories of desire. In his “purified” vision of Third World eros, Pasolini also obliterates the fact that, for gay Western men like himself attracted by the boys of the colonized Third World, “exalting and happy” sex relies on an *economics* of boys as objects of Western consumption: you get what you pay for, and pay for what you get, a tautological truth that overwrites the tautology (beautiful boys = Third World sex) that Pasolini attempts to claim is self-evident. Moreover, although Pasolini claims to present the Arabic Muslim world as itself, many nude torsos used to “frame” the Arabic phallus are attached to *Italian* actors; this visual “cheat” projects Western fantasies upon the East. Secondly, when I first saw the film in its English version, the dubbing in English made me feel as if I was watching a truly “foreign” world. Then, I saw the subtitled Italian version and realized that many actors as I believed to be Arabs were in fact Italians. The speech of the Third World actors were dubbed over in Italian, which is an irony of the film’s silencing of the “other”, although it initially had the aim to voice them. In addition, almost all the penises are *uncircumcised*, which also proves that these do not belong to Arabic males given the Muslim law of circumcision. The exotic, eroticized “East” has become an imaginative projection of Western fantasy. “Appropriation” begins exactly where “authenticity” ends, which destabilizes the subject-position of the Western observer although he creates a disruptive intervention in heterosexist ideology (ibid., pp. 24-31).

Although gender representations as well as representation of the Third World do not make up the main subject of this thesis, what Boone puts forward about the film can help explain why the symmetry construction within the scene is deconstructed. He proposes that Pasolini breaks the conventional strategies which represent the woman as objects of desire in the heterodox discourse of the cinema institution. But eventually, the way he defies the conventions results in, as Boone calls, “a (homo) eroticized East” discourse (ibid., p. 31) produced for the Western-centered observer position. Thus, the detailed analysis provided above about the visual language of the scene demonstrates how the ideology of a film can be revealed by analyzing its visual

language apart from the ideology of the cinematic apparatus, which will be discussed later in the chapter in greater detail.

To sum up, what these all mean is that the symmetry created between the characters in the scene introduces equality between the characters while primarily considering a relation, a connection between them. I believe that this feature of the scene constructs the first narrative structure. On the other side, in contrast to the symmetric blocking, events, staging, composition, shots, editing, and gazes of the characters and the gaze of the apparatus in the scene, it simultaneously deconstructs that symmetry by supporting an asymmetric / non-symmetry structure. Thus, it ends up with creating a hierarchy between the characters: at the center of the hierarchy, it adores and centralizes the boy, at the secondary level there are the remaining characters left around him, and the thirdly, is that there is the spectator outside the circle, factors all ensuring a power structure through gazing. One may also suggest that the numbers can be reversed since the audience enjoys more power simply by gazing without being gazed at. So there is no more equality but only celebration of the male body. Shortly, the first narrative is constructed by symmetry and is simultaneously deconstructed by asymmetry / non-symmetry. Such a scene, in the end, offers two contradicting narrative structures: the first symmetric structure and the second asymmetric / non-symmetry narrative structure, which continuously work back and forth within the scene in *Arabian Nights*.

5. 5. COMPARISON: THE SCENE AND THE *SILSILENÂME*

This chapter attempted to elaborate on a scene from the film *Arabian Nights* in terms of how the story was told. The first observation was that there is a narrative structure in the scene, narrating a story about a bet between two characters and the sexual intercourses between the other two characters in the scene. Nonetheless, it has also been noted that there is a cause-and-effect relation between these two events: the man and woman make a bet about whether the boy will fall in love with the girl or the girl will fall in love with the boy, so they end up with figuring out that the boy and the girl “love each other equally”, so they were wrong about their bet. Thus, the man and

woman had an influence over the other two characters them by bringing them into a tent and betting about them. The boy and the girl are influenced by each other, and in turn, affect back the man and woman. So the characters of the scene could get experience by living that very moment and by affecting each other. They also have changed while supposedly trying to affect and create a change in the audience as well, implying that we cannot only talk about the characters but developing characters in the scene. Moreover, strictly speaking about the scene, the events took place in a specific and continuing time and space. They are shown from the beginning to the end in a linear time. The continuing time and space are not interrupted with crosscuts from other shots of other scenes or the scene did not include flashback and flash-forward shots that belong to the same place. So the scene tells a story that takes place in a tent in daytime. To sum up, the scene offers a narrative structure due to these characteristics briefly mentioned above.

On the other hand, the *Silsilenâme-i Âl-i ‘Osman* supports a catalogue structure with its continuing central figure, i.e. the relation between the depicted sultans. It has a “story” but without developing and changing events between its figures. It merely displays which sultan comes after which one and what the connection is between them. In this manner, both the *silsilenâme* and the scene are constructed chain-like.

Although the *silsilenâme* and the scene do not provide the same types of structures, they still work in symmetry as well as in asymmetry / non-symmetry. In a content-wise manner, the events and blocking in the scene take place in a symmetric way. The body movements, timings, gestures and reactions between the man and woman, as well as between the boy and girl are symmetrical. They are presented as a perfect match for each other. Additionally, the events in the scene are also symmetric as the bet and the agreement “happen” both to the man and woman, while the love and sex “happen” both to the girl and boy. So the staging of the scene works in symmetry. The *Silsilenâme-i Âl-i ‘Osman* also provides a symmetric content structure since the same relation / family tie “happens” to all figures in the book. None of them is excluded from this relation. There is also a similar “blocking” within each frame of each sultan. They sit on their knees and placing their hands on them. Thus, arguably,

there is a similar symmetric construction between the scene and the *silsilenâme* in terms of their content.

From a form-wise perspective, a symmetry was argued to be constructed within the compositions, shots and editing of the scene. The woman and man were positioned in the frame in such a way that the composition seems to be divided into two exact symmetric shapes and portions. It might also be suggested that such a symmetric composition of the man and woman helps the audience predict that they will come to an agreement at the end of the scene. Thus, the symmetry represents their equality and sameness even though they argue about their bet. Besides, the two sex *beats* of the scene are shown in symmetric shots such as medium shot, close-up shot, etc. When the boy is shown in a medium shot sleeping, for instance, the sleeping girl is also shown in a medium shot. Thereby, a relation / a similarity between the girl and the boy is also demonstrated thanks to the shot types. Finally, the two sex beats in the scene were edited so symmetrically that attraction is drawn into the connections between the girl and boy, as well as between the man and woman. The timing and order of the beat shots were symmetrically organized to direct the audience's attention towards to the similarities between one group (of the man and the woman) and the other (of the boy and the girl) while intentionally inserting the lookers' shots in between the shots of those being looked at. The same symmetry construction occurs in the form of the *silsilenâme*, as well. As can be remembered, the formal aspects of the *silsilenâme* have been analyzed in terms of its frames, pages and editing of the pages. The room (space), the lighting and the patterns within each frame for each page depicting the sultans were illustrated symmetrically just like the composition of each frame of the scene. Secondly, the design of each individual page of the *silsilenâme* creates symmetry between each other using the same positions and same scales of the inner frames, the same position and scale of the text and same patterns in the background. The symmetry within each page might be found to be the same as the symmetry within each shot of the scene. Finally, the page order of the *silsilenâme* is also symmetrical since each pair of floral miniatures was placed next to one another. So a page portraying a sultan appears to be like a mirror of the next page. That is why, the symmetry between the pages of the book evokes the symmetric

editing of the shots of the scene. The shots of the boy are mirrored with the shots of the girl. Inserting the perspective shots of the man and woman in between the sex shots reminds us of the insertion of floral miniatures in between the portrait pages of the *silsilenâme*. The inserted flower miniatures do not disrupt the flow of reading but stops the spectator from experiencing an ongoing contemplation of the sultans' portraits. Yet, the flower depictions empower both the portrayed sultans (because it brings them together in a paradise-like garden with flowers) and the spectator (because its budding and blossomed flowers constructs an eternal spectatorship since they do not wilt). On the other hand, the inserted shots of the on-looking woman and man empower the identification with them as they are watching the sex scene. In brief, it could be argued that the *silsilenâme* and the scene create / are created by the same symmetry in terms of their content and form despite the fact that one supports a narrative structure, while the other provides a catalogue structure.

Nevertheless, a closer look at the storyboard of the scene may reveal a construction of asymmetry / non-symmetry, which is motivated with the display of the boy and his body more than the girl and her body in an increased numbers of shots and in closer shots. Although there is equality and similarity in the way the film narrated the girl's and boy's stories, the connection and similarities between the characters continuously demonstrated in the scene so far are deconstructed by asymmetry / non-symmetry since the girl was less frequently represented and the camera's attention is directed toward the boy in closer shots. According to Boone, such an approach can merely reveal the ideology of an Orientalist Western gaze but this time with a homosexual stand-point since the film eroticizes the male body while avoiding to eroticize the female body in contrast to conventional cinema. In the case of the *silsilenâme*, it has already been demonstrated how the last four pages deconstructs the symmetry that has been created so far in the book. The relation, similarity and equality between the depicted sultans, become secondary to the centralized, privileged and honored patron of the *silsilenâme*, i.e. Sultan Mustafa III depicted on the last page. He himself brings different times, spaces and perspectives together while occupying more space within the book, breaking up the pattern constructions and depicted from both central and linear perspectives. To sum up, the scene was shot to gaze at the male body while the

silsilenâme was produced to privilege and honor the then last sultan of the empire, instead of equally distributing power either between genders or between the sultans to destroy hierarchy. Thus, these exceptional pages of the *silsilenâme* can be interpreted in the same way as the exceptional shots of the scene in that they both deconstruct symmetry, assigning a second but contradictory attribute to the narrative and catalogue structures. That means that this scene of *Arabian Nights* and the *Silsilenâme-i Âl-i 'Osman* create, respectively, a symmetric narrative and catalogue structures so that they will later deconstruct and reveal a second but asymmetric / non-symmetric narrative and catalogue structures. In doing so, such deconstruction aims to create a hierarchy both in terms of the design and ideology of the works originally belonging to two different media: miniature and cinema.

5. 6 CHAPTER CONCLUSION: HIERARCHY AND SYMMETRY IN DIFFERENT MEDIA

Symmetry as one language of form is able to create equality and similarity between the elements of an art work. It tends to create less hierarchy within the image. In the broader sense of the word, symmetry is capable of supporting a democratic harmony among the elements of art. Asymmetry/non-symmetry, in turn, inevitably provides hierarchy. It is constructed on differences while producing a hierarchy between the formal elements of the art work. The work *Silsilenâme-i Âl-i 'Osman* and the scene in *Arabian Nights* were analyzed as the examples in this chapter because they both construct symmetry and asymmetry/non-symmetry despite the fact that they are different art media. This suggests that a formalist analysis of these individual works of art reveals how they textually construct an ideology. Likewise, the analysis of the symmetry and asymmetry/non-symmetry constructions in these works specifically helped distinguish the hierarchy construction embedded in the visual languages of these texts. Hence, Branigan's and Barthes's formalist methods helped demonstrating the symmetry and asymmetry/non-symmetry constructions within the art works, which revealed a harmony, as well as a hierarchy between the visual/verbal elements of the works. Thus, the ideology constructions were brought into light by analyzing the use of hierarchy and harmony.

As discussed in the previous chapter, the Renaissance painting and cinematic apparatus have been claimed to provide a linear perspective while positioning the spectator's eyes into a fixed-absolute place. On the other hand, miniature was said to create an importance perspective and to show different and impossible sides of things by providing multiple views for its spectator who avoids a fixed eye position. For such reason, it was asserted that the miniature medium is much more capable of distributing power in between the visual elements and its audience, while the Renaissance painting and the film apparatus construct a *reduced* spectatorship. In terms of the languages of these two media, this chapter hopefully demonstrated that the miniature works also act a means of providing *power* for, say, a sultan while eliminating others, just like the way cinema does. Our discussion has already mentioned how the scene in question as a sample of the film produces Arabic (!), young male figures as objects of desire, turning the discussion into a gender issue. Although miniature offers opportunities to produce a more democratic language, one can also use it as an ideological tool to create hierarchy. On the other hand, the cinematic apparatus can also be operated textually as a propaganda tool of, say, a Western, colonialist gaze. In short, all these point out to the fact that a textual reading of specific examples of different art forms can bring about discourses different from those produced by the artistic instrument, be it miniature or cinema. With an aim to demonstrate the complexity of an attempt to compare and contrast the miniature and the cinema, this chapter made an attempt to apply an example of a formalist approach to different art pieces from different art forms. Because as the chapter evolved, it has clearly shown how the *Silsilenâme-i Âl-i 'Osman* and the scene of *Arabian Nights* produced exactly the same structure of symmetry, which they would later deconstruct to communicate their ideologies.

6. CONCLUSION

The thesis was conducted to question whether the miniature art can become an apparatus to communicate the ideology of the dominant. However, the research and discussions revealed that the miniature art is not only an ideological institution of the dominant but also of the opponent. The chapter attempted to elaborate the Sunni and Sufi perspectives on Islam and the Islamic arts, demonstrating that the ideological apparatus of the miniature depends on what religious perspective the theoretician employs. Thus, these perspectives have been compared to the examples provided by the theorists Bakhtiar, Gölpınarlı and al-Faruqi. We found that both Sufism and Sunnism construct a transcendental spectator through the process of contemplation; however, the Sunni perspective attributes a limited-transcendence, while the Sufi doctrine provides the miniature spectator with transcendence. Consequently, this finding was taken as a reflection of these religious sects and paths because Sunnism is the dominant, mainstream religious ideology in Turkey; so it does not create a powerful spectator since to transcend is to be limitless and strong, while Sunnism seeks to remain as the only powerful and dominant. On the other hand, Sufism also regards the contemplation process of the spectator of Islamic art as transcendence, but this time it offers a “full” transcendence experience to her/him, considering contemplation as attainment to God’s sphere. This is because Sufism is the alternative and oppositional religious ideology in Turkey; thus, it can construct a rather powerful spectatorship.

Therefore, the Apparatus Theory has been discussed to explain the ideology of the cinema institution. It has been found that the cinema also created a transcendent subject, allowing the spectator to see and know everything from his/her unique position. Like the Renaissance painting, the cinema uses distractions of the linear perspective such as the telephoto lens. All these help create a transcendent spectator just like Sufism does. On the other hand, cinematic apparatus quickly takes back this transcendence from the spectator, limiting her/his position to a single, unified and

monocular look through a disabling experience in the darkened projection room. So this qualification of cinema constructs a limited-transcendence as Sunnism does since limited transcendence only helps the dominant ideology remain at the center, as powerful and controlling.

Finally, two art pieces from cinema and miniature arts have been analyzed and compared in terms of how they construct visual hierarchy since hierarchy is a tool to specify and position what is dominant and what is opponent within a design piece. Consequently, these analyses also revealed the ideology of these individual art pieces, which is different from the ideology of the cinematic and miniature apparatuses. Thus, the chapter aimed to demonstrate the complexity of comparing and contrasting miniature and cinema.

Further discussions could involve the arguments that the cinematic apparatus as well as the Renaissance perspectives create diegesis in a “naturalist” way so that they serve to capture the skin of materials. It is thought that the linear and aerial perspectives wield power over materials by adapting them to the perspectives’ own artificial structures. In other words, the Renaissance perspective depicts materials on a two-dimensional surface, claiming that it is a realistic expression of the three-dimensional world. So the Renaissance perspective does not admit that it is merely a representation. Thus, it has been argued that the Renaissance perspective and the cinematic apparatus try to capture, to possess the skin of materials by adapting them to the language of perspective. In the case of miniature, the discussions are rather complex because of the term of transcendence. For Sufism, for instance, transcendence is a permanent process. What I mean is that the Sufi constantly seeks for reunion with God. This particularly so at the station of *telvin*, where s/he gains insight into the immanent quality of materials and identifies with them. At this point, s/he simultaneously becomes the love, lover and beloved. S/he does not remain on any stage of contemplation as transcendence proceeds. For this reason, the spectator of miniature in terms of Sufism does not try to possess the skin of materials, but only wants to attain the immanent within materials. S/he cannot own, capture, and obtain any material, because s/he is not permanent at any stage of contemplation. What is

permanent is the contemplation process itself. Consequently, s/he cannot also remain at the stage of the World of Absolute but has to move down to lower stages. That is why; Sufism is a mystic *quest*. In this manner, s/he cannot also permanently have the Truth but has a taste of it. Hence, can we also claim that the spectator constructed by Sufism does not want to remain in his/her own presence and body? But s/he always seeks for transcendence. This inevitably means that the motto of Sufism “to know one’s own self” is actually not to stay in one’s own bodily space but to look for her/himself in other things. Searching for one’s self is to let the self get lost in *other* things, materials, persons, rituals, faith, and transcendence. S/he knows her/himself when s/he is in a trance-like state. Then, can we say that if one looks for him/herself in other things, s/he seeks to attain and remain in the immanence of things? Does s/he want to be at the stage of *telvin* (consequently also *temkin*) forever? When does s/he encounter her/himself if s/he always wants to be transcendent? Is s/he disappointed when s/he inevitably *falls* off the *temkin* stage back to his/her body in the world of phenomenal forms? Is this *fall* alienating? Is it an unbearable, sad torture to come back home, to his/her own worldly sphere and his/her body to realize that s/he is only a human-being – a never-changing, infinite fact whether s/he transcendent or not. Hence, can we say that Sufism provides the spectator/the Sufi with an understanding of the sublimity of God and of his/her own incapacity to unite with it permanently? Is it really a difference to further the contemplation process to one or more stages because the spectator in any case experiences the same “fall” to the phenomenal world whether s/he barely stands in the World of Symbols (as Sunnism may claim) or s/he is capable of reaching the World of Absolute (as Sufism suggest)? Then, what is the difference between Sufism and Sunnism after all?

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³¹ The reason why a further reading list has been inserted here is because it is these aforementioned sources that provided me with a background reading and the construction of my thesis. Moreover this might also suggest a possible start point for other researchers who are willing to study in this area which is broad but not widely studied, though.

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APPENDICES

APPENDIX 1-The examples of *Beyan-ı Menazil-i Sefer-i Irakeyn-i Sultan Süleyman Han*³²



Figure 3.6 : Continuation of the dirt roads with the ones in the following page

³² Yurdaydın, H. G. ed. 1976 *Beyân-ı Menâzil-i Sefer-i 'Irakeyn-i Sultan Süleyman Han, Nasuhü's Silahi (Matrakçı)*. Ankara: Türk Tarih Kurumu.

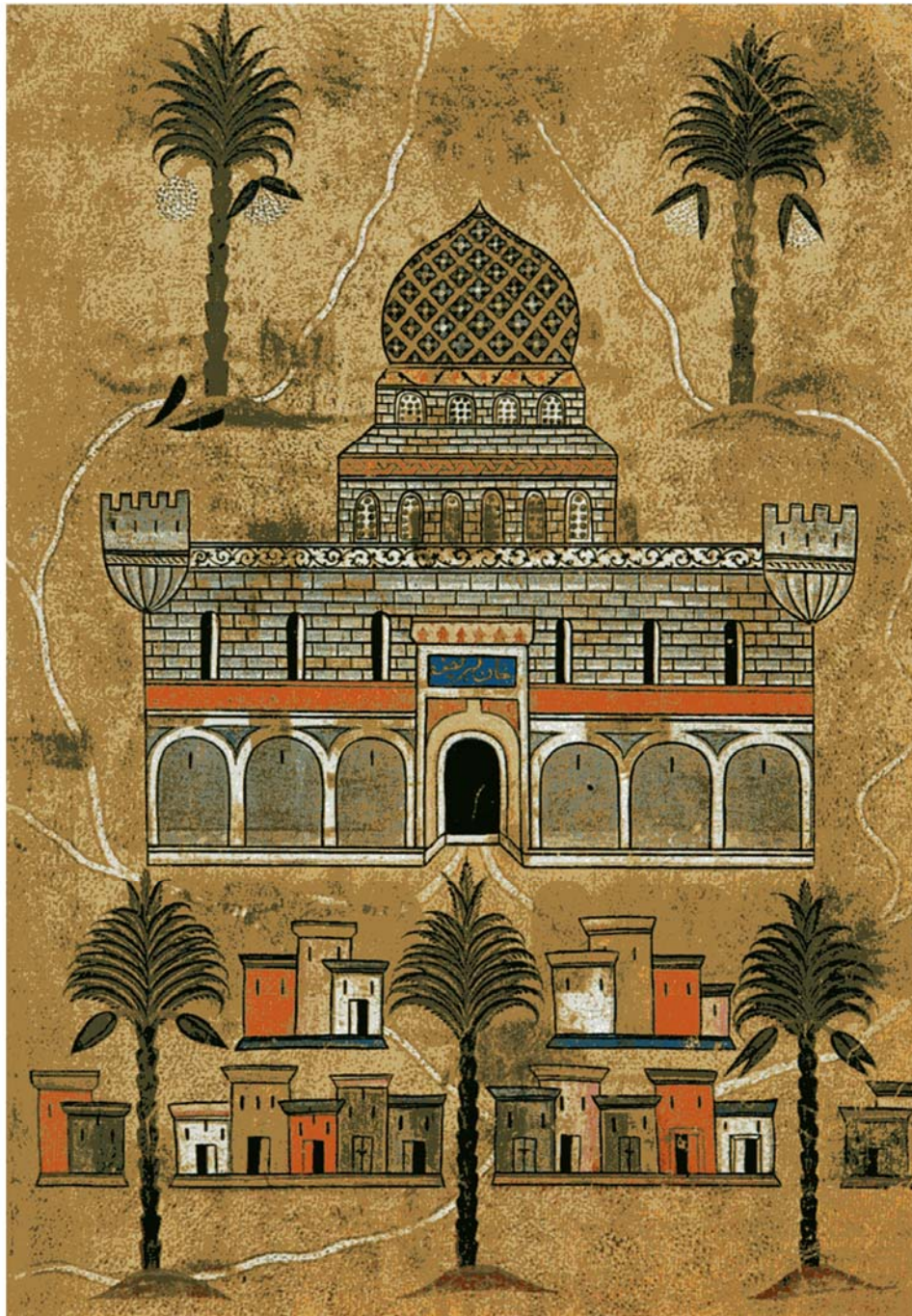


Figure 3.5 : Continuity of the dirt roads with the ones in the previous page

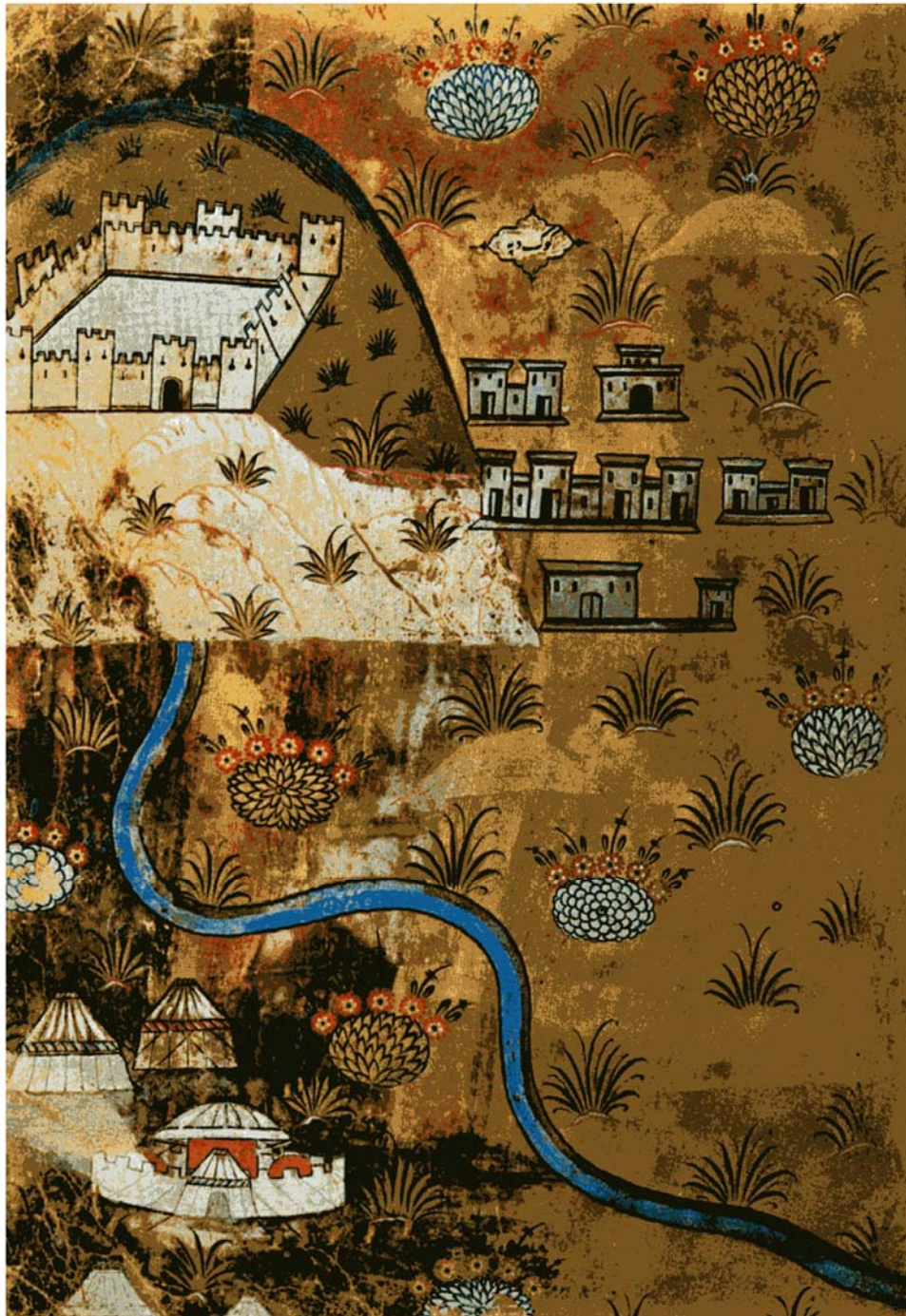


Figure 3.8 : Continuity of the water lines with the ones in the following page



Figure 3.7 : Continuity of the water lines with the ones in the previous page



Figure 3.9 : “Close-up shots” of the sacred places

APPENDIX 2- The examples of *Silsilenâme-i Âl-i ‘Osman* and the translated text³³

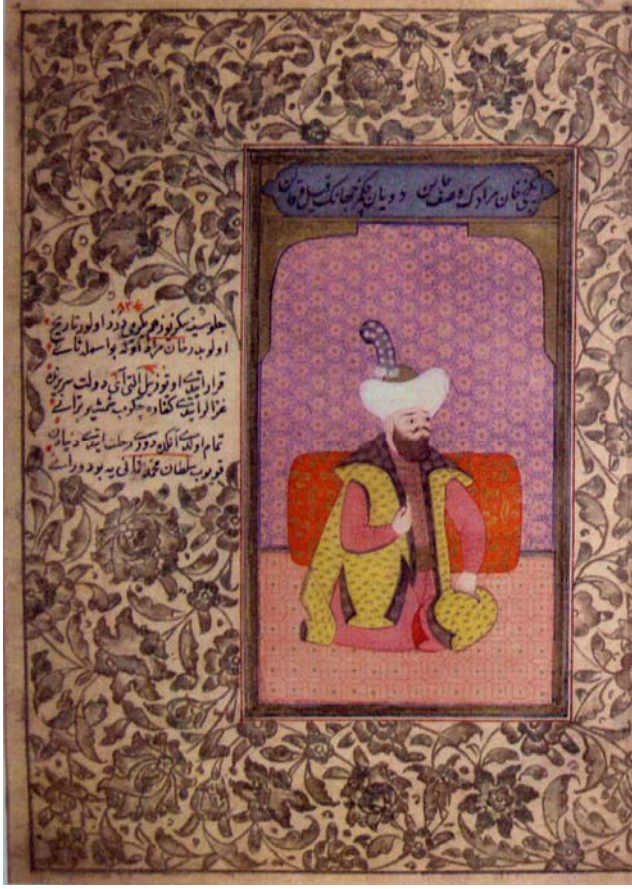


Figure 5.2 : Sultan Murad II - original page number, 12

Translation of the text:³⁴

The Headline:

İkinci Han-ı Murad'ın vasf-ı hâlin
Duyan çekmez cihânın kıl ü kâlin

The Left Column:

(824)

Cülûsuna sekiz yüz hem yirmi dörd olur tarih
Olubdur Han-ı Murad ola bu isimle sâni

(30) (6)

Karar itdi otuz yıl altı ay devlet serfirinde
Gazâlar itdü küffara çeküb şemşir-i bürrâm

Tamâm oldı anın da devri rihlet itdi dünyâdan
Koyub Sultan Mehmed-i Sâni'ye bu devrâm

³³ Hudada (writer), 18th century. *Silsilenâme-i Âl-i ‘Osman*. [miniature painting book] (T9366, İstanbul: İstanbul Üniversitesi Nadir Eserler Kütüphanesi).

³⁴ The Ottoman texts within all of the pages of this appendix have been translated into Turkish letters by Hermetika Çeviri.

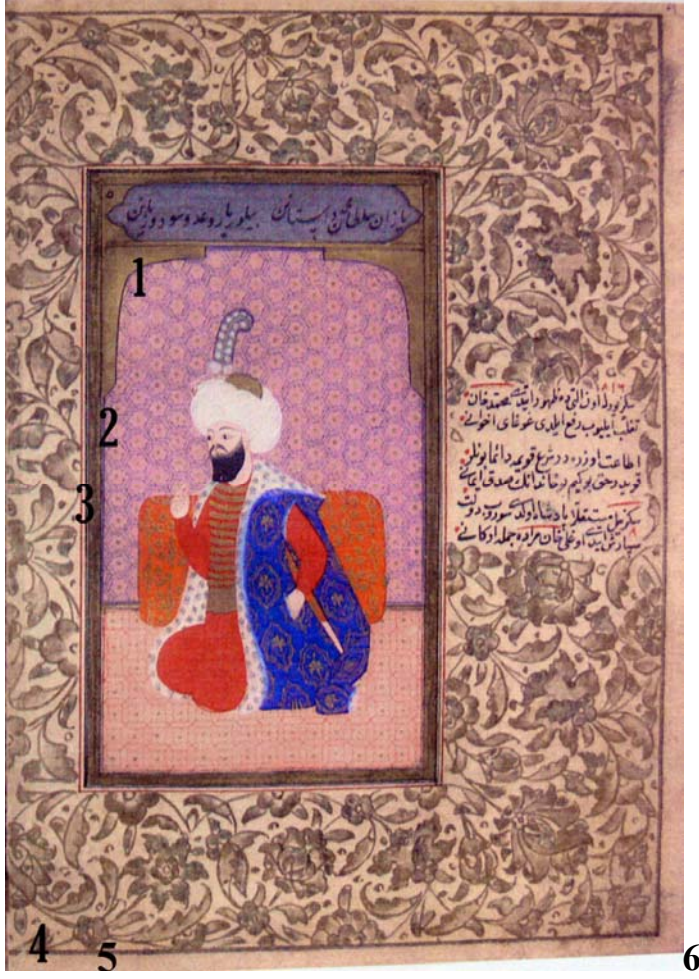


Figure 5.1 : Sultan Mehmed I - original page number, 11

The Headline:

.....³⁵ Sultan Mahmûd âsîtânın
Bilür yâr u ‘adüvv

The Right Column:

(816)

Sekiz yüz on altıda zuhûr itdi Mehmed Hân
Tagallüb eyleyüb ref‘ eyledi gavgâ-yı ihvâm

Îtaat üzredir şer‘-i kavîme dâi mâ bunlar
Kavîdir hak bu kim bu hanedânın sıdk-ı imâmı

Sekiz yıl müstakillen padişah oldı sürüb devlet
Sipariş itdi oğlı Hân-ı Murâd’a cümle erkânı

³⁵ “.....” has been used to indicate that the original text could not be read and translated.



Figure 5.4 : A bouquet of freesias – original page number, 14



Figure 5.3 : A bouquet of freesias – original page number, 13

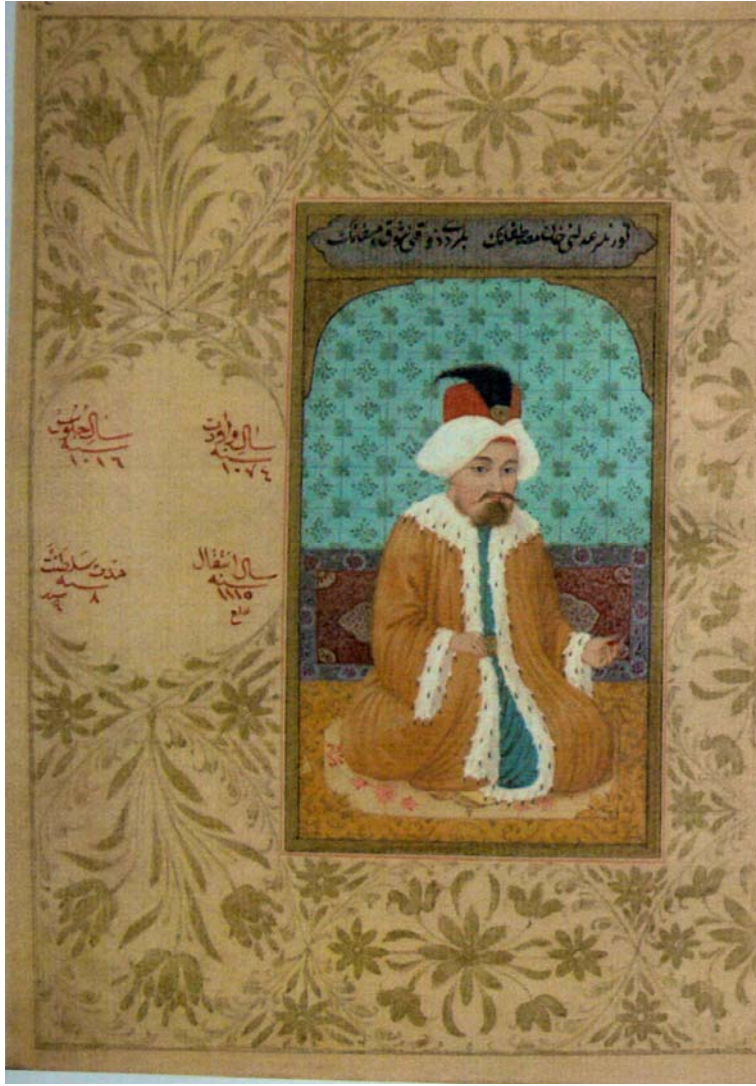


Figure 5.6 : Sultan Mustafa II - original page number, 44

The Headline:

Görenler adlini Hân-ı Mustafa'nın
.....

The Left Column:

Sâl-ı veladet sene 1074
Sâl-ı cülus sene 1016
Sâl-ı intikal sene 1115 (hal'
Müddet-i saltanat 8 sene 9 şehr

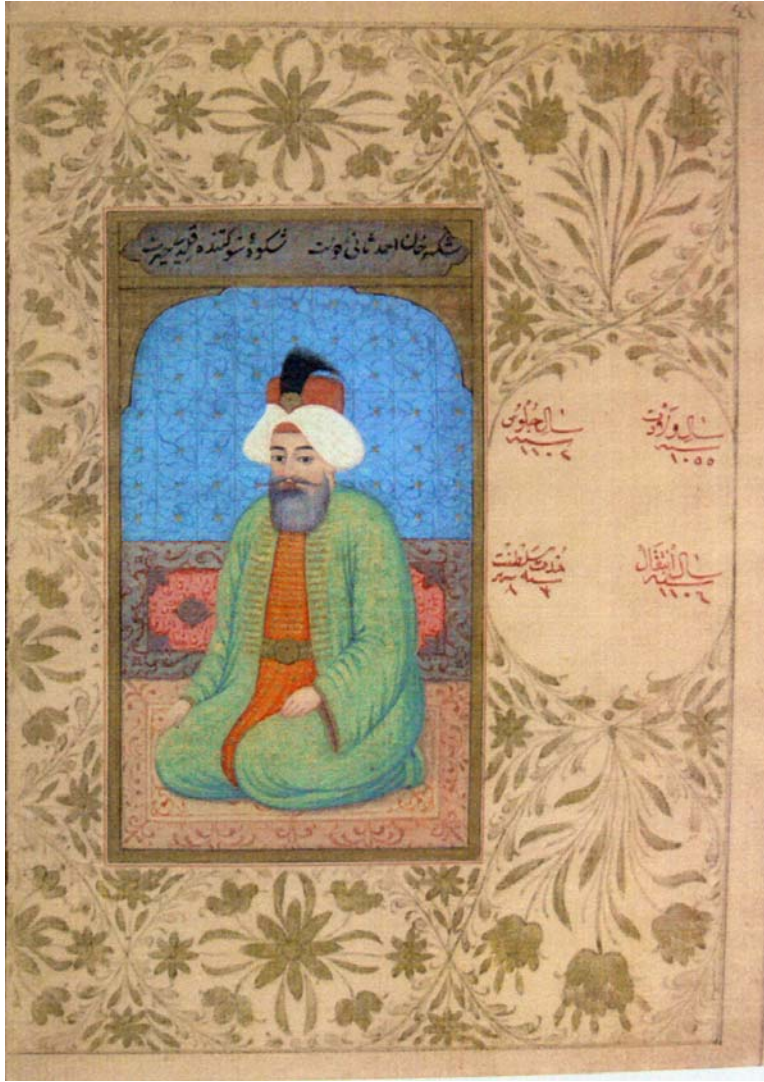


Figure 5.5 : Sultan Ahmed II - original page number, 43

The Headline:

Leşker-i³⁶ Han-ı Ahmed-i Sâni-yi devlet
Şükûh-ı şevketinde kıldı hayret

The Right Column:

Sâl-ı veladet sene 1055
Sâl-ı cülus sene 1102
Sâl-ı intikal sene 1106
Müddet-i saltanat 3 sene 8 şehr

³⁶ The word could not correctly be read by Hermetika Çeviri.

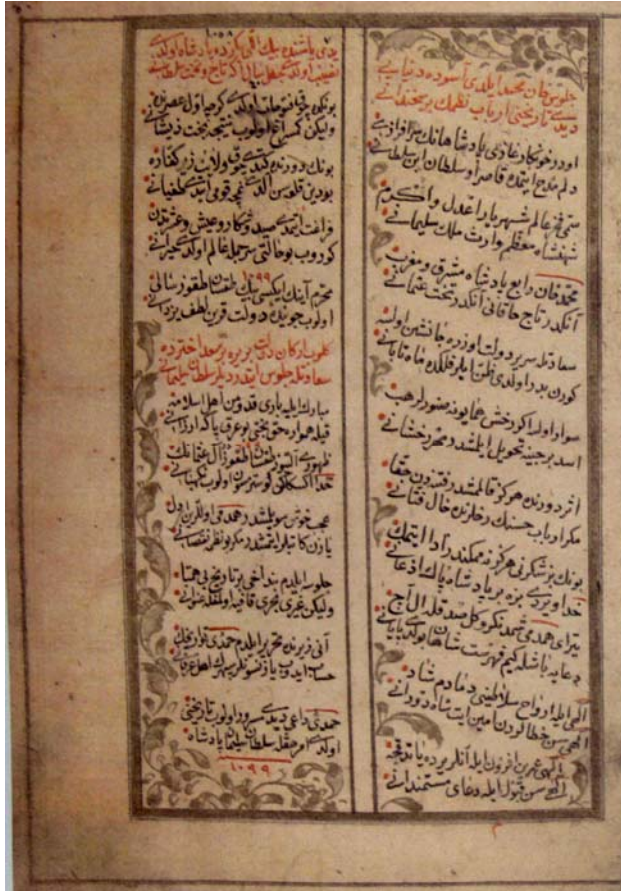


Figure 5.8 : Text - original page number, 52

(7) (1058)
 Yedi yaşında bin elli sekizde pâdişâh oldu
 Nasîb oldu çihil sâl ana tâc u taht-ı sultânî

Bunun da çok fütûhât oldu gerçevvel-i asrında
 Ve lîkin kem-sürâğ olub netice taht-ı zîşânî

Bunun devrinde gitti çok vilayet zir-i küffâra
 Budin kal'asın aldı Nemçe kavmi itdi tuğvânî

Ferâgat itmedi sayd u şikâr ve iş u işretden
 Görüb bu hâleti ser-cümle 'âlem oldu hayrânî

(1099)
 Muharrem ayının ikisi bin doksân dokuz sâli
 Olub cûyende devlet karîn-i lûtf-ı Yezdân'ın

Gelüb erkân-ı devlet bir yere sa'd-ahterde
 Saâdetle cülûs itdirdiler Sultan Süleymân'ı

Mübârek eyleye Bârî kudûmun ehl-i İslam'a
 Kıla hem-vâre Hak bahtı bu 'ırk-ı pâke erzânî

(699)
 Zuhûrî altı yüz doksân dokuzdur âl-i Osman'ın
 Huda eksikliğin göstermesün olub nîgeh-bânî

Cülûs-ı Hân-ı Mehmed eyledi âsûde dünyâyı
 Didi târihini erbâb-ı nazmın bu sühendânî

Odur hünkâr-ı gâzî pâdişâhın ser-efrâzı
 Dilim medh itmekte kâsır o sultân-ı ibni sultânî

Semtî fâhr-i âlem-i şehriyâr-ı a'del u Ekrem
 Şehinşâh-ı muazzam vâris-i mülk-i Süleymânî

Mehmed Hân-ı Râbî' padişah-ı Maşrık u Mağrib
 Anımdır tâc-ı hâkânî anımdır taht-ı Osmânî

Saadetle serîr-i devlet üzre câ-nişin olsa
 Gören bedr oldu zanneyler felekde mâh-i tâbânî

Sevâd olsa eger rahş-ı hümâyûn sanurlar hep
 Esed burcuna tahvîl eylemişdir mehr-i rahşânî

Eser-i devrinde hergiz kalmamışdır fitnedden hakkâ
 Meğher erbâb-ı hüsnün rahlarında hal-i fettânî

Bunun şükrünü hergiz ne mümkündür edâ itmek
 Hudâ virdi bize bir pâdişâh-ı pâk-iz-âni

Yeter ey Hemdemî şimden gerü gel sıdk ile el aç
 Duaya başla kim fihrist-i şâhan buldı pâyânî

İlâhî eyle ervâh-ı selâtini dem-â-dem şâd
 İlâhî sen hatâlardan emin it şâh-ı devrânî

İlâhî ömrün efzûn eyle anlar yerde yatdıkça
 İlâhî Sen kabûl eyle duâ-yı müstemendânî



Figure 5.7 : Sultan Osman III – original page number, 51

The Headline:

Görenler tiğ-i kahr ve Hân-ı Osman'ı
Ferâmuş eyler elbet semt-i İran'ı

The Right Column:

Sâl-ı veladet sene 1110
Sâl-ı cülus sene 1161
Sâl-ı intikal sene 1171
Müddet-i saltanat 2 sene 11 şehr 20 yevm



Figure 5.10 : A bouquet of flowers (a blossomed, red lady tulip, a bud of a lady tulip, a bud of blue/purple hyacinth, a blue ranunculus, a pink rose) – original page number, 54

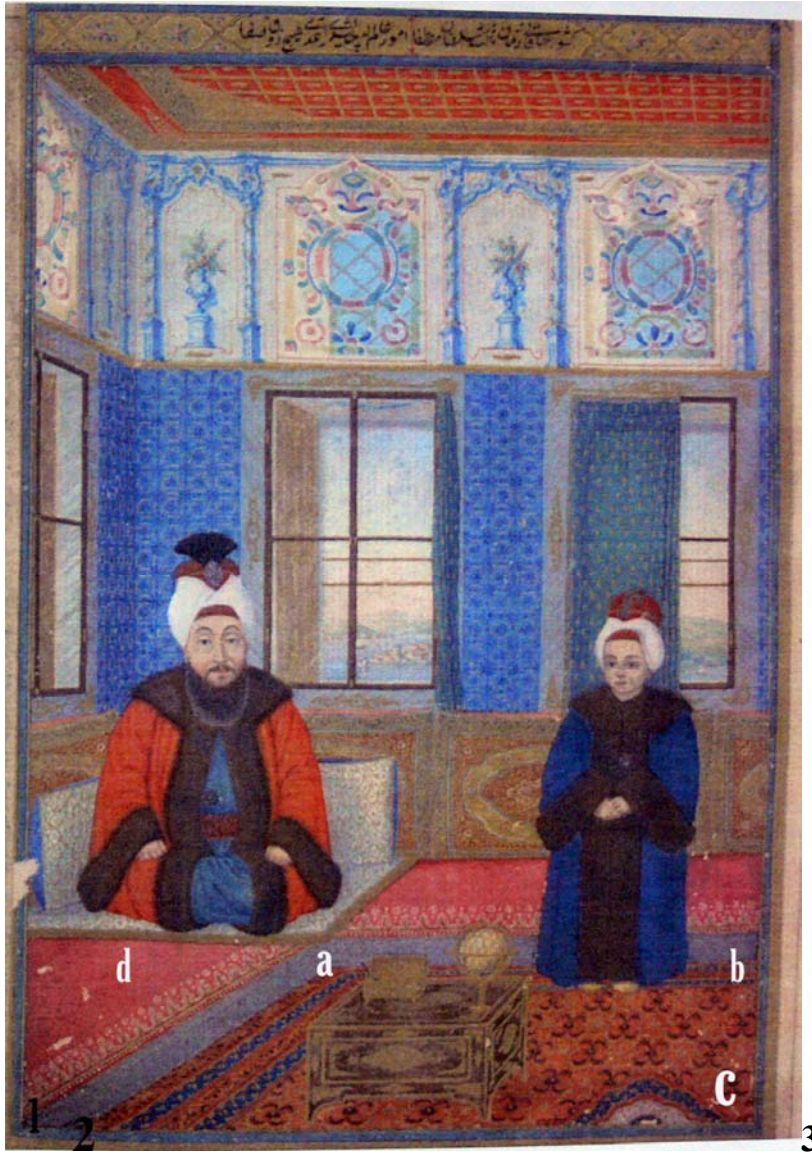


Figure 5.9 : Sultan Mustafa III and his son Selim III – original page number, 53

The Headline:

Kişver-i hâkânî zamân-ıSultan Mustafa
 Umûr-ı ‘âlemitmedi hiç rehâ vü safâ

APPENDIX 3-An example of a *Silsilenâme* ³⁷



Figure 5. 12 : Murad II, Mehmed II, Bayezîd II

³⁷ Unknown artist, (n.d.). *Silsilenâme*. [miniature painting book] (423, Dublin: Chester Beatty Library) In M. And, 2004. *Osmanlı tasvir sanatları: 1 minyatür*. 2nd ed. İstanbul: Türkiye İş Bankası Kültür Yayınları, p. 148.



Figure 5. 11 : Orhan, Murad I, Bayezîd I, Mehmed I

APPENDIX 4-The screenshots of the scene of *Arabian Nights*³⁸



Figure 5. 15 : Screenshots of *Arabian Nights*

³⁸ *Arabian Nights*, 1974. [Film] Directed by Pier Paolo Pasolini. Italy, France: Produzioni Europee Associati, Les Productions Artistes Associés.

SHOT 5A



SHOT 6A



SHOT 7A



SHOT 8A



Figure 5. 16 : Screenshots of *Arabian Nights*

SHOT 9B



SHOT 29G



SHOT 10B



SHOT 11B



SHOT 30G



SHOT 12B



SHOT 31G



Figure 5. 17 : Screenshots of *Arabian Nights*

SHOT 13B (a)



SHOT 32G



SHOT 33G



SHOT 13B (b)



SHOT 34G (a)



SHOT 13B (c)



SHOT 34G (b)



Figure 5. 18 : Screenshots of *Arabian Nights*

SHOT 14B (a)



SHOT 35G (a)



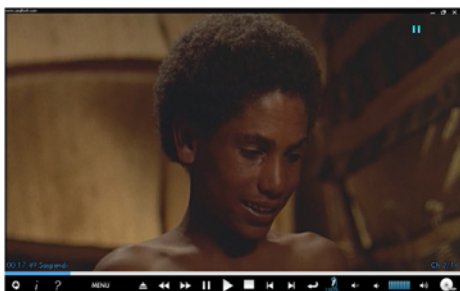
SHOT 14B (b)



SHOT 35G (b)



SHOT 15B (a)



SHOT 36G



SHOT 15B (b)



Figure 5. 19 : Screenshots of *Arabian Nights*

SHOT 16B



SHOT 37G



SHOT 17B



SHOT 38G



SHOT 18B



SHOT 39G



SHOT 40G



Figure 5. 20 : Screenshots of *Arabian Nights*

SHOT 19B



SHOT 41G



SHOT 20B



SHOT 42G



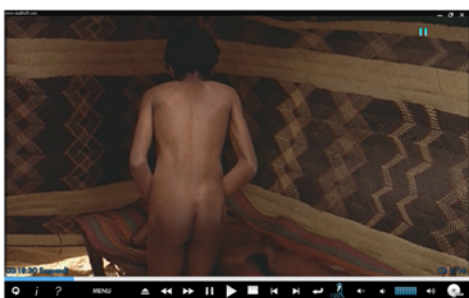
SHOT 21B



SHOT 43G



SHOT 22B



SHOT 44G



Figure 5. 21 : Screenshots of *Arabian Nights*

SHOT 23B



SHOT 45G



SHOT 24B



SHOT 46G



SHOT 25B



SHOT 47G



SHOT 26B



SHOT 48G (a)

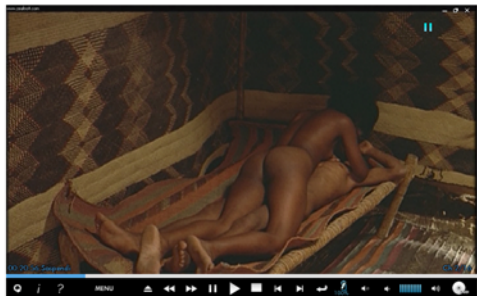


Figure 5. 22 : Screenshots of *Arabian Nights*

SHOT 27B



SHOT 28B



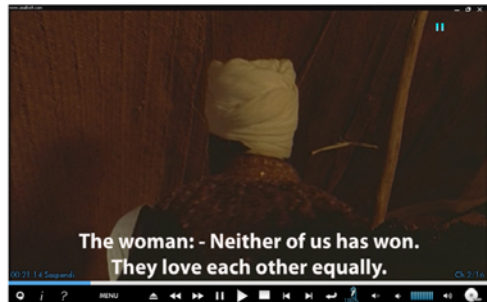
SHOT 48G (b)



SHOT 29B (a)



SHOT 49A (a)



SHOT 29B (b)



SHOT 49A (b)



Figure 5. 23 : Screenshots of *Arabian Nights*

SHOT 29B (c)



SHOT 49A (c)



SHOT 29B (d)



Figure 5. 24 : Screenshots of *Arabian Nights*

