

HUMOR IN THE
OTTOMAN EMPIRE:
AN ANALYSIS OF KARAGÖZ
HUMORISTIC PAPER (1908-1918)

Thesis submitted to the
Institute of Social Sciences
in partial fulfillment of the requirements
for the degree of

Master of Arts
in
History

by
Ayşe CELEP

Fatih University

November 2009

© Ayşe CELEP

All Rights Reserved, 2009

For my family, as always

APPROVAL PAGE

Student : Ayşe CELEP
Institute : Institute of Social Sciences
Department : History
Thesis Subject : Humor in the Ottoman Empire: An Analysis of Karagöz
Humoristic Paper (1908-1918)
Thesis Date : November 2009

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

Prof. Dr. Ş. Tufan BUZPINAR

Head of Department

This is to certify that I have read this thesis and that in my opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

Assist. Prof. Ebubekir CEYLAN

Supervisor

Examining Committee Members

(Prof. Dr. Ş. Tufan BUZPINAR)

(Assist. Prof. Ebubekir CEYLAN)

(Assist. Prof. Sezai COŞKUN)

It is approved that this thesis has been written in compliance with the formatting rules laid down by the Graduate Institute of Social Sciences.

Assist. Prof. Cemal KARAATA

Director

ABSTRACT

Ayşe Celep

November 2009

HUMOR IN THE OTTOMAN EMPIRE: AN ANALYSIS OF KARAGÖZ HUMORISTIC PAPER (1908-1918)

This thesis aims to examine Ottoman social, cultural and political life in the light of a humoristic paper, *Karagöz*, which was published after the Young Turk Revolution in 1908. It is mainly based on articles and caricatures published in *Karagöz* between 1908 and 1918. During the nineteenth century the Ottoman Empire experienced a significant transformation which affected all aspects of life. With the Second Constitutional period, the Committee of Union and Progress (CUP) came to power and they made reforms in many fields. However, the Ottoman society came face to face with the problems related not only to the implementation of modernization but also rebellions of minorities and the imperial desires of its neighbours, such as Italy, Russia, Austria, Bulgaria, Greece. The goal of this thesis is to investigate the process and problems of Ottoman life during the Second Constitutional period. This will help to understand Ottoman society and politics from the perspective of a humoristic paper.

The introduction focuses upon humor and its perception by Turks. Chapter one presents an overview of the Ottoman experience with the printing house and the development of Ottoman press until The Second Constitutional Period. In addition, it discusses the practice of censorship in the Ottoman Empire until 1908. Chapter two dwells on *Karagöz* newspaper, its authors and caricaturists. This chapter also explores all of aspects of the Ottoman Empire through the caricatures of the *Karagöz* newspaper between 1908 and 1918. Chapter three explores the First World War (1914-1918) and Ottoman economy of the Ottoman Empire during the war in *Karagöz*. The conclusion emphasizes the fact that humouristic papers in general, the caricatures of *Karagöz* in particular, are significant means for interpreting the socio-political history of the late Ottoman Empire.

Key Words: Humor, the press in the Ottoman Empire, censorship, *Karagöz*, Ottoman Second Constitutional period.

KISA ÖZET

Ayşe Celep

Kasım 2009

OSMANLI İMPARATORLUĞU'NDA MİZAH: KARAGÖZ MİZAH GAZETESİNİN 1908-1918 YILLARI ARASI BİR ANALİZİ

Bu tez, Osmanlı'nın sosyal, kültürel ve siyasal yaşamını, 1908'deki Jöntürk Devrimi'nden sonra yayınlanan mizah dergisi *Karagöz'ün* ışığı altında incelemeyi hedeflemektedir. Bu tez, genel olarak 1908 ve 1918 yılları arasında *Karagöz'de* yayınlanan makale ve karikatürlere dayandırılmıştır. On dokuzuncu yüzyılda Osmanlı İmparatorluğu, hayatın her alanını etkileyen önemli bir değişim geçirmiştir. İkinci Meşrutiyet dönemi ile birlikte, İttihat ve Terakki Cemiyeti iktidara gelmiştir ve birçok alanda reformlar yapmışlardır. Ancak, Osmanlı toplumu, çağa ayak uydurmanın uygulanması ile ilgili problemlerle birlikte aynı zamanda azınlık isyanları ve İtalya, Rusya, Bulgaristan, Yunanistan vb. komşularının emperyalist arzuları ile yüz yüze gelmiştir. Tezin asıl amacı, bu süreci ve İkinci Meşrutiyet Dönemi'nde Osmanlı yaşantısının problemlerini araştırmaktır. Bu, Osmanlı toplumunu ve siyasetini bir mizah gazetesinin bakış açısıyla anlaşılmasına yardımcı olacaktır.

Giriş bölümü, mizah ve mizahın Türkler tarafından algılanması ilgili konulara odaklanmaktadır. Birinci bölüm, matbaa ile birlikte Osmanlı yaşantısına ve Osmanlı basınının İkinci Meşrutiyet dönemine kadar olan gelişimine bir bakış açısı sunmaktadır. Ek olarak, Osmanlı İmparatorluğu'nda 1908'e kadar sansürün uygulanmasını tartışmaktadır. İkinci bölüm, *Karagöz* gazetesi ve yazarları ve karikatüristleri üzerinde durmaktadır. Ayrıca, bu bölüm, gazetenin 1908-1918 yılları arasındaki karikatürleri aracılığı ile Osmanlı İmparatorluğu'nun tüm yönlerini soruşturmaktadır. Üçüncü bölüm, *Karagöz* gazetesinde Birinci Dünya Savaşı (1914-1918) ve savaş boyunca Osmanlı Ekonomisini incelemektedir. Sonuç kısmı, genel mizah gazetelerinin, kısmen *Karagöz'ün* karikatürlerinin Osmanlı İmparatorluğu'nun yakın sosyo-politik tarihinin sözlü çevirisinde önemli olanaklar olduğunu vurgulamaktadır.

Anahtar Kelimeler: Mizah, Osmanlı İmparatorluğu'nda basın, sansür, Karagöz, Osmanlı Meşrutiyet dönemi

CONTENTS

APPROVAL PAGE	IV
ABSTRACT	V
KISA ÖZET	VI
CONTENTS	VII
ACKNOWLEDGEMENTS	IX
INTRODUCTION	1
Studies on Humoristic Papers Press during the Constitutional Era	6
Sources and Methodology.....	10
CHAPTER 1 PRESS IN THE OTTOMAN EMPIRE.....	14
1.1 The Ottoman Experience with the Printing House and the Development of the Ottoman Press during the Tanzimat Era	14
1.2 Private and Semi-official Gazettes after <i>Takvim-i Vekayi</i>	16
1.3 Press in Foreign Languages in the Ottoman Empire.....	21
1.4 The Ottoman Press during the Hamidian Regime.....	23
1.5 The Law and Arrangements Related to Press and Censorship in the Ottoman Empire.....	26
1.6 Humor in the Ottoman Press.....	30
CHAPTER 2 <i>KARAGÖZ</i>	32
2.1 The Second Constitutional Period and <i>Karagöz</i>	34
2.1.1. Humor in the Ottoman Press as Political Discourse	35
2.1.2. The Relations between the Ottoman Empire and its Neighbors as Depicted in the Caricatures	44
2.1.3. Modernization and the Problems Arising from its Implementation in the Ottoman Society	51
CHAPTER 3 THE FIRST WORLD WAR IN <i>KARAGÖZ</i>	61
3.1 The Allied Powers as Perceived by <i>Karagöz</i>	61

3.2 The Economy of Ottoman Empire during the World War I	72
CONCLUSION	82
BIBLIOGRAPHY	86
APPENDIXES	94
1. Mebuslarımıza:	94
2. Karagöz'ün <i>Şerâit-i Sulhiyesi</i>	97
3. Visual Materials	100

ACKNOWLEDGEMENTS

Firstly, I wish to express my deepest gratitude to my supervisor, Assist. Prof. Ebubekir CEYLAN who helped me shape this thesis, shared his knowledge and time. I am also deeply indebted to him for his really patience throughout my thesis. I also would like to thank Prof. Dr. Mehmet İPŞİRLİ, Prof. Dr. Tufan BUZPINAR and Prof. Erdoğan KESKİNKILIÇ for their support and advice during my graduation and writing process.

I would like to thank my parents, Saime and Ramazan CELEP and relatives, especially my aunts for their endless love, for supporting all my decisions and being with me in life.

My thanks also go to my friends whom I have met and been with until these days. I also give my thanks to Fatih ÇALIŞIR who helped me significantly with my English.

INTRODUCTION

Trying to define humor is one of the definitions of humor.

Saul Steinberg

Debates and studies on the nature of humor go back to the antiquity. Today, at numerous programmes in Western universities researchers try to define and examine humor in its socio-psychological nature (Türkmen, 1998: 183). Besides, a significant number of organizations undertake promoting, stimulating, and encouraging interdisciplinary study of humor.¹

Humor has been used from antiquity until the present day. Humor is founded in many areas: joke, ironie, entertainment, laughable situations and statements, stories, or caricatures. According to Henri Bergson's *Gülme*, community took revenge for disrespectful behaviours with laughter (Bergson, 2006: 102). Another humor writer, Şakir Balkı argued that:

Humor is within criticism in every respect. It is an action of bringing political deformity and social contradictions into light. It is becoming concrete of a critique that seems to be abstract through the intensity of joke. It is written, oral, and illustrated weapon of helpless people (Özer, 1994: p. 7).

Humor in English was derived from "humeur" in French; then, it returned to France as humor. It was used to express joy. Humor includes reactions to meaninglessness, unordinary behaviours (Topuz, 1997: 7). Thus, image can include

¹ For instance, the International Society for Humor Studies (ISHS) is a scholarly and professional organization dedicated to the advancement of humor research. For more information, see <http://www.hnu.edu/ishs/index.htm>.

subject of humor like jokes, stories and poetry. Technological developments led humor infiltrating into different areas, such as press, cinema, caricature, theatre, and so on. Humor had been used by people to express their thoughts and wishes (Öngören, 1973: 25-28).

This thesis aims to examine Ottoman social, cultural and political life in the light of a humoristic journal, *Karagöz*, which was published after the Young Turk Revolution in 1908. It is mainly based on articles and caricatures published in *Karagöz* between 1908 and 1918. During the nineteenth century the Ottoman Empire experienced a significant transformation which affected all aspects of life. With the Second Constitutional period, the Committee of Union and Progress (CUP) came to power and they made reforms in many fields. However, the Ottoman society came face to face with the problems related not only to the implementation of modernization but also rebellions of ethnic minorities and the imperial desires of its neighbours, such as Italy, Russia, Austria, Bulgaria and Greece. The goal of this thesis is to investigate the process and problems of Ottoman life during the Second Constitutional period. This will help us understand Ottoman society and politics from the perspective of a humoristic newspaper.

Researchers who focused on humor in the Ottoman society have pointed out the Persian, Arabian and Western effects on the Ottoman humor tradition (Öngören, 2004: 66). It is possible to find out humor in the writings of some significant social and religious figures in the Ottoman Empire. The critical and cynical works of this type such as Şeyhî and Molla Lütfî's *Harnâmes*, criticized the political figures and scholars of the period (Kortantamer, 2002: 606-608). In the sixteenth century,

examples of allegoric tales, such as *mesnevis*, and educative didactic books which included humor had emerged. When the sense of humor had changed in the society in the following centuries, Karagöz (shadow play), the puppet shadow play and *meddahlık* gained importance. Karagöz was the symbol of oral humor and satire (*hiciv*). In these plays the governments of the period was not criticized. Thus, Murat IV, Abdülhamid I, and Selim III had supported the Karagöz shadow plays. When coffeehouses (*kahvehanes*) were opened, Karagöz became a means of entertainment for the public. In these public shows different figures from different origins began to be seen in the theatre (Öngören, 2004: 67).

During the eighteenth century, journalism became one of the occupations of the Ottoman intellectuals. They considered it as a tool of public voice. The contacts with the western ideas contributed greatly to such new activities of the intelligentsia. Press was used for education and became one of the most effective tools in the political struggles.

Humor was used effectively by the intellectuals of the *Tanzimat* period (1839-1876). To name but few, Ziya Paşa's *Zafer-nâme* (1866) and Namık Kemal's *Hirre-nâme* and Eşref's *Deccâl*, and Şâh ve Padişâh were the works in which humor was skillfully used to criticize political events and society. It was in this period that humoristic periodicals emerged for the first time in the Ottoman Empire. The first humoristic magazine was published by an Armenian, named called Hovsep Vartanyan Paşa under the title of *Boşboğaz Bir Adem* (1852) (Çeviker, 1986: 17).

The first examples of the humoristic papers in Ottoman Turkish were *Terakki Eğlencesi* of Ali Reşat and Filip Efendi and *Diyojen* of Teodor Kasap. *Terakki*

Eğlencesi was published as supplement of a newspaper, *Terakki*. *Diyojen* began to be published in 1869. There were articles without signatures in the paper, but Namık Kemal, Âli Bey and Ebuzziya Tevfik were its leading authors. Problems, irregularities, and contradictions were written in *Diyojen*. After 112 issues, it began to be published with illustrations and caricatures. Due to its satirical caricatures, it was banned for four times by the governments of the period (Günyol, 1997: 368-370).

Çaylak was the first independent humoristic paper that was published by a Turkish man. Ali Fuad Bey, known as caricaturist of *Karagöz*, was the sole caricaturist of the paper (Çeviker, 1986: 27). The publication was made by Mehmed Tevfik who was nicknamed “Çaylak Tevfik” after 1877 (Akün, 1993: 240).

Nineteen Ottoman humoristic papers were published between 1870 and 1877. In the early years of Hamidian administration, a draft of Press Law was prepared. And article 8 of this draft was related to the humoristic paper and the ban to be applied for these papers, when necessary. However, this draft was not finalized and approved. Therefore, the 1858 regulations continued to be implemented. The article 139 of the 1858 Law of Punishment and the decision dated January 1st, 1876 made it easier to understand the reasons of banning on humoristic paper and caricatures. According to the article 139, publishing humoristic writings opposing to public manners and obscene pictures were banned. In addition, some pictures in humoristic papers, considered as contrary to governmental politics, public manners, religions, people’s honor were banned and getting permission from Press Administration

became obligatory according to the decision with the dated January 1st, 1876 (Çeviker, 1986: 61-62).²

Due to the general pressure and ban on the press, humoristic periodicals could not be published in the Hamidian period. Rather, the Young Turks continued to publish humoristic papers abroad. *Hayal*, *Hamidiye*, *Dolab*, *Tokmak*, *Beberuhi*, and *Deccal* are examples for humoristic papers published abroad (Varlık, 1985: 1097).

With the implementation of the Constitution in 1908, freedom for the press was granted. Turgut Çeviker had identified ninety-two humoristic papers that were published between 1908 and 1918. The gazettes during the Second Constitutional Era could be divided into four parts; traditional, western style, donkey style, booklets that were published only once (Çeviker, 1988: 17-25). Most of humoristic papers during the constitutional era had either rude humoristic style or the influence of French humor (Varlık, 1985, 1097). The method of dialogue was an important feature of the papers. The topic is usually satirized in a mutual conversation between two persons. The following gazettes are the leading humoristic papers of the Second Constitutional Period: *Karagöz* (1908), *Nekregû* (1908), *Zuhurî* (1908), *Tasvir-i Hayal* (1908), *Hacıvat* (1908), *İbiş* (1909), *Geveze* (1908), *Nekregü and Pişekar* (1909), *Eşref* (1909), *Hayal-i Cedit* (1910), *Cadaloz* (1911), *Baba Himmet* (1911), *Köylü* (1913), *Feylesof* (1914), *Nasrettin Hoca* (n.d.) and so on. Modern papers were *Kalem* (1908), *Cem* (1912), *Boşboğaz ve Güllabi* (1908), *Dalkavuk* (1908), *Davul*

²Since some of the pictures published by humoristic papers were against governmental policies, the honor and dignity of people, religious communities and sects, and since newspapers and journals are expected to serve to the public interests, it was announced that the government strictly forbade the publication of newspapers unless the pictures and their corresponding text are shown to the print (*matbuat*) department. They can only can be published if they are approved by this department.

(1908), *Laklak* (1909), *Kartal* (1909), *Kara Sinan* (1911), *Karikatiir* (1914), *Hande* (1916), *Diken* (1918) and so on. Perhaps the foremost of them was *Kalem. Eşek* (1910), *Kibar* (1910), *Alafranga* (1910), *El Malum* (1910), *Eşek/2* (1912) and *Yuha* (n.d.) were in donkey style. Their authors wrote articles and drew caricatures by using donkeys. *El üfürük* (1908), *Resimli Tonton Risalesi* (1908), *Mahkum* (1908), *El Üfürüke Zeylen Körük* (n.d.) and *Çingırak* (n.d.) were the examples of booklets (Çeviker, 1988: 17-25).

Studies on Humoristic Papers Press during the Constitutional Era

Historians have, recently, made researches on Ottoman humor press. Some studies aimed to analyze sources for Ottoman humor. Turgut Çeviker's *Gelişim Sürecinde Türk Karikatürü* is a three-volume study in which the author aimed to analyze sources for Ottoman humor. The author classified the humoristic papers into three periods: The periods of *Tanzimat* and *İstibdat*, constitutional era and the period of struggle for independence. He gave a general historical background of each period and information related to the subjects of caricatures, the drawing technique, writing, and thought. He also listed the newspapers with their publishing dates and their caricaturists. He also pointed Armenian press in the Ottoman Empire.

Münir Süleyman Çapanoğlu presented a bibliography of humoristic papers from 1870 onwards. He gave examples of these papers by pointing out the humor perception of the period (Çapanoğlu, 1970).

M. Bülent Varlık separated humor into two parts: verbal and written. He showed us that the works of verbal humor had anonymous character. The verbal humor could change because of the problems of the period. The traditional Turkish theatre and canto were other places where humor can be seen. *Diyojen*, *Latife*, *Kahkaha*, *Çaylak*, *Asır*'s supplement, *Şarivari Medeniyet* and *İbretnüma-yı Alem* were some of the periodical humoristic papers in the Tanzimat Era (Varlık, 1985).

Along with these sources there are some analytical works on caricatures. François Georgeon and Nora Şeni were firstly concerned about humor in the *Tanzimat* Period. Palmira Brummet was particularly interested in caricatures and their meanings during the Second Constitutional period. Tobias Heinzelmann, on the other hand, studied the image of Balkan War in *Kalem*, *Cem*, and *Karagöz* and gave significant information about the importance of humor and political situation during the war. It also contains salient data about the history of the Ottoman press and the publication dates of these three papers, their authors, contexts and caricaturists (Heinzelmann, 2004).

Turgut Çeviker prepared selected caricatures about spies, informants, and Abdülhamid II (Çeviker, 1991). His *İbret Albümü* had caricatures that were presented in an exhibition at the Atatürk library on February 4 and March 3, 1991. These caricatures were about the bureaucrats during the reign of Abdülhamid II, informants, and members of the Hamidian secret intelligence service. Çeviker also published *Fantazya Çok, Para Yok, Karikatürlerle Bir Borç Ekonomisinin Tarihi (1874-1954)*. This book consisted of mainly caricatures, and bibliography. It presented caricatures on Turkish economy between 1870 and 1950. *Osmanlı Tokadı*

was another work of the author. It consisted of mostly caricatures that were published during the Ottoman-Russian war. Most of these caricatures had appeared in *Çaylak*. Çeviker's *Burun-Abdülhamit Karikatür Antolojisi* was published in 1988. The author argued that the first Ottoman sultan who was caricaturized was Abdülhamid II. However, his caricature was not allowed to be published between 1876 and 1878. It was in this period when some intellectuals left the country and opposed in Europe and Africa the Ottoman via their publications. These publications penetrated İstanbul and Anatolia in a secret way. Abdülhamid II was on the agenda of approximately one hundred humoristic papers and newspapers between 1908 and 1918. The sultan was usually caricaturized due to his big nose. Therefore, the word "nose" was banned.

Cüneyd Okay prepared a work in which he provided information about how humor was used to support national struggle during the First World War (Okay, 2004). The preparation of Turkish army during the National Struggle, Greek Army's desire to occupy western Anatolia, opponents of National Struggle, the condition of İstanbul and developments in foreign affairs relating to National Struggle were mentioned in his book (Okay, 2004).

Jean-Louis Matei wrote article about Abdülhamid's image outside the Empire. This article was based on a magazine that was published in France, 1911, known as "*L'assiette Au Beurre*". The image of the Ottoman sultan was quite negative. The article "The murder for thirty years" was published in the magazine on September 31, 1903 (Mattei, 1993),

Mehmet Yavuz Erler maintained that social problems were frequently reflected on shadow plays, jokes, and shadow theatre. These problems indeed were mentioned in humoristic papers between 1870 and 1875. Besides, he gave information about transportation and related problems (Erler, 2000).

In addition to these studies, some anthologies and the biographies of humorists were published. Hilmi Yücebaşı wrote a book in order to keep the memoirs of Cem and Ramiz alive and contribute to humor history. Cem and Ramiz were two important figures for the history of Turkish humor and caricature. This book consisted of their biographies, their thoughts related to humor and caricature, their memories, and caricatures. Moreover, some of the writings and caricatures belonging to Cemal Nadir were published too (Yücebaşı, 1959). He also wrote some other books consisting of knowledge about humorists, caricaturists, their thoughts and the history of humor. Some of them are *Hiciv ve Mizah Edebiyatı Antolojisi* and *Türk Mizahçıları, Nüktedanları ve Şairler*.

Aziz Nesin wrote *Cumhuriyet Döneminde Türk Mizahı* in 1973. He benefited from *Letaif-i külliyyat*, old humor papers and magazines during the preparation of his work. There is significant information about humor and some examples of humorists during the Republican period in the book (Nesin, 1973).

Türk Karikatürü Başlangıcından Bugüne, published by the Caricature Association in 1971, consists of articles about caricature, its development and history in Turkey with some caricatures from the beginning throughout 1970s.

Orhan Kolođlu has many studies on Ottoman-Turkish press. In his *Türkiye Karikatür Tarihi*, he emphasized the function of caricatures in creating public opinion. In his book, he provided an index of the caricaturists and their caricatures (Kolođlu, 2005).

Sources and Methodology

Many people have defined what newspaper is. For example, Lenin, the leader of Russian Revolution said that “Newspaper is the most powerful weapon of Revolution. According to Ziya Gökalp, newspaper is an alive school. On the one hand, M.Ziya Sertel thought that newspaper is a mirror. Journalist reflects society, all of wishes, all of troubles, and sorrow into this mirror (İnuđur, 1982: 17-22). Thus, it can be seen that people who had studied in different areas, had used newspapers as data.

Newspapers, journals and magazines have been one of the leading sources of researchers. The first newspaper appeared in Europe in 17th century. However, one has to wait until 1702 for the publication of the first daily newspaper. Despite the developments in printing and communication technology, the archival and official documents were the primary sources of the historians when history emerged as an academic discipline in the 19th century. However, the sources of the historians increased in the course of time and newspapers, journals and magazines appeared to be among the leading historical sources. They were frequently the only outlets for the expression of ideas on politics, economics, education, philosophy, religion, literature, science, music and art, or for the publication of creative works in prose and poetry.

Newspapers, magazines and journals have long been relied upon by historians and social scientists in general as informal sources of historical data. However, when using the press and periodicals as a source of socio-historical researches, the problems of validity and reliability come to the forefront. Bearing these concerns in mind, one should be aware of the following points: First, despite the limitations of newspapers, magazines and journals, they, not infrequently, act as the only available source of information. In other words, exclusion of data in these sources would prevent research in fields where no alternative data are available (Fransozi, 1993: 7). Second, as noted by Fransozi, in the absence of systematic and comparative validation, there is no *a priori* reason to believe that data collected from newspaper would be less valid than other commonly used sources. Third, it should also be underlined that not all events or items of information are equally liable to misrepresentation in the press. Some news is more likely to be manipulated by editorials policies. Fourth, the probability of reporting error can always be reduced by raising the minimum threshold that qualifies events for collection. And finally, the type of bias that is likely to occur in mass media consists more of silence and emphasis rather than outright false information. Therefore, it would not be wrong to argue that by using the press as a source of historical data, we risk collecting insufficient rather than faulty information.

In order to solve the problem of sample selection bias from a statistical viewpoint, we would need a model of bias determination, i.e., a theory of selection. The sampling interval, that is to say, the frequency of newspaper/magazine reading, should be determined carefully. The reading frequency is very much related to the

time period under study. *Karagöz* gazette was started to be published on August 10th, 1908, just after the declaration of second constitution period in Ottoman Empire and lasted until 1951. It was published twice a week; therefore, it had many issues. Since it was almost impossible to read the whole issues of the *Karagöz* between 1908 and 1918, I made a selection and read an issue from every month.

For some periods and regions, newspapers and journals offer the only major source of comprehensive information and documentation. Especially, the local periodicals appeared to be one of the most salient sources or micro-history. The daily, weekly or monthly information they offer and the popular language used made them more popular and easily accessible for the researchers. Unlike the nation-wide periodicals, the local ones give quite detailed stories on local affairs and the people of the locality.³ That newspaper, journals and magazines yield an unusually rich view of the history and culture and that they are not as “boring” as archival documents or other sources make them more attractive for researchers. In this regard, *Karagöz* presented quite important data on the daily life in İstanbul. It narrates not only developments in domestic and foreign affairs, but also municipal affairs of İstanbul, and problems of city life as well. In this regard, it enables the researcher to look at the local issues from a humoristic perspective.

As far as the sources of this study are concerned, apart from our primary source, *Karagöz* paper, secondary studies concerning laughter and humor are

³ For some examples see Talip Atalay, “Yerel Bir Tarihi Kaynak Olarak Diyarbekir Vilayet Gazetesi ve Ermeniler” *Ankara Üniversitesi İlahiyat Fakültesi Dergisi*, (2006), No:1, pp. 143-158 and Ebubekir Ceylan, *The Ottoman Provincial Press in Baghdad and the Zewra Newspaper (1830-1872)*, 3rd Symposium on History of Printing and Publishing in the Languages and Countries of the Middle East, Leipzig (Germany), 24-27 September 2008. (<http://www.hpplcme.ovh.org/syn/abstr.php?num=14>).

important sources for this thesis study. Henri Bergson's *Gülme*, Barry Sanders's *Kahkahanın Zaferi*, John Morreall's *Gülmeyi Ciddiye Almak*, Arthur Koestler's *Mizah Yaratma Eylemi* and Mustafa Şekip Tunç *Gülmek Nedir? Neye Gülüyoruz?* are some examples in this category.

The main primary source used in this study is a humoristic paper, *Karagöz* which was published between 1908 and 1951. As far as the authors of the paper are concerned, we see caricaturists like M. Rıfat, Mahmut Nedim, Baha Tevfik, Mahmut Sadık, Ahmet Nebil, A. Rıfkı, Fuat Samih, Ali Haydar, Aka Gündüz, Baha Kamil, Osman Cemal, and Burhan Cahit. Ali Fuat Bey, Halit Naci, Mehmet Baha Bey, D. Mazlum, and Ratip Tahir were its caricaturists (Çeviker, 1986: 136). *Karagöz* consisted of three parts; *Muhavere Dahil*, *Takvim-i Ceraid*, and *Telgraf*.

Studies concerning the press in the Ottoman Empire are other sources in this present study. Server İskit's *Türkiye'de Matbuat İdareleri ve Politikaları*, Münir Süleyman Çapanoğlu's *Basın Tarihine Dair Bilgiler Ve Belgeler*, *Basın Tarihimizde İlâve*, and Hıfzı Topuz's *100 Soruda Türk Basın Tarihi* are prominent works in this category. Some literary works that were written in the period under study, for instance, Ahmet Rasim's *Şehir Mektupları*, Hüseyin Cahit Yalçın's *Edebiyat Anıları*, Ahmed İhsan Tokgöz's *Matbuat Hatıralarım* are also among the sources I used in this study.

CHAPTER 1

PRESS IN THE OTTOMAN EMPIRE

1.1 The Ottoman Experience with the Printing House and the Development of the Ottoman Press during the Tanzimat Era

The publication of the Bible in 1440 was the first experience of the press activities in Europe. Jews who were exiled from Spain contributed greatly to the transmission of printing technology to the Ottoman lands the fifteenth century (İnuğur, 1982: 51-151). It was the Jewish community who for the first time founded the printing houses in the Ottoman Empire. Following this community, Greek and Armenian population of the empire founded the printing houses. The first Armenian printing house was founded in 1567. The Greeks founded their printing house in 1627 (Ertuğ, 1959: 84). In 1727, after a *ferman* of Ahmed III and the *fetva* of Şeyhülislam Yenişehirli Abdullah Efendi, İbrahim Müteferrika founded the first Ottoman printing house (Kut, 1994: 10). This printing house was active between 1727 and 1820s (Koloğlu, 2005: 7).

Beginning from the 18th century, journalism was considered as a tool for public voice. It contributed greatly to express the social and political thoughts in a public sphere. In the first half of the 19th century, the Ottoman society came to know the journalism. As the most effective tool of social communication, the press was used for modern education and intellectual awakening. Mehmed Ali Paşa published

Vakâyi-i Mısriyye, the first Turkish-Arabic newspaper in 1828 when he established a printing house in Bulak in Egypt. By way of this journal Mehmed Ali Paşa reacted the politics of Sublime Porte and pressure of the European press.

French traders published newspapers in İzmir. The publication of the first gazette in the empire was realized by the French embassy in 1795 under the title of *Bulletin de Nouvelles*. The aim was to inform the French living in the east and to narrate the European affairs to the Turks. One year later, the French embassy began to publish its second gazette in İstanbul with a title of *Gazette Française de Constantinopol*. It is also known that the French newspapers and journals were quite influential in İzmir. By 1821, the Ottoman government started to realize the impact of the press when its authority was challenged by the European Press due to the Greek rebellion. Nevertheless, some of the papers supported the Ottoman administration. For instance, *Spectateur Oriental* of Alexandre Blacque, criticized the French-Greek attitudes. Although it had supported the Ottoman administration, its publication was interrupted many times due to the pressure of the French Embassy and foreign states. It was completely closed in 1827. The closure of the paper did not discourage Alexandre Blacque. He published *Courrier de Smyrne* in İzmir in 1828. However, the increasing pressure of the European states had again reasoned the closure of the *Courrier de Smyrne*. The Babiali tried to find new solutions for these obstacles to support the freedom of the press (Demirel, 2007: 26-28).

Takvim-i Vekayi was the first official Turkish weekly newspaper published in İstanbul in 1831. The purpose was to negate the effects of French journals in İzmir (Topuz, 1973: 5). It contained news concerning the internal, external affairs, military

developments, literature, technique, science, and prices (Yazıcı, 1983: 19). It was translated into French, Armenian, Greek, Arabic, Bulgarian, and Persian (Kolođlu, 1981: 32-43). Esad Efendi, the master of the Turkish journalists, was appointed to the editorial board of *Takvim-i Vekayi* (Yılmaz, 1995: 341). The paper was considered as an instrument of education, historical document, defender of Ottoman imperial order. Until 1840, *Takvim-i Vekayi* was considered by Babıali as the most effective tool for the creation of public opinion. Its first closure was in 1879 due to a typesetting mistake. Despite frequent governmental interruptions and closures, *Takvim-i Vekayi* continued to be published until 1922 (Topuz, 2003: 16).

1.2 Private and Semi-official Gazettes after *Takvim-i Vekayi*

Nine years after the publication of *Takvim-i Vekayi*, William Churchill, the İstanbul correspondent of *Morning Herald*, published *Ceride-i Havadis* in 1840. Its contents were generally related to politics and economics. It was the first newspaper that included private advertisements. It consisted of news pertaining foreign affairs and translations from the European newspapers. It was published until 1860. Mehmet Efendi, Şair Ali, Ahmet Zarif, Ebüzziya Tevfik, Ahmet Rasim, Sadrazam Sait Paşa, Şair İsmet, Emin Bey, Nüzhet Efendi, Siret Bey, Salih Efendi, and Süreyya Bey were among the authors of *Ceride-i Havadis* (Topuz, 2003: 18). Since it was supported by the Babıali due to its propagation of governmental policies (Yazıcı, 1983: 21), it was considered as a semi-official paper (Ebüzziya, 1993: 406-407).

The first restriction related to press came with the “Matbuat Nizamnamesi”, Regulations for Publishing, issued on the 8th of February, 1857. This was considered as the first step for censorship. This law put certain limits and regulations for the private publication (Demirel, 2007: 30).

Tercümân-ı Ahvâl, owned by Çapanzade Agah Efendi, was the first private Turkish newspaper. The publication was realized thanks to the support of Şinasi (1826-1871), a famous Turkish author and poet. It was published in 1860. This weekly gazette was an intellectual and political paper. It gave room for public voice by issuing letters of readers. It included news related to the domestic and foreign affairs, Sultanic edicts, announcements, regulations, contracts, the market, stock exchange, official and private advertisements. The first serial was published in the paper (Topuz, 1973: 11, 12). Due to its rich content, it had quite different reader profile from different socio-economic backgrounds. It criticized the state administration which caused its closure after six months (Koloğlu, 2005: 46). During its publication the paper was appeared to be a rival of *Ceride-i Havadis*. Agah Efendi tried to make intellectual journalism and addressed to public opinion through the newspaper.

With this unexpected rival, William Churchill and his son, Alfred Churchill, published *Rûznâme-i Ceride-i Ahval*. Among the subtitles of this journal there were internal affairs (dahiliye), foreign affairs (ecnebiye) and miscellaneous news (neviye). It was published five days in a week. *Tercüman-ı Ahval* was closed in 1867 by the Babiali when the articles of Ziya Paşa and Şinasi were published. At the same time, Şinasi was running the *Tasvir-i Efkar* (1862-1866) newspaper. This newspaper

contained news about the sultan and the palace, central administration, provinces, minorities, education, culture, economics, finance, transportation, communication, international relations, health, and various other subjects (Hayta, 2002: 11). The journal published 830 issues. With this newspaper, a new path in the Turkish literature, known as *Edebiyat-ı Cedide*, was opened.

Muhbir was printed in 1866 by Philip Efendi. Ali Suavi was the main author for the newspaper until the 33rd issue. This journal included revolutionary thoughts (Günyol, 1997: 368-369). Some articles published in the paper were not welcomed by the governmental circles and thus it was closed in 1867, after an imperial order (Topuz, 1973: 18). After its closure, Ali Suavi escaped to Europe and continued his publication activities via *Muhbir*. Namık Kemal, a leading member of the Young Ottomans, managed *İbret* (1871). Critical articles related to the autocratic regime of the period were appeared in *İbret*. It was the first real political newspaper and was closed in 1873. Another influential Turkish newspaper in this period was *Basiret* that was published in 1869. Basiretçi Ali Efendi was its publisher. Many important writers and intellectuals wrote articles in the paper and the government provided financial support. Also it was the first gazette that received support from a foreign state (Topuz, 1973: 24-25). It was closed in 1878. Thanks to the Young Turk revolution of 1908, it resumed its publication and continued to be circulated for a while.

Besides the daily and weekly newspapers, the second half of the nineteenth century was quite fruitful in terms of the magazine publications. While some of these magazines were interested in women, some others were related to military,

commerce, and science. For example, *Mecmua-i Fünun*, a Turkish monthly magazine, was published by Münif Paşa who was a member of *Cemiyet-i İlmiye-i Osmaniye*. It was the publication organ of *Cemiyet-i İlmiye-i Osmaniye* (İhsanoğlu, 1993: 233). Münif Paşa introduced enlightenment philosophy to the Ottoman readers by publishing the translation from Voltaire, Fontenelle, Fenelon (Davudoğlu, 2000: 371). In 1869, not only the association but also its magazine was closed. *Ceride-i Askeriye*, military magazine, was published by Ahmet Midhat Efendi in 1863. Hasan Fehmi Paşa published the first magazine known as *Takvim-i Ticaret* in 1865 for commerce and trade. *Terakki* was published as the first weekly magazine related to women and humor. *Mümeyyiz* (1869) was a children magazine. It contained critiques of teaching and training children in good manners. It was closed in 1870 (Koloğlu, 2005: 53).

In addition to the above mentioned newspapers and magazines, many other gazettes and magazines were appeared until 1876. Some of them became pioneers in their fields. For example, *Tiyatro* was the first theatre gazette. Literature, scientific subjects, usual news took important place in Tanzimat press since the lack of the writers on the politics and the pressure on the press (Günyol, 1997: 370).

This pressure was excessively felt between 1876 and 1908. In this period, historians such as Murad Bey, Ahmet Cevdet, Ahmed İhsan Bey, and Mihran Efendi contributed to the development of the press. Murad Bey published *Mizan* (1886). Mihran Efendi founded *Sabah* (1876), and Ahmet Cevdet Bey published *İkdam* (1894). The novels of Hüseyin Rahmi were published in *İkdam*, so it reached a great

number of readers. *Servet-i Fünûn*, *Mâlûmât* and *Resimli Gazete* were among the important examples of magazines of the period.

In addition to the papers published in the capital of the empire, there were considerable developments in the provinces. *Vekâyi-i Mısriyye* published by Mehmed Ali Paşa in Egypt was the pioneering example in this category. This example was later followed by *Hadikat al-Akhbar*. Published by Halil al-Huri in 1858, *Hadikat al-Akhbar* was the gazette of Beirut. Like many provincial newspapers, it was bilingual and published in Arabic and French (Hartmann, 1997: 363). The provincial newspapers published in places where a considerable non-Turkish population and usually bilingual population lived. *Hadikat al-Akhbar* in Beirut, *Tuna* in Rusçuk and *Zewra* in Baghdad were among these bilingual newspapers (Koloğlu, 2006: 32-33). *Hadikat al-Akhbar* was considered as a civilian, scientific, commercial, and historical journal. It was also considered as a semi-official paper due to a monthly subvention of the Ottoman Empire during 1860-1865. It was also published as an official organ of the governor of Mount Lebanon.

With the introduction of Provincial Law of 1864, the number of the provincial newspapers increased since the law implied that each province should have its own orienting house and a newspaper/gazette for the propaganda of provincial affairs. Ahmet Midhat Efendi, in his memoirs, explained his journey from Tuna to Baghdad and his endeavors to establish a print house in Baghdad (Ahmed Mithat Efendi, 1988). Many provincial gazettes were published between 1860 and 1908; however, the real incentive came with the Young Turk revolution of 1908.

1.3 Press in Foreign Languages in the Ottoman Empire

In the Ottoman Empire, newspapers and magazines were published in twenty-two different languages. These languages were German, Arabic, Albanian, Bosnian, Bulgarian, Circassian, Armenian, Persian, French, Georgian, Croatian, Hindi, Italian, English, Kurdish, Greek, Romanian, Urdu, Russian, Serbian, Spanish Hebrew and Hebrew. Ziyad Ebüzziya (1911-1994), a foremost journalist and the grandchild of Ebüzziya Tevfik, determined 1746 newspapers and magazines belonging to the Ottoman press except Turkish language (Ebüzziya, 1985: 30, 34-35).

Until the reign of Abdülaziz (1866-1876), gazettes were published in different languages, particularly in French. The French embassy published *Bulletin des Nouvelles*, the first newspaper in the empire, in 1795. It aimed to inform people about the French Revolution and innovations it brought (Korkmaz, 1980: 2). Until 1908, about 150 papers were published in the lands of Ottoman Empire. Minorities had gazettes in French. Most of their writers were local minorities, such as Greeks, Armenians, and Jews. Greeks published *La Reforme* (1868-1922), *Le Phare du Bosphore* (1868-1898) in French. Jewish people also published gazettes in French, such as *Journal de Salonique* (1895-1912), *Progres de Salonique* (1900-1909?) and *Journal d'Orient* (Koloğlu, 2006: 37-38).

Filos Ton Neon and *Amalthia* were Greek gazettes published in İzmir. Some gazettes were Patrikhane's voice, e.g., *Bizantis* (1850-1888?) and *Eklesiastiki Aliteia* (1881-1922). *Neologos* started its publication life in 1863. It aimed to revive the Bizantium (Koloğlu, 2006, 39- 40).

On the other hand, Armenian press appeared in İstanbul. *Manzume-i Efkar* (1866-1896), *Envar-ı Şarkıye* (1867), *Avedpar* (1870), *Cedide-i Şarkıye* (1885-1913) were the most popular gazettes in Turkish with Armenian letters. Armenians also published *İstemeran Bidani Kidelyats* (1839), *Masis* (1852), *Jamanak* (1863), and *Hayrenik* (1870). Armenians had different aims when they published their gazettes; however, the separatist tone of their publications increased between the Young Turk revolution in 1908 and the World War I (Koloğlu, 2006: 41).

Arab Press was important in the Ottoman Empire. It could be divided into three groups. The first group was the defender of Islam, second was opponents of Turkish government, and third group was published for various reasons. Especially during the reign of Abdülhamid II, Arab press continued to flourish. The degree of the Hamidian censorship decreased towards the Arab lands (Hourani, 1991: 263-264). After the young turks came to power, the increase in Arab press was seen between 1908-1914.

It was the Bulgarian language that was used generally in the Balkan press. Their aims were various. Some of them were published by the Young Turks. Doctrinal journals were dependent on parties; nationalist and revolutionist newspapers were published by people who escaped from Turkey (Şapolyo, 1969: 168-169). Similarly, there were Persian newspapers in İstanbul. They appeared in İstanbul with the publication of *Takvim-i Vekayi* in Persian (Koloğlu, 2006: 42).

In 1867, a period of pressure started with the administrative orders for the Turkish press. It was in this period when the Young Ottomans escaped to Europe and began to spread their ideas against the government via newspapers. Some of these

papers were *Muhbir*, *Ulûm*, *Muvakkaten*, *Hürriyet*, *İnkılab*. Three of them were published by Ali Suavi. *Hürriyet* was the first Turkish intellectual magazine. Hüseyin Vasfi and Mehmed Bey were the publishers of *İnkılab* in Cenevre, 1870 (Şapolyo, 1969: 369-370). After the dethronement of Sultan Abdülaziz in May, 1876, the reign of Murad V had started. Toleration for the Turkish press was granted for a while. In this politically unstable period several newspapers and magazines were published: *Çaylak* (1876), *Müsavat* (1876), *Umran* (1876), *Selamet* (1876), *Mecmua-i Maarif* (1876), *Hakikat* (1876) were some of these papers (Oral, n.d., 122-123).

Paul Fesch mentioned that there were forty-seven newspapers in İstanbul in 1876. They were Turkish, Greek, Armenian, Bulgarian, Hebrew, French, English, Arabic, and German. Turkish gazettes were *Takvim-i Vekayi*, *Ceride-i Havadis*, *Vakit*, *İstikbal*, *Sadakat*, *İttihat* (1876), *Sabah*, *Şems*, *Hayal*, *Ceride-i Askeriye*, *Ceride-i Tıbbiye-i Askeriye*, *Cihan* (Fesch, 1999: 34-35).

1.4 The Ottoman Press during the Hamidian Regime

The freedom granted for the press after the dethronement of Abdülaziz in 1876 lasted for a short period. Some people who were in exile returned to the empire and published various subjects in newspapers (İnuğur, 1982: 254). After the accession of Abdülhamid II to the throne, a commission was established and prepared a draft law. This draft law was about the foundation of printing houses and running periodical papers, crimes done through press and its punishment. The

Ottoman parliament accepted the draft law on May 2, 1877 after rejecting the publication of humor gazettes. However, Abdülhamid II did not accept the draft law (Topuz, 2003: 51, 53). During his reign, the imperial decrees of 1864 and 1867 were applied. The Sultan declared martial law with *İdare-i Örfiye Kararnamesi* (October 2, 1877). Journalists and members of the parliament were exiled. Abdülhamid II abolished the parliament. After the Ottoman-Russian War, the martial law did not practice anymore but the pressure on press continued until 1908 (Demirel, 2007: 38).

Although there was scarcity in the number of newspapers and magazines, some of them continued to be published for a long time and became foremost works of the Ottoman press. *Sabah*, *Tercüman-ı Hakikat*, *İkdam*, and *Mizan* were the most important gazettes of that period (İnuğur, 1982: 274). *İkdam*, a political and scientific daily newspaper published between 1894 and 1928, was initiated by Ahmet Cevdet. The tradition of using correspondents started with *İkdam*. Being Turkish and publication in the Turkish language were its two significant principles. Moreover, works of well-known literary figures, such as Recâizâde Ekrem, Hüseyin Rehmi Gürpınar, Fatma Aliye and the writings of the famous authors, such as Ahmed Rasim, Halit Ziya, and Abdurrahman Şeref (Yazıcı, 2000: 24-25). Another newspaper *Mizan* was started to be published in İstanbul, in 1886. However, its publication was continued abroad due to the censorship until 1908. This newspaper contained political events, social, economic news, comments related to news and articles in the other newspapers, letters and writings that were sent to *Mizan*, literature and scientific subjects, unusual events, advertisements related to books and magazines (Ergişi, 2007: 13). It lasted until 1890. *İkdam*'s important rival was *Sabah*

during the Second Constitutional Era. It was firstly published in 1895. His head author was Şemseddin Sami. The other important writers were Diran Kelekyan, Ahmet Rasim, and Mahmut Sadık (Topuz, 1973: 76). On the other hand, Ahmet Midhat Efendi established *Tercüman-ı Hakikat* in 1878. It was an informative newspaper. Ahmet Midhat considered that liberties should not be used against the goverment and the government and wrote articles that supported this thought (Koloğlu, 2006: 65).

In addition to the foremost gazettes, *Umran* and *Servet-i Fünun* (1892) were the magazines. Their publisher was Ahmed İhsan Efendi. He brought valuable figures together and resulted a new period in the Turkish literature. With interference of Abdülhamid II, importance of this magazine was started to decrease. Then, Mehmed Tahir Bey published *Malumat* and *Resimli Gazete*. Furthermore, some of the magazines and newspapers against Abdülhamid II were published by people escaped to Europe. Thus, in the pressure reign gazettes were published in external boundaries. Some countries were: England, France, Switzerland, Belgium, Bulgaria, Romania, Italy, Greece, Cyprus, Egypt, America, Brazil. The gazettes that were published in external boundaries affected the dethronement of autocratic regime. The Young Turks had aimed not only for good interests but also for extortion (Topuz, 2003: 42).

The presses in exile were separated into two parts: those who were pro-reforms and those who were pro-minorities (Koloğlu, 2005: 69). The Young Turks also published humoristique papers such as *Hayal* (London, 1895), *Hamidiye* (London) *Beberuhi* (Geneva, 1898), *Pinti* (Cairo, 1898), *Davul* (1900), *Dolap*

(Folkston, 1900), *Tokmak* (Geneva, 1901), *Curcuna* (Egypt, 1906). Their caricatures' targets were Abdülhamid II and its administration, hafiyes, the western states that wanted to eliminate and share the Ottoman lands (Çeviker, 1986: 272).

1.5 The Law and Arrangements Related to Press and Censorship in the Ottoman Empire

Censorship, governmental supervision on publications, cinema, theatre, and writings, was practiced for the first time in the reign of Mustafa II, when the publication activities of the Armenian who wanted to spread Catholicism in the empire were banned. İbrahim Müteferrika's petition and Ahmed III's imperial order consisted of publishing except *fıkah*, *tefsir*, *hadis*, and *kelam* before foundation of the first Turkish printing house (1727). The censorship on religious books lasted in the reign of Selim III (Kabacalı, 1985: 607-Kabacalı, 1990: 10, 12). With the declaration of "*Gülhane Hattı Hümayun*" (1839), publication of books, brochures, and periodicals were subject to permission of the sultan (*Ana Britannica*, 1990: 69).

The first regulation was "Matbaa Nizamnamesi of 1857" on the Ottoman press and printing. Supervisor was *Zaptiye Müşiriyeti* and *Meclis-i Maarif*. The Ottoman Empire prepared a law to restrict press and arrange its practices. It was December 31, 1864 *Nizamnamesi* that derived its main articles from 1852 French Press Law of Napoleon III. It was implemented until 1909. "1864 *Nizamnamesi*" was published by Ali Paşa. Restrictive measurements were made against press. "1867

Nizamnamesi” was brought into force and led to the closure of the periodicals and the other publications (Turgut Çeviker, 1986: 16).

Then, “*Ali Kararnamesi*” (March 17, 1867), was issued to control the press. With the application of the order journalists were exiled. *İbret* was closed for four months; *Diyojen* was banned for fifteen days in 1871. *İbretnüma-yı Alem*, humoristic paper, was temporarily closed. *Diyojen* was closed again in 1873. *Letaif-i Asar* was closed temporarily. At the same time *Hadika* was closed for two months and *İbret* was closed indefinitely. *Hülasa-yı Efkar* and *Hayal* were also closed (Demirel, 2007: 30-37).

Mahmut Cevdet Paşa prepared a draft law (May 11, 1876). According to the censor law, papers had to be examined before their publications. In the local areas officials were responsible of this duty (Kudret, 1977: 8-9). However, it lasted only for two days.

There was no institutional action appeared until 1862 in order to supervise and arrange the press. Since the French Revolution was a threat and a public opinion started to be formed, the Press Directorship was founded in order to supervise *Matbaa-i Amire* and *Takvim-i Vekayi* (Demirel, 2007: 43).

Despite the censorship during the period some arrangements began to apply in the reign of Abdülhamid II. The number of the papers, gazettes, books increased. They were mostly scientific, literal, and technical rather than politics (Demirel, 2007: 153).

In the reign of Abdülhamid, 1864 Press Law was in force. Then, the 1864 Press Law was abolished and January 22, the 1888 Press Law was prepared. It was abolished and November 19, 1894 Law about publishing houses and bookstores lasted until July 29, 1909 Press Law (Demirel, 2007: 38-39). When Abdülhamid abolished assembly in February 13, 1878, the absolutist regime was started with “Martial Law Nizamnamesi”. All the gazettes and the periodicals had to be examined by the officials beginning from 1882.

The first censorship in the press was started by “Martial Law Nizamnamesi” (1878). Firstly, political gazettes and then other type of gazettes and magazines were censored. There were three kinds of censor. One was for Turkish and other gazettes that were published in the language of the minorities. The second was for the papers by foreign languages. The third was for local and censor of foreign books (Topuz, 2003: 54-55).

Abdülhamid founded agencies and provided funds for journalists. However, these activities were not effective enough. In his reign humoristic papers were completely banned and they were published in external boundaries (Koloğlu, 2006: 70).

It is possible to find out some reactions to the activities of Abdülhamid II. For instance, Paul Fesch in his *Abdülhamid'in Son Günlerinde İstanbul*, a book that was published in Paris in 1907, mentioned the press during the reign of Abdülhamid II with the following words:

Here it is, there was not press in Turkey for thirty years. Newspapers exist, even their numbers may be considered adequate; however, scissors of the censorship is blustering

them, cutting of their tongues. As the phrase is, because they are castrated, they have no powers. If my courage is forgiven, I would say that they were castrated, with the domestic expression they were altered. While I am saying this, I am far away from a thinking like mocking; actually they have to be taken pitty on and under these conditions there are no hopes for their betterment. I know that they would prefer to die instead of this situation, I also prefer if i were. However, I know that they are waiting until the day cruel padishah disappear and their old power revive, and they are resisting to prove this. (Fesch, 1999: 50).

According to Ahmed İhsan Tokgöz, censors, educational inspectors and spies were problems for the Turkish gazettes. They did not disturb the other printing houses that people had citizenship of Italy, Austria, and France and they published whatever they wanted (Tokgöz, 1993: 109).

On the other hand, censor officials did not only apply censorship on press but also took some words out of the articles. These “suspicious” words were: strike, conspiracy, revolution, anarchy, socialism, dynamo, dynamite, explosion, quarrel, dethronement, *kıtal*, *Kanun-i Esasi*, freedom, equality, Bosnia, Herzegovina, Macedonia, Cyprus, Yıldız, big nose, motherland, despotism, Crete, *beynelmilel* (international), *veliaht* (crown prince), republic, the member of *Ayan*, bomb, Mithat Paşa, Namık Kemal Bey, *mebuslar* (deputies), bedbug, 0 = AH in chemistry, patient, brother and so on (Topuz, 2003: 56-57).

With the declaration of the Constitution in 1908, the Turkish Press was given freedom for eight or nine months. After long years, newspapers were published without censorship. In 1909 there were 317 and totally there were 730 gazettes. There were more six times than 1907 (Koloğlu, 2006: 21).

1.6 Humor in the Ottoman Press

The first humoristic paper was addition of *Terakki* (1868) that was political intellectual newspaper. It was published in October 23, 1870. Its name then changed as *Terakki Eđlencesi* (December, 1870). Caricatures were began to be published on papers and *Diyojen* published caricatures. There was a man with long ears on its first caricature. The others were about press and transportation in the city. These led to its abolishment for two months. Teodor Kasap, Agop Baronyan, Zakarya Beykozluyan and Mehmet (Çaylak) Tefvik were the important figures in the press, writing, and thought. Most important caricaturists were K. Opçanadassis, Nişan G. Berberyan, Santr, Tinghir, F.N.Z. /P.N., Ali Fuat Bey, Delemak Ekserciyan and Rıza (Çeviker, 1986: 21-25).

Humor papers' caricatures were about municipality problems, social life with westernization, economy, press, women, and relations between women and men, war-peace, politics, progress, freedom, equality, justice, education, children, and entertainment. *Tanzimat* caricature was pictorial. However, the caricatures changed from pictorial to the style of caricatures. Writings were important; caricatures were their supporters in the *Tanzimat*. After the *Tanzimat* era, autocracy era was started. The Young Turks published humor papers abroad when the banning of publishing started in the empire. *Hayal* (London, 1895), *Hamidiye* (London) *Beberuhi* (Geneva, 1898), *Pinti* (Cairo, 1898), *Davul* (1900), *Dolap* (Folkston, 1900), *Tokmak* (Geneva, 1901), *Curcuna* (Egypt, 1906) were humoristic papers in abroad (Çeviker, 1986: 39, 47, 49, 271-272).

By the declaration of the Second Constitution (July 10, 1908), Abdülhamid II pardoned political prisoners and abolished *hafiyelik*. A great number of papers were published throughout this era. However, most of them lasted for a short time. Some of them were supporters of CUP; on the other hand, some of them supported the other party, *İhtilaf Fırkası* (Varlık, 1985: 1097).

According to Turgut Çeviker's books, ninety-two humor papers were published. As it was mentioned before, there were three kinds of humoristique papers: traditional, Western style, donkey style, and booklet for only a number.

The humoristique papers were consisted of quite different subjects. Some of them were problems of municipality, social life, woman, family, children, education, art world, press, entertainment, freedom, justice, equality, brotherhood, despotism, pressure, injustice, inequality, journal, censorship, obscurantism, Abdülhamid II, political life, economy, war, worker, employer, strike, labor, capital, famous people, progress, and developments. It is possible to see most subjects that were banned during the reign of Abdülhamid II were written in a free way.

This chapter helped us better understand that despite the ban and punishment towards press in the Hamidian period there was an increase in the number of the papers and periodicals, including the humoristique papers.

CHAPTER 2

KARAGÖZ

The first issue of *Karagöz*⁴ gazette was started to be published on August 10th, 1908, just after the declaration of second constitution period in Ottoman Empire and lasted until 1951. *Karagöz* had an emblem that included the opposing drawings of “Karagöz” and “Hacivat”. It was published twice a week, with an exception during the month of *Ramazan*. It was published generally three times in the month of *Ramazan*. The number of the issues published between 1908 and 1935 is 2803 (Çeviker, 1988: 136). Its height is 40 cm and width is 28,5 cm. Its administrative office was in Zabtiye Street, number 38 (*Karagöz*, no.1, 28 July 1324/10 August 1908, p.1). Hüseyin Cemaleddin was its chief executive. Ali Fuad, a remarkable caricaturist who drew caricatures for *Letaif-i Asar*, *Kahkaha*, *Çaylak*, *Asar* between 1875 and 1878, was the concession holder of the “entertainment newspaper”, as it was started in the first page. In addition to his career in press his photograph with Ahmet Rıza Bey that was taken in Paris allowed some researchers to consider him a member of the Young Turk group (Kocabaşoğlu, 1987: 226). Another significant figure working for *Karagöz* was Mahmut Nedim. In addition to his contribution to the newspaper he published some articles in *İncili Çavuş* (1908-1909) and *Falaka* (1908-1909). Ali Haydar, who worked as main author of *Karagöz* from August 1911 until June 1912, took the responsibility of directing the paper on June, 1912. Another

⁴ *Karagöz* Gazette was written in italic throughout this thesis. On the other hand, Karagöz, a character of the Turkish shadow theatre, was written in normal style.

predominant writer of the paper was Baha Tevfik, a famous positivist at the time. He worked for *Karagöz* from June 1912 until May 1914 as main author and along with his activities in press he founded the Ottoman Socialist Party. Akagündüz (Enis Avni), one of representatives of national literature, was another main author of *Karagöz* from December 1914 until January 1915. He also wrote articles against British men. He called them as “Con Kikirik” (Üyepazarcı, 2001: 27-28 & Demirel, 1999: 283). Halit Naci and Mehmet Baha, two competent names of the art of caricature of the period, drew caricatures for the paper (Çeviker, 1988: 114-115). According to Münir Süleyman Çapanoğlu, Ali Fuat Bey gave themes to them and, then Halit Naci and Mehmet Baha caricaturized them (Çapanoğlu, 1970: 54).

Advertisements related to theatre, new books, gazettes, medicine found place in this Ottoman-Turkish, four-page newspaper.⁵ *Karagöz* consisted of four main parts: *Muhavere*, *Dahili*, *Takvim-i Ceraid* and *Telgraf*. Like in the popular Ottoman shadow theatre, “Karagöz” and “Hacivat” were the main characters of gazette.

The first part of the newspaper was *Muhavere* that includes the dialogues between Karagöz and Hacivat. *Muhavere* was on various subjects that drew the attention of the general reader. It is possible to see such a part in *Diyojen*, *Çıngıraklı*

⁵ Aktör Burhaneddin Beğin fevkalade oyunu bugün gündüz orta köydeki tiyatrodan hanımlara ve yarın gece Tepebaşı Kışlık tiyatrosunda (Mebusan-ı Osmani şerefine) olarak sahne-i osmani heyet-i idare ve edebiyesinin taht-ı himâyesinde fevkalade leibât (*Karagöz*, no. 45, 28 Kanun-i Evvel 1324/28 December 1908, p.4)

Önümüzdeki Cumartesi günü akşamı direkler arasındaki Ferah tiyatrosunda Bahriye musikisi marifetiyle konser, Hasan Fehmi Paşa ve Ahmed Midhat Efendi taraflarından konferans Beykoz hevaskarani marifetiyle komedi, Meraklı beyler tarafından saz (*Karagöz*, no. 50, 1 Kanun-i Sâni 1324 /14 January 1909, p.4)

Siyasi, edebî, fennî, siyahi ve mizahî haftalık Musavver Ay gazetesini okuyunuz yakında neşre başlanacaktır (*Karagöz*, no. 344, 17 September 1327/30 September 1911, p.4).

Türklük –Hüseyin Ragıp Beyin tedkikât ve tenbihât-ı ciddiyye muhtevî istifâde bahş bir eseridir. Şehâbeddin Süleyman ve Köprülüzâde Mehmed Fuad beylerde mutâleâtını ihtivâ ediyor. Bütün gençlere tavsiye olunur (*Karagöz*, no. 531, 22 June 1329/5 July 1913, p.4).

Tatar, and *Çaylak*. The second part of the paper was *Dahili* in which the internal problems of the state were discussed. *Takvim-i Ceraid*, the third part, was on daily news and the comments of the main characters. *Telgraf* consisted of humorous short news from different parts of the empire and also from foreign states.

2.1 The Second Constitutional Period and *Karagöz*

Young Turks opposed the autocratic regime of Abdulhamid II when he ordered to close the *Meclis-i Mebusan* (The Ottoman Parliament) for a temporary period in 1878. Until the establishment of the Committee of Union and Progress (CUP) in 1889, the movement of the Young Turks remained basically individual. The CUP strengthened in 1906 when its leaders decided to unite with the Ottoman Liberty Society (*Osmanlı Hürriyet Cemiyeti*) that was founded by a group consisted of officers and governmental officials. This movement led to acceleration of the Young Turks activities. On the eve of 1908 Revolution, they united to overthrow the despotic sultan and to restore the parliament. The Revolution of 1908 led to the re-foundation of the constitutional government (Karpas, 1967: 18). Revolutions in France (1789), Russia (1905) and Iran (1906) had affects on the discourse and the activities of the party. Slogans of the France Revolution, i.e., liberty, equality and brotherhood were also praised in 1908 (Kansu, 1998: 4). With the exception of some Arab cities, the revolution was highly welcomed (Georgean, 2006: 462). The abolishment of censorship and absolutism by the revolution led to the birth of many

gazettes and magazines. The activities of the Young Turks indeed started to affect on many areas, not only the politics but also the social life (Ahmad, 2002: 44).

Gazettes and magazines especially humoristic papers criticized the *Sultan*, the assembly and *Düvel-i Muazzama* (the Great Powers) (Brummet, 2003: 22). *Karagöz* that was constantly published between 1908 and 1918, allowed us to have a sound knowledge on political, social, economic life during the Second Constitutional Period.

2.1.1. Humor in the Ottoman Press as Political Discourse

The Constitution was declared for the second time on August 10, 1908. The subjects of the empire enjoyed the freedom. Liberty, loyalty, religion, nationality became the basic topics of gazettes and magazines (Lewis, 2008: 286, 289). It is possible to see the effects of freedom on the first lines of *Karagöz*. The first issue started with *Mukaddeme* that was a dialogue between Hacıvad and Karagöz. Hacıvad and Karagöz said couplets like bards. They were happy due to the declaration of constitution. *Hafiyes*, the secret polices of the *Sultan*, were considered factious. Hacıvad mentioned about the abolishment of censorship and showed his gratitude towards army. This paper is an implication of the desire for the foundation of assembly and communication with public. In one of caricatures relating to autocracy and statesmen of Abdülhamid II, autocracy burst and its pieces and *paşas* were spread. Their pieces were *paşas*, sleuthing, malversation, murder and shamefulness (*Karagöz*, no: 1, 28 July 1324/10 August 1908, pp. 1, 4 - see figure 1).

Constitution was illustrated as a three months baby in a cradle and Karagöz is holding his chest out on another caricature. Karagöz is singing lullaby by swinging the cradle. It is stated that constitution is alike not only to angel but also a *hourî*. Liberty is the brother of constitution and they make descendants bring into existence (*Karagöz*, no: 16, 18 September 1324/1 *Teşrin-i Evvel* 1908, p. 3, see figure 2).

Ahmet Emin Yalman explained that criticism about the bureaucrats during the reign of Abdülhamid II increased significantly. During early days of the declaration of the constitution many ex-ministers, statesmen, and reporters were arrested (Yalman, 1970: 64). These developments can be followed from the lines and comments of *Karagöz*. Criticism became the most important tool. Karagöz was caricatured while carrying a basket of stones on his back and holding a balance that people use to weighing pearl. Karagöz considered that journalists wanted to criticize severely. Thus Karagöz thought that this criticism was alike as stoning the devil. Thus stones will be more valuable than pearls. (See figure 3). Sait Paşa, İzzet Paşa, Ahmet Fehim Paşa, Salahi Paşa, Surûri Paşa, Zeki Paşa, Salih Münir Paşa, Tahsin Paşa, Necip Melhame Paşa, Ebülhüdâ Efendi, Kara Tahsin Paşa, İsmail Paşa, Ebulmukbil Kemal Bey (Kıl Kuyruk Kemal) and many other statesmen were blamed with bribe, *jurnalcilik*, flattery, burglary and influential contact.⁶ All the *hafiyes* and

⁶ Karagöz quoted some paragraphs from other gazettes. *Dismissal of Reşid Paşa led to gladness. He did not consider that he did not get his deserts. Devr-i İstibdad da hürriyetpervâni muhâkeme etmek üzere taşkıyla'da icrâ-yı mezâlim eden Mahud Reşid Paşanın azlını okuduk memnûn olduk fakat iş bu kadarla geçişdirilecekse ölünceye kadar yanub ağlamak da bu karagözün boynuna borç olsun* (*Karagöz*, no: 1 28 July 1324/10 August 1908, p. 3).

Hafiyeye İsmail Paşanın bidâyet-i müdde-i umumiliğine müracaâtla hakkında vukubulan isnadâtdan dolayı hukukunun muhafazasını talep eylediği haber alınmıştır.

Karagöz- "İşte buna gülerim... Hem de sırt üstü yatar öyle gülerim..." (*Karagöz*, no. 1, 28 July 1324/10 August 1908, p.3).

officials during the reign of Abdülhamid II were satirized by giving their names on *Karagöz*.

The names of Fehim and Salahi Paşas appeared even in the first issue of the paper. Süruri Paşa was in charged of governorships. He was the chief of Yıldız Law Court during the trial of Midhat Paşa (Çeviker, 1991: 151). On the one hand, Ahmed Fehim Paşa, the son of *Saray Esvapçıbaşı* İsmet Bey, was exiled to Bursa upon the requests of German and England ambassadors. While he was running away from Bursa to Bilecik, he was lynched by the people after 1908 (Çeviker, 1991: 132). Karagöz spoke with the mouse that lived in *Matbaa-i Âmire*. The mouse physically described Salahi and Süruri Paşas. According to these lines, they received their deserts.⁷

Kara Tahsin and Zülüflü İsmail Ağa were among the criticized characters. Kara Tahsin Paşa served for Abdülhamid II as the head clerk of *Mabeyn* for 14 years, until 1908. Zülüflü İsmail Paşa was one of the important figures in the Palace. He put the frighteners on soldiers and the general of army and soldiers that were members of *Mekâtib-i Askeriye* (Haydaroğlu, 1998; 157). They were ridiculed on account of not knowing the spelling of homeland, freedom, and justice.⁸

⁷ -... *Bir vakitler kendisini öteberi müellifâtdan intihâl ile altını imzaladığını gördüğüm şişman, kısa boylu... Kalın enseki vechen sekül bir sakallı herif ile...*

-Hâ... *Salâhi olacak...*

-Evet evet ismi şimdi hatırıma geldi... *Yanında bir de yine şişman.. Kara bıyıklı genç iri karınlı biri daha vardı şeritli meritli bir herif...*

-Ânladım...*Fehim olacak..*

-Evet... *Aman o nerelerde?*

-*Cezasını buldu (Karagöz, no. 1, 28 July 1324/10 August 1908, p.2).*

⁸ *Harbiye Nezâretinde mevkûf bulunan mahzar Başu Zülüflü İsmail Ağa bir dürlü dilini alıştıramadığı vatan, hürriyet ve adalet kelimelerini öğrenmek için karalama yazmağa karar vererek Kara Tahsin'e*

Münir Paşa was the former ambassador to Paris. He was the son of Mahmud Celalettin Paşa who was the minister of Commerce and Prosperity. He slandered and conspired when he was in charge of Paris Embassy (Haydaroğlu, 1995: 121). He founded the investigator organization in Paris. He was appointed to Paris ambassadorship to prevent the actions of the Young Turks and Ahmet Rıza (Çeviker, 1991: 142). He was expressed as injuring not only the earth but also the sky. The sun wanted Münir Paşa's name change because of his bad actions.⁹

One of criticized bureaucrats was Hasan Rami Paşa, one of the admirals in the squadron command and the Ministry of Navy. He, known as Harami Paşa because of his notoriety, and he was degraded after 1908 (Çeviker, 1991: 126). The paşa was caricaturized standing by Barbaros Hayreddin Paşa. He was satirized because of his illegal life style. It was claimed that he put ox carts into battleships in order to transport his building materials without any cost under color of carry supplies of the crew (*Karagöz*, no. 69, 8 March 1325/22 March 1909, p. 1, 3 - see figure 4).

It can be seen that *Karagöz* gazette claimed that Ebulmukbil Kemal Bey wrote Turkish poem. By this way *Karagöz* tried to ridicule him and show his actions and character to the public. According to these sentences, Ebulmukbil defended despotism, closed schools, got advice to Tahsin, denounced people who had abilities,

müracaat eylemiş ise de merkûm dahi bu kelimelerin imlâsını bimedîğini bil-beyân meşk vermekden abâ etdiği mevsûken haber alınmışdır (*Karagöz*, no. 7, 18 August 1324/31 August 1908, p. 2).

⁹ *'An semâ: 6 Ağustos - Münirin hareket-i şenaâtkârisi üzerine şems-i münîr setr-i ziyâyâ karar vererek merkûmun nâmı tebdîl edilmaz ise küsûf-u külliyyi ihtiyâr eyleyeceğini ay ile yıldızlara ihbâr ve bademâ ışık tedârîki için lazım gelen vesâite müracaatları lüzumunu resmen ve şediden ihtar eylemişdir.*

Karagöz – “Gördün mü habisi... Zararı dünyaya değil semâyâ bile dokundu...” (*Karagöz*, no.7, 18 August 1324/31 August 1908, p. 4).

would make old Serasker Rıza Head Commandership to revenge. His enmity was about Mir-i Murad and printing houses (*Karagöz*, no. 11, 1 September 1324/14 September 1908, p.2).

There was a poem that aimed to address to the members of the new parliament. This poem consisted of criticisms related to every part of the Ottoman Empire during the reign of Abdülhamid II. It was mentioned that the state was crushed for many years. Previous ministers were old and grafted. The public have death throes. Every ministry was considered as a farm for the minister. Despot commander was look alike a dragon that sucked the blood of soldiers. *Bahriye*, the Navy, lost its past majesty and greatness. Ignorance spread through the state, schools, teacher, education by force of despots. The government burglarized the public in behalf on Nafia. However, channel was flood and rivers were filled. Bridges were meanders. The roads were bad. Godless İzzet founded a commission and made the public poor. Peasants were sent away from houses by force. Reporters did not disclose the bad affairs of the state. The property needed reform. Herzegovina was lost. Bulgaria treated the Ottoman subjects and there was no hope for Crete. The autocratic regime was destroyed by soldiers. They were considered as brave soldiers who served for the motherland (*Karagöz*, no. 31, 27 *Teşrin-i Evvel* 1324/9 October 1908, p. 2-3 and see Appendix 1). This poem showed the reactions to the previous regime.

On the other hand, the Incident of 31 March was one of the most important events that appeared after 1908. It was put down by the Action Army on April 13, 1909 (Türkmen, 1997: 125). At the end of 31st March Incident, Abdülhamid II was

deposed and exiled to Salonica where he stayed until the fall of the city in 1912. This incident is mentioned in the article “Honorable Our *Ulemâ* and Soldiers (*Muhterem Ulemâ ve Asâkirimiz*)” of *Karagöz* that the main reasons of 31st March Incident consisted of desires concerning the completion of religious rules and realization of constitutionalism. The soldiers and learned class came together in front of Ottoman Parliament (*Meclis-i Mebusan*). Besides the silence and order of attitudes of soldiers and ulema, deliberation and temperance of people was appreciated and praised. Incapability of practices of ministers was showed as reason of this event.¹⁰

In addition to these lines, it was written that the praises of foreign embassies. *Karagöz* published dialogue between their correspondents and foreign translator. Foreigner said like as:

I am amazed and also fond of extraordinary situations that I saw. If this condition appeared in other countries, it would have led to inappropriate situations. This evoked admiration and close attention of all Europe. If this unexpected event stays in this way, in other words, new cabinet applies their duties deservedly and maintenance of public order and peace are provided to be sure this movement for the future of our state as goodness (*Karagöz*, no. 76, 3 April 1325/16 April 1909, p. 2).

In addition, it is possible to see that the Ottoman soldiers got back to their positions and struggled to make patrol duties for the protection of safety as detachments in the city. From the beginning of the matter, the public security was not

¹⁰ *Mahaza kavâid-i celile-i diniyenin temâmi-i icrâsını ve usûl-i meşrutiyetin bi-hakkın teyidini mütezamın bazı metâlib ve müstediyyât-ı muhakka dermiyân etmek için Salı günü ale'l-sabah Meclis-i Mebûsan önünde ictimâ eden muhterem askerlerimizle refâkatlerinde bulunan ulemâ-yı kirâmın eşkâl-i harekâtında görülen intizâm ve sükûn kavmimizin mecbûl olduğu hilye-i temkîn ve itidâi bu kere de yâr ve ağıyâra göstermiş ve bu yüzden memleketimize celb-i takdîr ve aferin etmiştir. Bu hâdisât sekiz aydan beri idâre-i umûrda bir dürlü tarîk-i selâmına sülûk edilememesinden, bir takım tesîrât ile icrâât-ı hükümetin tezebbübât uğradılmasından, vükelânın ve vatan ve milleti, adâb-ı diniyye ve ahlak- milliyeyi muhfaza ile beraber terakki ve tekâmüle mazhar edilebilecek tedâbir ve icrâatda kudretsizlik göstermesinden nâşi-yi cesm-i devlet ve millete târî olan âfatın tezâhür eden avârızdır (*Karagöz*, no. 76, 3 April 1325/16 April 1909, p. 2).*

in a bad situation, discipline of the country was in safe and the preservation of the situation was needed (*Karagöz*, no. 76, 3 April 1325/16 April 1909, p. 2).¹¹

Although the 31st March Incident was praised by *Karagöz*, *Karagöz* changed its attitude after the seizure of the control by Action Army. The Action Army was considered as great, honoured, worthy. And *Karagöz* narrated that it was obliged to write *Karagöz* was dancing because o his happiness in the *Muhavere* section (*Karagöz*, no. 79, 16 April 1325/29 April 1909, p.2-3).

Abdülhamid began to be criticized clearly in *Karagöz* after his dethronement. In one caricature, *Karagöz* was helping him to wear his coat. Abdülhamid II was standing unhappily at the station with his chest, umbrella, and boots. It was caricaturized by Baha (see figure 5). Like other journals at that time, his nose became subject of many caricatures in *Karagöz*. A telegraph claimed that during his days in Salonica, a microbe that was worse than malaria was felt in the air. Thus, public immigrated to Beşçınar district. *Karagöz* said that they were right if they would go away from the city (*Karagöz*, no. 80, 3 April 1325/16 April 1909, p. 4).¹²

With the 31st March Incident, people who lived in the Yıldız Palace escaped but the women and almost 30 guards were left in the Palace (Georgeon, 2006: 485). This event reflected in the caricature and a poem in *Karagöz* (see figure 6). Exiling

¹¹ *Gördüğüm ahvâl fevkalade karşısında hem mütehayyir hem mahzuzum. Eğer bu hal başka memleketlerde cereyan etse idi bir çok mğnasebetsiz ahvâl-i tekevüüne sebep olabilirdi. Şu hal bütün Avrupa'nın nazar-ı takdir ve istihatını celb etdi. Bu gayri müntezir vakta bu derecede kalır, yani yeni kabine vezâif-i mevkûlesini bi-hakkın ifâya itin3a eyler ve âsayiş-i ve sükûn idâme olunur ise emin olunuz bu hareket memlekteimizin istikbâli için hakikaten bir kal-i hayr telakki edilmelidir demiştir.*

¹² *Selanik: 19 Nisan- Ciyâdet hava birdenbire muhtell olmuş ve esbâb-ı fenniyesi tedkik edildikçe sıtma mikroblarını bile mahv edecek kuvvetde bir iri mikrobun safiyet havayı ihlal eylediği anlaşılmiştir. Halk yalular civarından Beşçınar taraflarına süratle hicret ediyorlar. Karagöz-Beşçınar tarafına değil, şehrin haricine kaçsalar hakları var.*

and banning was the punishment for previous rulers, particularly for Abdülhamid II.¹³

On the other hand, the CUP established a strong military control that continued until 1918. Although freedom lasted for three years after the declaration of the constitution, many important subjects, such as religion, nation, freedom and loyalty were discussed in gazettes and magazines. The Union and Progress Party were separated into two groups; liberals and opponents who supported the minorities, and *adem-i merkeziyetçiler*, the others supported Turkish sovereignty and nationalism. Liberals consisted of many groups; such as *Ahrar*, and Liberal Union (*Hürriyet and İtilaf*). Said Paşa and Kamil Paşa were supported by the liberals. However, the CUP was not satisfied with these bureaucrats. Thus, they dismissed Kamil Paşa on February 1909, and appointed Hilmi Paşa instead of him (Lewis, 2008: 286). The liberals on the other hand formed the *Hürriyet and İtilaf* Party on November 21, 1911 against the CUP. The first election was made on December 11, 1911. Then, another election was made in 1912. This election is known as forced elections (*Sopalı Seçimler*). The CUP came to power and six delegates from the liberal party could join to the assembly (Lewis, 2008: 299-301).

Political discussions leading between political parties; especially the ones between CUP and Liberal Union can be seen on the pages of *Karagöz*. These political discussions were considered as unnecessary attitudes and it was advised that they should get along quite well with each other as they did previously. In addition,

¹³ *Yıldızın seyyaredir gel sen de arâm eyleme
Mihlanup bir yerde kalma gitdi elden çünkü post
Nefy u teb'id bak nasılmış sen de gör menfâları
Çok sürün çok yer dolaş taht'ül-hıfz ey eski dost...*

H. Mucî (*Karagöz*, no. 96, 15 June 1325/ 28 June 1909, p. 2).

the people should not be agitated due to the political conflicts. The following paragraph is an example of such conflicts between political parties:

Karagöz- My dear Hacivad, Look at me what is the outcome of the fights and disorder in this mortal world wouldn't be better, if these two parties make peace and they get along like as brother?.Also the Unionists have been at the power for more than three and half years. Wouldn't it be good if they let the liberals satisfy their desires too.

Hacivad- In fact such a peace is all right, but who is willing to it?..In every country it is like this. We advise parties to keep away from fighting and disorder at this time, it is necessary to advise people not to give voluminous weight to the fighting of parties.¹⁴

The CUP was supported by *Karagöz* on the other issues against *İhtilafçılar*. *İhtilafçılar* were dishonest people and they made big mistakes and became miserable. *Karagöz* sold *İttihad* soap in the court of Nuri Osmani Mosque. This soap can remove the stains, but some stains cannot be removed by soap but there is a need for “*kezzap*”, nitric acid. Those in the opposition used *kezzap* prelectors and speechmakers in order to shade their misdeed. *Karagöz* advised people that if someone did not have blotch, this *İttihad* soap can remove his stains. At the end of speech of *Karagöz*, thousands of people who gathered around him ripped off soaps and shouted “Long live union soap” and “long live *Karagöz*” in every where (*Karagöz*, no. 396, 23 *Teşrin-i Sâni* 1327/ 6 December 1911, p. 2). In another caricature, the CUP and *Hürriyet ve İtilaf* were caricaturized as fish. However, while the CUP was illustrated as a big fish, the other was small fish. The CUP is gulping *İtilaf* (see figure 7). The aim of *İtilaf* was to destroy freedom and *İttihad* was

¹⁴ *Karagöz - Kuzum Hacivad, bana bak bu ölümlü dünyada kavgadan gürültüden ne çıkar?..Şu iki fırka birbiriyle barışsa da kardeş gibi geçinip gitseler daha iyi değil mi? Hem ittihadçılar işte üç buçuk sene oluyor ki mevk-i iktidarda duruyorlar. Ne olur biraz da hürriyetçiler heveslerini alsınlar. Hacivad - Vakia böyle bir uzlaşma pek iyi olur ama, ona kim razı olur? Her memleket de bu böyledir. Nasıl böyle bir zamanda kavgadan, gürültüden ictinâb etmelerini firkalara, fırkacıklara tavsiye ediyor isek ayn-ı zamanda fırka gürütülerine pek büyük bir ehemmiyet vermemelerini de halka tavsiye etmek icâb eder... (Karagöz, no. 363, 23 Teşrin-i Sâni 1327/6 December 1911, p. 2).*

considered as a border in Eşref's poet (*Karagöz*, no. 371, 21 *Kanun-i Evvel* 1327/3 January 1912, p.3).¹⁵

These contradictions lasted until the murder of Mahmut Şevket Paşa in June 1913. The CUP took advantage of this situation. The Government Ottoman was under the control of the Triunvira; Enver, Talat, and Cemal Paşas (Lewis, 2008: 305).

There are some indications that the *Karagöz* supported some of the activities of the CUP. However, it is possible to see that *Karagöz* did not support censorship during the CUP governments as well. Besides, when the Ottoman Empire lost the World War I in 1918, the leaders of the CUP escaped to abroad. This situation was satirized by *Karagöz*. *Karagöz* and Hacivad were holding guns to shoot Enver, Talat, and Cemal Paşas who were on a dartboard as target. *Karagöz* was not a fanatic supporter of the CUP. Furthermore, *Karagöz* aimed to imply that its purpose was to criticize and write what was good for the Ottomans and for the integrity of Ottoman Empire (see figure 8).

2.1.2. The Relations between the Ottoman Empire and its Neighbors as Depicted in the Caricatures

The declaration of the Second Constitution did not help the rulers of the empire to prevent disintegration. On October 5, 1908, Bosnia-Herzegovina was formally annexed by Austria (Armaoğlu, 2003: 617). The Ottomans boycotted this annexation (Brummet, 2003: 253). This state of affairs lasted until the Ottoman

¹⁵ *Anlaşıldı İttihadın bizce bir had olduğu
Her ne söylerlerse başka, pek kuru bir lafdır
Bir tarik-i imtizaca dahil olmazsa eğer
İtilâfın maksadı hürriyeti etlâfdır* (Eşref)

recognition of the annexation and Austria's acceptance to pay 2, 5 million liras on February 27, 1909. Although the grand vizier and the minister of Foreign Affairs opposed to the boycott, it was widely accepted with the efforts of the CUP. Not only the grand vizier, the government, the CUP, and merchants but also harbor workers played significant role to carry out this boycott (Emiroğlu, 1994: 17). Although *Karagöz* found little home-made product at the beginning of the boycott, *Karagöz* supported this protest activity. The action was considered as a lesson for Austria.¹⁶ In a caricature, *Karagöz* did not find any home-made product to wear except *İnöz* large earthenware jar and *Göksu* pot (see figure 9). In another caricature, *Karagöz* was carrying certificate of Boykott Trade Union. The aim of certificate was to inform traders who did not buy and sell Austrian possessions to the public. *Karagöz* criticized those who gave certificate to anyone without thinking (*Karagöz*, no. 50, 1 *Kanun-i Sâni* 1324/14 January 1909, p. 1, see figure 10).

Bulgaria was another region that was disintegrated from the Ottoman lands during the CUP rule. The first riots in Bulgaria had appeared due to the effects of the French Revolution, Russian politics on Panislavism, and the Patriarchate. The first serious rebellion emerged in 1841 (Halaçoğlu, 1992: 397). After Ottoman-Russian War of 1877-1878, Bulgaria gained some advantages in Berlin Conference. Finally, Bulgarian Prince Ferdinand declared his independence by sending a telegram to

¹⁶ *Viyana 28 Teşrin-i Sâni - Memâlik-i Osmaniye de kemâl-i şiddetle devam eden boykotajdan dolayı işsiz kalan elbiseci mağazası müstahdimleri oyalamak üzere daima (bana palto çıkarın, bana bir takım kışlık verin) sözlerini tekrar edecek birer gramofon plakları ile mezkur mağazalara girip çıkmak bu suretle ahaliye çığırkanlık etmek üzere makine ile müteharrik yapma adamlar ihzarına çalışmaktadırlar.*

Triste: Kezâ-boykotajdan dolayı giremeyup burada kalan eşya, şehri ağzına kadar doldurmuş ve tramvaylarla o minibüslere hatta şehir halkına geçecek yer kalmamıştır (Karagöz, no. 37, 30 Teşrin-i Sâni 1908/17 Teşrin-i Sâni 1324, pp. 3-4).

Abdülhamid II on October 5, 1908. Then, Bulgaria was caricaturized and satirized in *Karagöz*. Bulgarians were drowned in their ethnic clothes. They deserved punishment due to their torments in Bulgaria. Moreover, the critics of other gazettes on the rebellion can be seen in *Karagöz*:

Sabah: What do we expect from Bulgarian neighbors!

Karagöz: Endeavoring to protect right of custody by being good. Stopping this combats (*Karagöz*, no.180, 20 March 1326/ 2 April 1910, p. 3).

İkdam: Reform that Bulgaria is need of

Karagöz: Firstly, beating (*Karagöz*, no. 237, 20 September 1326/3 October 1910, p. 4).

Karagöz quoted a paragraph related to the declaration of independence of Bulgaria from *İkdam*. This paragraph expressed that Bulgaria was lost not now, but 15 years ago when Prince Ferdinand gave medals (*nişan*) to the great states, minted gold money with his portrait and printed postage stamps. *Karagöz* at the end emphasized the importance of protecting constitution and *Kanun-i Esâsi*.¹⁷

The island of Crete was another problem that appeared with declaration of the Second Constitution. Legally Crete was the land of the Ottomans although a Greek prince was assigned to Crete in 1898 (Armaoğlu, 2003: 628). When Austria annexed Bosnia-Herzegovina, the Crete Assembly announced that Crete was annexed by Greece. The problem of Crete and reactions to the Greeks can be seen in caricatures in the *Karagöz*. *Karagöz* and *Hacivad* pulled Crete to ashore (see figure 11). In another caricature, *Karagöz* and *Hacivad* were having a dialogue. *Karagöz* was stitching Crete to *Sisam*. Then, *Sisam* stitched to Anatolia strongly. *Baha* was its

¹⁷ “Bulgaristan, istiklâlini bugün ihrâz etmedi. Bugün ki muamele sırf bir ilândır. İşi resmîyete dökmekden ibâretidir. Yoksa Bulgaristan daha on beş sene evvel, Prens Ferdinand tarafından ekâbir-i devlete nişanlar verildiği, tasvirini havî altun meskûkât darb ve posta pulları imâl olunduğu gün ilân-ı istiklâl eylemişdir. Bizce yapılacak bir şey varsa o da meşrûtiyet idaremize ve kanûn-i esâsiye dört el ile sarılıp.....” (*Karagöz*, no. 19, 25 September 1324/8 *Teşrin-i Evvel* 1908, p.1)

caricaturist (see figure 12). Crete had been considered as an issue of the land of honor for Ottomans. Greeks was considered as cruel. Some statements in other gazettes and comments that were made by Karagöz related to Greece and Crete can be seen in the following lines. There is no doubt that they reflected the attitude of the Ottoman society:

Tanin: Today all Ottomans say just these words: Excuse or war.

Karagöz: The People do not say neither Crete nor death. How did you know about excuse (*Karagöz*, no. 200, 29 May 1326/11 June 1910, p. 4).

İkdam: What will Greece do?

Karagöz: Its tongue... putting in and sit down.

Silah: Boycott will not be carried out until Greece come to good.

Karagöz: So boycott is eternal till the doomsday (*Karagöz*, no. 291, 14 July 1326/12 April 1911, p. 4).

Italy was another neighbor that was mentioned and caricaturized in *Karagöz*. The Ottoman Empire had begun to lose their lands after 1878 Berlin Congress. Italy became a threat for the Ottoman Empire because it clearly aimed to annex Tripoli. Furthermore, Italian press reacted to the Ottoman administration in Tripoli at that time. Italy declared war against the Ottoman Empire on September 29, 1911. This was naturally reflected on the pages of the paper. Karagöz was lamenting by wearing black. The following conversation is from the *Muhavere* section of the gazette:

Karagöz - I heard all reports, rending the heart, about Tripoli. I got news about ultimatum that was sent. I learned the thoughts of deputies. I saw the inability of the government by my eyes.

Karagöz - Italy demanded evacuation of Tripoli by sending a really decisive ultimatum to *Bab-ı Ali*. If there will be no respond to the ultimatum in 24 hours, He decided to act by force.

Karagöz- The government will not respond. All responses are like banknotes that are dismissed by Banks (*Karagöz*, no. 344, 17 September 1327/30 September 1911, p. 2).

The declaration of war by Italy made tremendous impact on caricatures. Italy was considered as intruder and bandit in the lines of *Karagöz*. It was resembled to Çakırcalı Mehmed Ali who was swashbuckler in İzmir. Çakırcalı was giving his hat (*fez*) to Italy due to a border violation (figure 13). In another caricature, Italy was illustrated as a boot. Karagöz was warning him by holding an axe. This caricature shows us that the Ottomans did keep hope until the Tripoli gained autonomy (see figure 14). Italy landed its troops in Tripoli on October 11, 1911 and disconnected Tripoli from the Ottoman Empire. Getting news from the way of Malta was continuing. The Ottoman Empire was considered as desperate and aidlesscureless. This war was considered as just Italian war, not Ottoman- Italian War. The Ottoman side did not do anything (*Karagöz*, no. 347, 28 September 1327/11 October 1911, p. 2).

In a caricature depicting the Ottoman-Italian Wars, Italians attacked Karagöz in the presence of the Great Powers. The Great Powers were illustrated as sleepers. This means their ignorance on the subject (see figure 15). After the annexation of Tripoli, Italy lost his prestige. Thus, Italy attempted to obtain Rhodes, Dodecanese and seized Rhodes and Dodecanese. Italy wanted *Bab-ı Ali* sign the peace treaty. Hence, he attacked Dardanelles. However, Italy became unsuccessful (Karal, 1996: 284-285). The failure of Italian navy in Dardanelles was ridiculed on *Karagöz*. It mentioned in the article “Fishery” that the Fishermen caught Italian hats instead of fish in the Mediterranean.¹⁸ Finally, despite the successful resistances in Dardanelles,

¹⁸ *Bu günlerde bahr-i sefid balıkçıları garib bir hadise karşısında bulunmuşlardır. Çekilen ağlar balık yerine İtalyan şapkalarıyla malâmâl çıkmakta olduğu her taraftan peyderpey vârid olan telgraflardan anlaşılıyor!..* (*Karagöz*, no. 406, 21 April 1328/4 May 1912, p.3).

the Ottomans accepted autonomy of Tripoli with the Treaty of Ouchy on December 18, 1912 due to the difficulties the empire encountered in the Balkans (Armaoğlu, 2003: 634-643, see figure 16).

At the beginnings of the nineteenth century Balkan States were in the hope of creating a new state. They came together on 30 September 1912 against the Ottoman Empire and declared mobilization. Finally, they declared war on October 17, 1912 (Heinzelmann, 2004: 38). There was an article in *Karagöz* dated on October 12, 1912 concerning the alliance of Balkan States and the situation of the Ottoman Empire. Bulgaria was considered as a goat creeping shepherd's stick when its back itches. The alliance of Balkan States was like the discomfort by insects and the Ottoman Empire was considered as a sleeping wrestler who was disturbed by the insects. However, when wrestler woke up suddenly, insects ran away in various directions except foolish Bulgaria. These were expressed in *Karagöz* follows:

Hacivad- Look! what I compare this matter to. There is a powerful good-sized wrestler, he is sleeping. Four harrasser around him...One is bedbug Bulgarian, flee Greek, one is mosquito Karadağ, one is pink fly domuz sineği Serbian...All of them are disturbing the pitty wrestler...They want to move him from here by allying together soon after and eat him by cutting into pieces...However, when the wrestler wakes up immediately, the bedbug is climbing to wall, the flee is jumping and running away, pink fly is flying, birdbrained mosquito is going around foolishly (*Karagöz*, no. 455, 29 September 1328/12 October 1912, p. 2).¹⁹

These events were mentioned in *Karagöz*. *Karagöz* and Hacivad were burying the desires of Balkans while Balkan States were waiting in the back of hills as jackals

¹⁹ *Hacivad- ...Bak ben bu meseleyi neye teşebbüs ediyorum. Güya kuvvetli cesîm bir pehlivan var ki uyuyor. Etrafında dört tacizci... Birisi tahtakurusu Bulgar, pire yunan, birisi sivri sinek karadağ, birisi de domuzsineği sırp...Bunlar hepsi birden zavallı pehlivani rahatsız ediyorlar...Hatta aradan bir müddet geçdikden sonra aralarında bir ittifak hâsil ederek bu pehlivani buradan kaldırarak yuvalarına götürmek ve orada parça parça paralayup yemek istiyorlar...Lakin pehlivan birden bire uyanınca tahta kurusu duvara tırmanıyor, pire sıçrayup kaçıyor, domuz sineği uçuyor, yalnız sersem sivri sinek budala, budala ortada dolaşiyor...*

in another caricature (see figure 17). At the end of the First Balkan War, Yanya, Edirne, İşkodra were lost (Armaoğlu, 2003: 678). And soon afterwards, the Balkan States started to struggle with each other conflict due to the conflictual interest. The Second Balkan War started on June 30, 1913 due to conflicts between Serbia, Greece, and Bulgaria. Later, Romania joined in the war. Benefiting from this golden opportunity the Ottomans regained Edirne in 1913 by benefiting from Balkan War II (Küçük, 1992: 24). According to *Karagöz*, the Balkans took a fancy to the disease of ambition. This disease was named as the old hatred between the species (*tenafür-ü kadim beyne'l-ecnâs*). Moreover, before the participation of Romania to the war, it was predicted by gazette. In addition, The Ottoman Empire has to take political advantage than material advantage and was warned against another problem: Bulgaria (*Karagöz*, no. 531, 22 June 1329/5 July 1913, p. 2). The Alliance of Balkans was caricaturized as the dead jackal when they knocked into a cocked hat (see figure 18). In another caricature, the ship of Balkan can be seen in the sea of politics. Karagöz and Hacıvad were watching it. The sea was stormy, particularly in Macedonia. Bulgarian Ferdinand, Serbian Petar, Greek Constantin and an Albanian who were in the ship felt dizzy and the sails of the ship were broken. Albania was standing in the front of ship and vomiting. Karagöz considered that heart of Albania was getting muddy (see figure 19). Another problem that was mentioned in *Karagöz* was the Bulgarian massacre in Balkans. 600.000 people died due to the massacre by Bulgarian Ferdinand. Ferdinand was caricaturized while he was planting a flag, which the date and the number of people killed were written on, on dead bodies (*Karagöz*, no. 543, 29 Temmuz 1329/11 Ağustos 1913, p. 1, see figure 20).

After the Balkan Wars, the CUP tightened its control on January 23, 1913. This event was known as *Bab-ı Ali Baskını*. Another consequence of the war on Ottoman Empire was the decline of Ottomanism and the spread of Pan-Islamism, Turkism, and Pan-Turkism (Macfie, 2003: 79, 91). It can be seen that Islam, the unity of all Muslim people, and Turkism were emphasized in *Karagöz*, especially after Ottoman Empires entrance to the World War I. On the other hand, the situation in the Balkans was closely watched by Karagöz from distant and the States that fought against the Ottoman Empire were started to be punished by the justice of God and Karagöz was pleased from it at the beginning of World War I.

2.1.3. Modernization and the Problems Arising from its Implementation in the Ottoman Society

Attempts for Westernization were more systematic after the *Tanzimat* Period. During the Constitutional Period, social, cultural, economic, and technological developments that were experienced in the western states were carried to the Ottoman lands. (Özer, 2005: 39-40). The dualism of the period, in other words, “New” and “old” were the subjects of the magazines during the Second Constitutional Era. However, the new image created the distinction among the Ottoman Society. Trams, planes, automobiles were the aspects of the new image. This duality caused new chaos. West, assembly and municipality were the terms that were criticized frequently in the papers (Brummet, 2003: 457-464). *Karagöz* satirized the bad sanitary conditions in the streets, and stressed the difficulty in

passing the bridge. There were also complaints about tram lines, and the tramline company, and the municipalities, the complaints were narrated with a poem.²⁰

The İstanbul Municipality, *Şehr Emaneti*, was hold responsible for the dirtiness of streets, and the spread of illnesses such as cholera. Cholera was known as a fatal illness. Especially, soldiers were caught by many different illnesses in the Balkan War, the First World War, and the Independence War, such as typhus, typhoid, cholera, and plague (Sakaoğlu, 1995: 23). Aquatic environments led to transmission of cholera to humans. Thus, the *Şehr Emaneti* was accused of not performing its duties. In a caricature criticizing the low level of sanitary conditions, Cholera is standing next to death that was illustrated as a skeleton. Karagöz was holding “*Nezâfet*” (Cleanness) against cholera. Karagöz was saying that there is no housing for cholera, except *Şehremâneti* (see figure 21).

Karagöz also criticized the governmental negligence concerning the bridge. He considered that the Galata Bridge in Istanbul competed with the ships of the *İdare-i Mahsusa* in terms of their oldness. However people could not be banned to pass over the bridge. Gaps on the bridge got so big and the bridge began to take a new form. In a caricature, the issue was resembled to it is a man who made cottages built in the two sides of the bridge for people to do gymnastic. The news of teaching

²⁰ Karagöz - *Âh emânet vâh emânet / Zor bulursun sen selâmet / Her taraf pislikle malı / Memleket ister nezâfet / Hastalık varken civârda / Türlü pislik her divârda / Âldırış etmez ne dense / Belediyeler çok hovarda*

Hacivad - Canım deli mi oldun Karagöz? Bu ne hâl?

Karagöz - Köprüyü geçmek felâket / Altı üstünden selâmet / Memurlarda yok nezâket/ Hiç geçmemek bir saâdet / Âh idâre vâh idâre / Yandı millet bunda nâre / Verdi para âldı hisse / Göçdü şirket gitdi para / Nâh tramvay işte şirket / Günde yüz milyon şikâyet / Kimsenin âldırđığı yok / Buldular onlarda cüret (Karagöz, no. 231,6 September 1326/ 19 September 1910, p. 3).

of gymnastics for passersby was heard. Karagöz said that the bridge was repaired as derisory. He says the people who tried to pass over the bridge had a bad fortune (*Karagöz*, no.11, 1 September 1324/14 September 1908, p. 2).²¹

Galata Bridge was one of areas which *Şehr Emaneti* was responsible for. It is possible to visualize the situation of the bridge at the period. There was no place left because of passengers and automobiles. There were also thick wires on the both edges of the Galata Bridge which made passage difficult. The wires were built not only on the two sides but also in the middle of the bridge because of impairment and oldness of the bridge. However, automobiles were on it (*Karagöz*, no. 50, 1 *Kanun-i Sani* 1324/14 January 1909, p. 2).

Another problem was relating to transportation system. Automobiles were used in daily life and they became a symbol of modernization. Tram and phaetons were other means of transport. In the Ottoman society, one of organizations that were effective on paths and travelling was “*derbend*” until Tanzimat Period. Then their duties were transferred to Zabtiye and Nafia Nezâret (Halaçoğlu, 1994: 162-163). Horses, donkeys, mules and cars were used for transportation throughout the city. Transportation by car became wide spread after Tanzimat and later companies were found for transportation by cars (Koraltürk, 2007: 1, 14). It is possible to see the

²¹ *Köhnelik de idare-i mahsusa vapurlarına meydan okuduğu halde hala bila-hicab cesr-i cedit tabir olunan mahud köprüünün şu aralık kesb etdiği hali görüp de üzerinden mürûr-u ubûre mecbur olan biçare ahaliye acımamak kabil olamadığını ve çünkü aralıklar aralıklıktan çıkıp büsbütün başka bir şekil alarak gelup geçeni zıplayıp sıçramağa mecbur eylediğini nazar-ı dikkate alan bir hayır sahibi hem ahali-i beldeye bir hizmet-i hayrhâhane de bulunmak ve hem de emeği mukabil bir parça para kazanmak üzere cesr-i ceditin her iki cihetinde de birer baraka küşadıyla marbîn ve âbirîne cinnastik talimine beden ve mübâşeret eyleyeceği haber alınmıştır.*

Karagöz: Hakikaten o köprüünün hali berbâdı nedir?.. Bir aralık tamire başlanır gibi oldu.. Hatta deve de kulak kabilinden olmakla beraber bir mikdar yerde tamir edildi... Alt tarafı yine yok... Zahir!... Oranın yahud geçmeğe mecbur olanların taliî kötü...

many illustrative examples about cars and drivers on *Karagöz*. The illegal cost of cars, the excessive passengers on the transportation, such as ships and subway were criticized.

The cost of Tepebaşı cars was criticized. The drivers increased the cost from 7.5 *guruş* to 10 *guruş*, and then to 12 *guruş*. However, people have no opportunity because they could not find any place on the subway and they could mire when they walked (*Karagöz*, no. 177, 10 March 1326/23 March 1910, p. 2). *Karagöz* considered that firstly carmen should be reformed. Finally although the tariff for cars changed, it was a problem that whether or not carmen would apply because of neglect of municipality officers (*Karagöz*, no. 180, 20 March 1326/2 April 1910, p. 3).²²

The horse driven tramcars, tunnel, and the tramcars with the electricity was other public transportation means in İstanbul. While this transportation system developed in course of the time, problems and accidents continued and they were satirized by *Karagöz*. Transportation system led to many accidents not only in İstanbul but also the provinces.²³ The tram and electricity wires caused accidents in the streets. Inb a caricature, *Karagöz* argued that tram saves people from things that are “long”; sometimes from long distance travels and sometimes from long life lived

²² *Beyoğlu ve civarına mahsus araba tarifesi yapılmış. Gördük. Fakat tatbik edilebileceğine bir dürlü inanmak içimizden gelmiyor. Arabacı istediğini ister, vermezsen müşterim var derse ne yapalım?.. Şikâyet değil mi...O vakit de kalkar inkâr eder.. Ne olacak?.. bâ-husus mahsus arabalara ekseriyâ işi acele olanlar biner. İşini bırakıp da kimbilir nerede oturmak da veya uyumak da bulunan belediye çavuşlarını arar mı?.. Ve'l-hasıl tarifeyi değil. Evvel be evvel arabacıları islâha bir çâre bulunursa o iş olur. Yoksa nafîle* (*Karagöz*, no. 180, 20 March 1326/2 April 1910, p.3)

²³ *El-İkaz [Basra]-Çiğnenilen adamlar, çocuklar, kadınların had ve hesabı yok arabacılar kumpanyalarına tenbihât-ı mukteziye. Karagöz commented on this: Yalnız İstanbul'da değilmiş. Taşralarda böyle. Öyle ise hiç birimizin diğerimize diyeceğimiz kalmadı* (*Karagöz*, no. 157, 30 Kanûn-i Evvel 1325/12 January 1910, p.3)

in hunger (*Karagöz*, no. 587, 11 *Kanun-i Sani* 1329/ 24 January 1914, p. 3, see figure 22-23). *Karagöz* said that streetcars divide partiton the people into two from the middle everyday. If this situation continues the population of the city would be multiplied by two, will soon increase from 1 million to 3 million. Besides, the people will be partitioned three of four parts (*Karagöz*, no. 609, 19 March 1330/11 April 1914, p. 2).

Moreover, the sea transportation was another facility system in İstanbul because of its geographical peculiarities. *Fevâid-i Osmaniye* was the first attempt of Turkey Maritime Organization in 1843. Its name changed for many times; *İrade-i Şahane* and *İdare-i Aziziye*. Then it became *İdare-i Mahsusa* in 1878. At the beginning, the organization operated to Kadıköy and Princess Islands (Ana Britannica, 544). *Karagöz* criticized ships of *İdare-i Mahsusa* and maintained that people creep with them because *İdare-i Mahsusa* did not do anything about ships and they only managed ships, they had. However, renewing their awnings, making poles again, fixing electricity lighting ought to be necessary. *İdare-i Mahsusa* earned money honestly and the passengers were not animals.

Afterwards, this organization made agreements with *Şirket-i Hayriye* in order to extend its lines. *Şirket-i Hayriye* was the first public maritime transportation company that came into operation and it was also the first Ottoman corporation in 1851 (Koraltürk, 2007: 1, 14). *Karagöz* was one of the gazettes that mentioned *Şirket-i Hayriye* except *Şirket-i Hayriye Salnamesi* (1914) that was the main source for writings about it. Although the statements were so critical, they can shed light on somebody who read *Karagöz*. The complaints were about overwhelming numbers

passengers that exceeded the limits of the ship (*Karagöz*, no. 31, 27 *Teşrin-i Evvel* 1324/9 November 1908, p. 4 - no. 120, 5 September 1325/ 18 September 1909, p. 3-4).²⁴ Dirtiness of ships, disabilities and laziness of captains or workers were also among other complaints. The ships that were running through the Anatolian line had problems. Karagöz rented a ship to pass from the bridge on one of the caricatures in *Karagöz*. He expressed the logic for doing this: the bridge was risky and ships were more terrible than the tariffs. He had pity on people who could not rent a ship and suffer pain (see figure 24).

Karagöz criticized ships belonging to *Şirket-i Hayriye* severely. They were described as rabid, indolent, strange, ruined, and snail. Furthermore one of two troopships that were building was called as *bataet* (laziness) and the other was drowsiness (*Karagöz*, no. 76, 3 April 1325/16 April 1909, p. 4). The ships were bad and unstable. Karagöz was concerned about what would happen to captain who had not any knowledge relating to their own positions. There were captains who were grown up with a strong background of shipping but it was not enough according to lines of *Karagöz*. In addition, there were also captains who graduated from related schools but they could make mistakes due to their inexperience. Thus examination should be made for captains for public safety (*Karagöz*, no. 146, 21 *Teşrin-i Sâni*

²⁴ *Nafla Nezâretinin nazar-ı dikkatine: Dün saat dörde çeyrek kala Beykoz'dan hareketle Anadolu sahili iskelelerinin cümlesine uğradıktan sonra Beşiktaş'a yanaşan (39) numaralı şirket vapuru zaten haddinden fazla yolcu almışken oradan da sekiz yüzü mütecaviz asakir-i mezûne râkib olmakla batacak derecelerde suya gömülen vapur muvazenetini de kaybettiğinden yolcular heyecana düşdüğü gibi sahilten de "batıyorsunuz" diye bağrılmaya başlanmıştır. Bazı metanet ashabının tavsiyesiyle yolcular adeta yerlere yatarak kimildanmaya gayret etmişler ve kemal-i müşkilâtla Kabataş iskelesine yanaşarak bir kaza-ı feciadan halas edilmiştir. Şirket-i Hayriye fazla para kazanacak diye bu kadar halkı denizde boğmak revâ mıdır? Derdimizi kime söyleyeceğiz Şirket-i Hayriye komiseri ne işe meşguldür ? Nafla Nazırı Efendi hazretleirnin himmetlerini şiddetle intizâr ederiz* (*Karagöz*, no. 120, 5 September 1325/ 18 September 1909 p.2-3).

1325/4 December 1909, p. 2, see figure 25). The following quotations are some of the anecdotes related to the problems about *Şirket-i Hayriye* and *İdare-i Mahsusa*:

-Why are ground clothes on the covering of ships belonging to *Şirket-i Hayriye* so dirty? To the official of *Şirket-i Hayriye*.
-If it is cleaned, it will be dirty again
-If it gets dirty again, clean again
-Were *Şirket* officials born to wash ground cloth! With laughing answered (*Karagöz*, no.177, 10 March 1326/23 March 1910, p. 3).

Between two people:

- All these old ships were appropriated for *İdare-i Mahsusa*. I wonder what are they they are for?
- What do you think?
- Nothing.
- All right. Ah, they do not sink them by drilling their bottoms. Of course, they do something.
- What if they place the salvages at the shipyard in one of them, then they overspread one with the other one and put them in the oven (*Karagöz*, no.134, 10 *Teşrin-i Evvel* 1325/23 September 1910, p.3)

Telephone, postal system, and telegraph were the most frequently used means of communication technology in 19th century Ottoman society. As usual, problems that they caused were discussed with ironical language. They were always compared to their counterparts in European countries. Karagöz criticized post and postal boat sometimes in comparison with the other nations. He considered that Italian postal boat was a chronometer but Ottoman postal boats were slow. There are critics about telegraph and ministry post. People who sold Karagöz in the provinces had mentioned complaints of subscribers concerning postage. Packets sometimes arrived late or did not reach at all and they could also be open (*Karagöz*, no. 11, 1 September 1324/14 September 1908, p. 3, see figures 26 & 27).

In addition, family life showed many changes during the nineteenth century. The place of woman within the family and social life changed. Especially, financial difficulties obligated women to work. Living difficulties and men women role in the

society were frequently mentioned in *Karagöz*. In addition, the necessity that women should have jobs and their assistance to family life was emphasized. Feminism was also emphasized in the gazette. Women have to work and earn, she can not be slave of her husband and happiness of life starts (see figure 28).

The place of women had changed during the period of Young Turk. The action of woman began to develop in this period. Many publications attempted to introduce the rights of women to the society, such as *Hanımlara Mahsus Gazete*, *Demet*, *Süs*, *İnci* and so on (Kaplan, 1999: 467). Also women organizations were established during the Second Constitution Period. One of them was *Müdafaa-i Hukuk Nisvan Cemiyeti*. Its media organ was *Kadınlar Dünyası* (The World of the Women) (Brummet, 2003: 397, 404). In one of caricatures on women of the period, Karagöz imagined the administration of *Kadınlar Dünyası* as wedding house because many women came in a building (see figure 29). In addition, the organizations that were founded by women were also mentioned in *Karagöz*. In an article of the *Karagöz*, Karagöz had dialogue with his wife when Karagöz's wife was late to home, he did not open the door for two hours. This situation made his wife angry. She told that she came from *Muhafaz-i Kavânin-i Havâtin Cemiyeti*. She explained the rights of women and that women could boycott if men contradicted with them. But the rules of this organization included in the saying bad words, not sending their sons to army, not sending their girls to school, to publish articles and poems of their husbands and siblings with their own names:

Karagöz- All right...What are these rules?

His wife-What are? What are? Word up: For instance, I say a few old items from our law! We never give up on Kağıdhane, pig latin, lamp, water on Friday and Sunday. Milk mother feeds our children. Five healer stores will be opened in Nur-i Osmaniyeç We say bad words

to whom we want, beat whom we want by the handle of umbrella. We will not involved in kitchen work.

Karagöz-W.ell! W.ell! Then!

His wife-What will be happen after that? Our husband will not oppose to our commands, We let them go to coffeeshouse or to write if we want, but definitely never and ever we do not let them to war. We will not let our children be soldiers. We will not let our daughters be flighty women by sending them to school, do you want any more?.²⁵

On the one hand, courses, consisting of literature, mathematics and natural sciences for female students were opened in *Darülfünun* (September 12, 1914). This department was named as *İnâs Darülfünun* (İhsanoğlu, 1993: 524). This topic was narrated in *Karagöz* as a gossip between women in neighborhood. It was emphasized that women found this development so strange (*Karagöz*, no. 591, 25 *Kanun-i Sâni* 1329/7 February 1914, p.2).

-Hey my neighbor, did you hear? From now on, Women will go to Darülfünun...
-Is this correct my dear?...Anymore, I have no doubt that it is doomsday, what do women do in Darülfünun? My Deceased father said that kız kısmına okumak ne imiş?
-Isn't his right? We do not become clerk for Bab-ı Ali? We know little for ablution and prayer.²⁶

In addition, modernization started to be seen on women clothes. The women cloths symbolize the westernization in the cartoons of *Karagöz*. However, it was considered that these clothes were exaggerated and rapid change in fashion was criticized. Women became victims of the fashion by trying to wear in accordance

²⁵ *Karagöz-Peki...Bu kanunlar ne oluyor?*

Karısı: Ne mi oluyor? Ne mi oluyor? Bak dinle: Mesela kanunumuzdan bir kaç ezeli maddeyi söyleyeyim! Kağıdhaneden, kuşdilinden, fenerden, sulardan, Cuma ve Pazar günü katiyen vazgeçmeyeceğiz. Çocuklarımıza süd nine tutulacak. Nur-i Osmaniyyede beş dane daha üfürükçü dükkânı açılacak. İstedişimize küfür edeceğiz, istedişimize şemsiye sapıyla vuracağız. Mutbah işine karışmayacağız.

Karagöz- E.y! e.y! sonra!

*Karısı- Sonra mi ne olacak? Kocalarımız katen emrimizden harice çıkmayacak, istersek kahveye istersek kaleme izin vereceğiz, fakat zinhâr, asla ve kat'a muharebeye bırakmayacağız. Çocuklarımızı asker etmeyeceğiz. Kızlarımızı mektebe verip yelloz etmeyeceğiz, daha istiyor musun? (*Karagöz*, no.631, 14 June 1330/27 June 1914, p.2)*

²⁶ *-Ayol komşum, işitdin mi?...Bundan sonra kadınlarda Darülfünun'a gideceklermiş...*

-Sahih mi kuzum...Ben artık aher zaman olduğuna hiç şüphe etmiyorum, kadınların darülfünun nesine?...Rahmetli babam kız kısmına okumak ne imiş ? . derdi...

-Hakkı yok mu?...Biz Bab-ı Ali'ye katip olacak değiliz ya?...Biraz abdestlik, namazlık bilsek yeter..

with the fashion. Karagöz thought that women started to resemble a hoopoe for fashion (see figure 30).²⁷ The caricature in *Karagöz* told us that fashion in that time instantly changed. The situation was reflected in one of the caricatures as such: Karagöz was running to his house in order to give a seasonal dress that he bought for his wife in time before it was out of fashion (see figure 31).

In conclusion, the *Karagöz* gazette expressed the problems relating to the implementation of modernization in 19th century Ottoman Society. These were reflected ironically on caricatures and the articles of *Karagöz*. There is no doubt that they help us imagine and grasp the social life of Ottoman society, especially in İstanbul.

²⁷ Hoopoe is a colourful bird that is found across Afro Eurasia, notable for its distinctive 'crown' of feathers.

CHAPTER 3

THE FIRST WORLD WAR IN *KARAGÖZ*

3.1 The Allied Powers as Perceived by *Karagöz*

After the Balkan Wars, the First World War started in 1914 and lasted for four years. This war was fought between the Great Powers who were in two groups: one was the Entente Powers (England, France, and Russia) and the other was the Allied Powers (Germany, Austria-Hungary, and Italy). Then, Japan, Ottoman Empire, Bulgaria, Romania, America, and Greece joined in this war. The war ended with the defeat of the Allied Powers. The Great Powers desired to obtain economic and political sovereignty with the industrialization. Political polarization between them had started long before the First World War. They had made agreements between them (Kuran, 1992: 196).

Eventually, Austria-Hungary crown prince and his wife were killed by Serbian chauvinist in Sarajevo in June 28, 1914. Then, Austria-Hungary Emperor Franz Joseph (1848-1916) declared war against Serbia in July 28, 1914. This event was caricaturized in the issue of *Karagöz* before the declaration of War. Austria-Hungary king Franz Joseph threw bullets from his mouth to Serbian King Petro and Greek King Konstantinos (*Karagöz*, no. 640, 14 September 1330/27 July 1914, p.1, see figure 32).

The war would lead complexity between the Great Powers, especially Europe. The situation was expressed as *Herc-ü Merc* on caricature. Franz Joseph put the fuse into Europe. Then he said the Great Powers that they light the fuse. They were about holding the light (*Karagöz*, no. 642, 19 July 1330/1 August 1914, p.1, see figure 33). In addition, it was stated that Austria was the pawn and the justice of God appeared. It was desired that they were constantly quarreling with each other. Karagöz is praying that the Great Powers will overcome each other.²⁸ This war was thought as punishment, especially for the states who threatened the integrity of the Ottomans. It was believed that Serbia and Greece would get their deserts:

Karagöz- Yes. Look, Listen: what happens if you give part of a delicious cake and a cup syrup one day to the man grew up with corn flour and rancid cheese water.
Hacivad-What will happen? He queer
Karagöz- well! Serbians were accustomed to rancid bacon and wine that became vinegar! It will become like this if you give Kosova bun, beautiful Manastır pie, Vardar water.
Hacivad- You mean that he had indigestion.
Karagöz- Is it just ? He will queasy these that he gulped without English dust..And others...
Hacivad- Ouch Selânik ouch!
Karagöz- Do not ever sigh! Do you suppose that Greek will get over?
Hacivad- or what will happen?
Karagöz- My chuck, be sure that the blessing and the grace of God tended to us..
Hacivad- I hope.²⁹

²⁸ *Dua-yı çeşm-i siyah*

*Üfledi adl-i Hüda mangalını sırbiyanın
Yandı ateş, maşa oldu civanım nemçeluler
Şiş kebabi ederek kellesini avrupanın*

Dilerim birbirini ekl ede kan pañceluler (Karagöz, no. 642, 19 July 1330/ 1 August 1914, 2)

²⁹ *Karagöz- Evet. Bak dinle: Bir adam doğdu doğalı torpaklı mısır unu ve kokmuş peynir suyu ile büyümüş olsa ona bir gün nefis bir parça pasta ile mükemmel bir bardak şurup versen ne olur.*

Hacivad- Ne olacak? Midesi bozular.

Karagöz- Ha! İşte bu kaziye! Sırlar asırlardan beri biraz kokmuş domuz basdrıması ile sirkeleşmiş şaraba alışmış! Şimdi Ona, canım Kosova poğaçasını, güzelim Manastır böreğini, ala Vardar suyunu verirsen elbette böyle olur.

Hacivad-Mide fesadına uğradı desene?

Karagöz- Yalnız o mu? O şimdi bu uytduklarını ingiliz tozuna hacet kalmadan kusacak..Ya ötekiler..

Hacivad- Ah Selanik ah!

Karagöz- Hiç ah çekme! Zan ediyor musun ki Yunan hazm edecek...

Hacivad- Ya ne olacak..

Karagöz- Yavrum, Emin ol ki Cenab-ı Hakkın lütf ve inâyeti yine bize teveccüh etdi..

Hacivad- İnşaaallah! (Karagöz, no. 642, 19 July 1330 / 1 August 1914, p.2)

The Entente Powers were ridiculed by Karagöz before the Ottoman joined in the World War. They were considered to be condemned to fail at the end of the war. Thus, Karagöz gave certificate of achievements to the Entente Powers; these nişans were named as defeat (*mağlubiyet*), withdrawal (*ricat*), and surrender (*teslimiyet*).³⁰

Ottoman Empire declared war against England, France, and Russia by joining in the Allied Powers on December 11, 1914. It can be seen on the issue of Karagöz, on the same date. Karagöz is taking Ottoman soldiers out from his fez and giving to German general and the General thanked for soldiers to Karagöz (see figure 34). In addition, Aka Gündüz, one of writers of Karagöz, wrote the article “*Yıkalım! Hem de..Temelinden Yıkalım!*” on the same date. At the end of this article he said:

My nails on my paws; my teeth in my mouth; mist in my eyes: belief in my heart; I got out
I'm going!
Come! Let us destroy!
Let us destroy that monument, Ayestafonos monument, Moskof monument!
Let us destroy And even...from its base! (Karagöz, no. 685, 29 *Teşrin-i Evvel* 1330/ 11
December 1914, p. 2)

In the meantime, with the joining of Ottoman Empire in war, it started to spread to Asia and Africa. Mehmet V published a proclamation to the army and navy December 11, 1914. In this proclamation, the reasons of war, Russian and English attacks were told. It was also told that the reason of participation of Ottomans was to protect three hundred million of Muslims and people were invited to Holy War (*Cihad*) (Karal, 1998; 399-400). Ottoman Khalife Mehmet Reşad declared *Cihad-ı Ekber* against the Alliance Powers on December 14, 1914. The world of Islam was

³⁰ *İtilaf askerlerin istihsâl eylemiş ve eylemekte bulunmuş oldukları muvaffakiyet harikiya mebni müstehakkına mükâfâten tevzi edilmek üzere üç nevi nişân ihdâs ve bunlardan birisi (mağlubiyet), diğeri (ricat), üçüncü nevi de (teslimiyet) tesmiye olunmuşdur. Birinci nevi esnâ-yı muharebede yaban kazı gibi dıçar-ı mağlubiyet ve hezimet olarak ihrâz-ı şeref ve şân eden cengâverane, ikincisi ise meydan mücâhedeği terk ile tazı gibi fırarla tahlis can eyleyen şeciâne, üçüncü nevi de kuzu gibi düşmana arz dehâletle hıfz-ı kan eden dilâverâne ihdâ olunacak imiş (Karagöz, no.679, 15 *Teşrin-i Evvel* 1330/28 October 1914, p.3)*

portrayed as like a lion is roaring against England, Russia, and France (*Karagöz*, no: 687, 3 *Teşrin-i Sâni* 1330/16 November 1914, p. 1, see figure 35). Islam and unity of Islam was emphasized in *Karagöz* before declaration of *Cihad-ı Ekber*. Iran declared his neutrality when Ottoman Empire went to the war in 1914. Being neutral was considered as being removed. The invitation to Iran in order to join in the war by using *Cihan-ı İslam*, *Ekber-i Gaza*, and the desire of news from Gabriel.³¹ This invitation could be made for not only Iran but also the other Muslims.

Ottomans had frontal zones during the First World War; Syria and Iraq frontals, Caucasus, Bosphorus, Dardanelles, Galicia, Dobruca, and Macedonia frontals, and Arabian frontal and also the Empire had battles with Armenians in its borders (Karal, 1998; 411).

In the Caucasus Frontal, Ottomans struggled with the Russians. The Ottoman army was led by Enver Paşa. At the beginning, Ottomans gained successes against Russian troops and they went through Oltu and Bardız in December 1915 (Karal, 1996: 421). On the article of *Son Havadis*, Russians were frightened from Turkish soldiers because of these military successes in Caucasus and they threatened their children that misbehaved by saying “Turks are coming” in Caucasus and Black Sea; and “Hendesburg is coming!” in Lehistan.³² However, Ottomans lost 80.000 soldiers

³¹ *Girdim, ve sen de gel gir*
Ekber ve son gazâyâ
“Cibril! Var haber ver”
Mazlûm Kerbelâyâ:
Artık cihân-ı İslam
Kast etdi itilâyâ
İlân edin cihâdi

Haydi! Sığın Hüdâ'ya (*Karagöz*, no. 685, 29 *Teşrin-i Evvel* 1330/11 November 1914, p.3)

³² *Votkacılar Karadeniz sahili ile Kafkasya cihetlerinde yaramazlık eden çocuklarını (Türkler geliyor!) ve Lehistan'da (Hendesburg geliyor!) diye korkutmağa başladıkları muvakkaten haber veriliyor* (*Karagöz*, no. 709, 24 *Kanun-i Evvel* 1330/6 January 1915, p.3).

at Sarıkamış in January 1915. Then, another defeat ensued. Russians captured Erzurum and Trabzon in 1916 (Macfie, 1998: 129, 137-139).

It can be realized on caricatures that the Ottomans supported the Germans against the Entente Powers. Germany can be seen as hero and brave during the World War I with praises not only in the lines of *Karagöz* but also on its caricatures. Especially Paul von Hindenburg, commander of German army, was praised because of his successes against Russia. As is known Russians were overcome by Germany in Eastern fronts. Paul von Hindenburg was portrayed on some caricatures while he was fighting against Russia or helping the Ottomans for the straits (*Karagöz*, no. 728, 7 February 1330/20 February 1915, p.1- 4, see figure 36). Russia was considered as barbarian. On another caricature, Paul von Hindenburg was setting his feet on the world. Russia was illustrated as a foolish bear that was training (see figure 37). Moreover, the last Russian Tsar Nikola Romanov was named as Nikola Ayıkof. It showed us that whether or not Russia was illustrated as a bear, they were satirized with words. *Karagöz* is examining sick Nikola Romanov. The reason of his sickness was gourdy because of escaping and being frightened to death. *Karagöz* considered that Russia would not recover from the illness (*Karagöz*, no. 765, 4 May 1331/17 May 1915, p.4).

Karagöz thought that England and Russia were two troubles for the world order. Hendsburg, German commander, overpowered Russia, and England was expected to be defeated by German submarines. Thus it pleased *Karagöz*:

Karagöz- come from Arif Ağa, come from wherever. Do not kill my joy. Great Hendsburg captured sixty-seventy thousand of the bears and ripped into them. Eyler tutar yerini bırakmadı. It started yesterday. Heros of underwater forbid Englishmen the enjoyment of sea! Do not you cheer up by looking at the east and west?

Hacivad- You are right; Karagöz. Great Napolion destroyed the world, but he understood big troubles of people. He said that humanity will not be at ease until barbarian Moskofs will be bore down and corsair English will be removed from sea.³³

The Ottoman Empire fought against the Entente Powers in Dardanelles from April 25, 1915 until the withdrawal of enemies on January 9, 1917. From the very beginning of the battle in Dardanelles we see caricaturesmin *Karagöz*. In one of these caricatures, Karagöz and Hacivad were overcoming English soldiers. The English soldiers were thrown from the coast. It was also written that English navy was quite superior and praised until that time by many people; however, German navy had considerable successes many times, thus people started to feel less confidence in British (*Karagöz*, no. 757, 15 April 1331/ 28 April 1915, p. 1-2, see figure 38).

The Ottoman Empire welcomed the first withdrawal of enemies in December 1915. Turkish soldiers gained strength from Islam and defeated the Entente Powers. The praises about Turkish soldiers can be seen on the poems, articles, and caricatures in *Karagöz*. People made festivals for celebrating this victory. Karagöz and Hacivad represented public and they were proud of Turkish soldiers (*Karagöz*, no. 825, 2 *Kanun-i Sâni* 1331, p.2; see figure 39). In addition, the following poem “*Osman Onbaşının Destanı*” (the Epic of *Osman Onbaşı*), asserted that the historic victory

³³ *Karagöz- Arif ağadan gel, nereden gelirsen gel. Keyfime dokunma. Ayıların almış, yetmiş binini, birden yine koca Hendensburg bataklıklarda yakaladı. Topunun birden canlarına okudu. Eyler tutar yerini bırakmadı Düinden başladı. Deniz altı kahramanlarıda bütün denizlerin yüzünü ingilizlere haram edecek! Şarka, garba bakıp keyiflenmez misin?*

Hacivad- Hakkın var; Karagöz. Koca Napolyon, dünyayı alt üst etdi ama, insanların en büyük belalarını anlamışdı. Vahşi moskoflar ezilmedikçe, denizlerden korsan ingilizlerin vücudu kaldırılmadıkça insaniyet rahat edemez demişdi (*Karagöz*, no. 728, 7 February 1330/20 February 1915, p.2).

would be gained by Turks and the Entente Powers would creep. Also people were tried to be encouraged by religious feelings and enthusiasms.³⁴

When England and France came to Gallipoli on April 25, 1915, they signed a treaty known as Treaty of London. According to this treaty, the privileges and rights on Tripoli would be given to Italy and Italian sovereignty on Dodecannes would be recognized. Thus, having secured these privileges, Italy declared war against Ottomans on August 20, 1915 (Karal, 1998; 451-452). Karagöz satirized Italians by saying that Italian combat zone was like his living room and Italians should take lessons from England by being aware of their sunken ships in Dardanelles (*Karagöz*, no.794, 22 August 1331/4 September 1915, p.1-p.2, see figure 40).³⁵

On the other hand, France was satirized with mercy like other Entente power. France was nicknamed as Tango, its famous dance style. It made a big mistake while conforming English politics according to the articles in *Karagöz*.³⁶ There is another satirizing poem about France attack on Dardanelles. French was considered as a bad

³⁴ *Pek yakındır beklediğim şanlı gün
Sana yasdır bize o gün bir düğün
Hain moskof o gün taşlarla dövün
Bırakır mı hak sana bu udvânı
İngilizlerin tacı yerde süründü
Fransızın bahtı kara büründü
Peygamberin vaadi bize göründü
Açdı artık Rabbim bize cenneti*

...
*Ya Muhammed kafkası mı isterim
Ötesinde daha vardır çok yerim
Rumelide kaldı kalbim, ciğerim
Unutamam hele Mısır'ı Sudan'ı*

...(*Karagöz*, no.830, 20 Kanun-i Sâni 1331/2 February 1916, p.3)

³⁵ *Karagöz-İtalyanlar bize ilan-ı harb etmişler, diye işitdim. Şöyle odamın içinde İtalya saha-yı
harbini tedkikden sonra baldırımı kaşıyacağım, sümküreceğim, sopamı alıp keyifle sokağa
fırlayacağım.*

³⁶ *Cidden sana acıyorum ey tango
Çünkü yazık kılavuzun kargadır
(...) dan çıkmaz bir dakikacık burnun*

Çünkü yazık kılavuzun kargadır (*Karagöz*, no. 757, 15 April 1331/28 April 1915, p. 3)

woman and they became regretful. However, Karagöz did not show mercy for them.³⁷

On the other hand, Galicia and the Balkans were other fronts of the WWI. The German Army forced Russia to evacuate Galicia by charging Russia in 1915. Then, Germany occupied Polonia. Despite these developments, Russia attacked Austria on June 4, 1916. This attack was successful. In addition, Romania declared war against the Allied Powers on August 27, 1916, but Romania was defeated and then Romania was wholly occupied by the Allied powers. This event was caricaturized in the issue of *Karagöz*. In a caricature, the Entente Powers are carrying the coffin of Romania and other Balkan States are walking in front of the coffin by holding candles. Karagöz wanted to arrange the funeral service for the Entente Powers (see figure 41).

In January 1917, the secret conferences that were made among the Western Powers until that time showed us the hidden agenda and hypocrisy of the Entente Powers: Paris Peace Conference, London Conference and Roma Conference. We can understand from the lines in *Muhavere* that it was argued that these conferences were

³⁷ *Tangolar:*

*Bizi Çanakkale'ye, Kikirikler getirdi
Mehmed Çavuş şıp diye, işimizi bitirdi!
Hele sizin topçular, canımızı bitirdi
Koca başlı gülleyi, her ateşde bitirdi*

...

*Karagöz (hiddetle)
...Gidin artık, size yasak!
Geçdi artık iyilik;
Şıllıksınız, hem kaltak
Demeyiniz, durarak
Aç kapıyı biz geldik! (Karagöz, no.765, 4 May 1331/17 May 1915, p.3)*

arranged for the benefit of Ottoman Empire, but Karagöz got suspicious about their intentions (*Karagöz*, no.929, 31 *Kanun-i Evvel* 1332/ 13 Ocak 1917, p.2).

In the meantime, the Bolshevik Revolution took place in Russia on March 15, 1917. The Bolsheviks came to power and then made armistice with Germany and Allied powers on December 15, 1917. In a caricature, Russia before the Bolshevik Revolution was depicted as a body without head. This reflected disorder in Russian politics at that time (see figure 42). As a result of the revolution, Russia left the war by signing the Brest-Litowsk Treaty on March 3, 1918. However, this development did not affect the Entente Powers heavily, because the USA that was neutral until this time, declared war against Germany on April 6, 1917. Karagöz resembled this position of USA to rich people of war. He tried to keep himself away from the danger and possible damages of the World War. Thus, Wilson delivered speeches whenever the Entente Powers needed the help of America.

Hacivad-It means that they will be involved in the war!..

Karagöz- With word!..

Hacivad- With word?..

Karagöz- Do not you pay attention! Whenever Entente Powers says that America will send support to rescue them, Wilson tells a long harangue. He talks a lot instead of sending emergency support.

Hacivad- To benefit from war and to avoid damage, it tries to extend the work by chat! .. This is American style! ..

Karagöz- You understand the topic eventually.³⁸

³⁸ *Karagöz- ...Harb zenginleri nasıl muharebenin bittiğini istemezlerse Amerikalılar da istemezler.*

Hacivad- Demek ki harbe karışacaklar!..

Karagöz- Laf!..

Hacivad- Laf! mı?..

Karagöz- Be herif dikkat etmiyor musun! İtilafçılar Amerika bize ne vakit imdad yetişdirecek derlerse hemen "Wilson" uzun bir nutuk irâd ediyor. Onlar imdad yerine bir âlay laf gönderiyor.

Hacivad- Demek ki harbin fâidesini dercib etmek, zararından kaçınmak, lafla işi uzatmak!..Amerikalı usulü bu!..

Karagöz- Hâ şu işi anlaya idin! (Karagöz, no. 1042, 16 February 1334/20 February 1918, p.2)

At the end of the war, the Allied Powers were defeated. Therefore, after Bulgaria, Germany, Austria-Hungary had quited struggling in 1918, problems arose in Ottoman domestic politics. The cabinet of Talat Paşa resigned and a new cabinet was founded by Ahmet İzzet Paşa. It was under this government that the Armistice of Moudros was signed between the Ottoman Empire and the Entente Powers of World War I on September 30, 1918. Karagöz blamed Bulgarian supporting the Entente Powers (see figure 43). On the other hand, with the defeat of the Allied Powers, the confidence and trust for Germany that was much stronger before the war, now gradually disappeared.

Hacivad- ... Do you have a word for this cease-fire? Why are you talking so much about it!..
Karagöz- My chuck, the things that were predicted earlier, are taking place gradually...Some of them stopped talking. Some of them told lies to maintain their magic longer...Some of them, in my opinion our German friends, told rumors to enjoy the day, as if they wanted to throw cold water over our hot meal!
Hacivad- My dear! .. our friends, do not behave like that. They would not turn their back..they hope support from us when we hope support from them.. So do they behave the opposite!...
Karagöz- How should I know if they would or not?.. I have which friend to trust, especially in a time when I do not trust my father.³⁹

The Ottoman Empire was officially defeated with the Armistice of Moudros. The CUP leaders escaped to abroad, the ships of the Entente Powers came to İstanbul, and the occupation of İstanbul by the Entente Powers made Armenian and Greeks in İstanbul happy. They adorned the streets with English, Greek, and French flags (Çoruk, 2008: XIII). The Moudros Armistice caused the fall of the Ottoman

³⁹ *Hacivad-bu mütarekeye bir diyeceğin var mı? Neden böyle diline doladın!..*

Karagöz- yavrum, olacak olan oluyor oldu...derlerken kimi susdu.kimi kendi keyfine göre ortaya büyüünü yürütmek için yalanlar fırlatdı...kimi de, benim hissime göre, alman dostlarımız, şurada bir kaç gün daha günümüzü gün edelim, vakit kazanalım, diye öyle şayialar çıkardı ki sanki, pişirmek istediğimiz aşımıza su katmak istedi!

Hacivad- yok canım!..dostlarımız, böyle hemen ters taraflarını çevirmezler!..biz onlardan meded umarken onlar bizden mi meded unuyorlar. böyle ise terslik ederler mi ya!...

Karagöz-ne bileyim ki ederler mi, etmezler mi? Babama emniyetim olmayan bu zamanda hangi dosta dostlara emniyet edebilirim ki!..(Karagöz, no. 1114, 30 Teşrin-i Evvel 1334/30 October 1918, p.2)

Empire. The Ottoman lands were divided among the Entente Powers which meant the loss of Ottoman sovereignty in Egypt, Cyprus, and Arab lands (Karal, 1996: 560-561).

At the end of the war, there has to be someone accused of these situations. Eventually, the leaders of CUP were considered as responsible for this serious defeat. Talat, Cemal and Enver Paşas, governed the Ottoman Empire during the Second Constitutional Area (1908-1918), escaped with a German ship (Çeviker, 1991: 9). The rulers, who were held responsible for the defeat and bad conduct of the war, were frequently mentioned in the *Karagöz* newspaper. In a caricature, we can see that these people were put on a dartboard and Karagöz and Hacivad were illustrated trying to shoot them as target. In addition, the CUP and their politics were satirized severely. They fooled the people with useless politics and programme. This programme was described as “Ham, Hum..Şurulop”, implying that it was a hollow programme (*Karagöz*, no. 1120, 20 *Teşrin-i Sâni* 1334/ 20 November 1918).⁴⁰

The *Karagöz* newspaper encouraged Turks and the Allied Powers. When one reads *Karagöz* during the First World War, one would believe that Turks and Allied Powers were not to be defeated at all. Thus, *Karagöz* tried always to keep the public morale high. Furthermore, the time for peace was not dear and predictable. In any case, *Karagöz* believed that Allied Powers would win the war. At the beginning of the war, the *Karagöz* newspaper was so assertive that it even proposed a prospective “terms of peace”, *Şerait-i Sulhiye*, which quite naturally favoured the Ottoman

⁴⁰ *Mahud İttihâd ve Terakki fırkası, senelerce milleti kahr ve zulmü altında, hükümeti elinde böyle yani bu esasla, bu programla tutdu! Ham, hum..Şurulop!..dedi.Herkes de bunda büyük bir siyâset, büyük bir hikmet var sandı. Hokkobaz, bu kâide, bu kanunla üç yuvarlağı, bir hokka altında topladığı gibi, bu da, üç kuvveti, hükümdar, millet ve matbuat kuvvetlerini böylece kendi hokkası altına aldı!..*

Empire. The terms of peace envisaged the defeat of the Entente Powers and take over of parts of the European territories by the Ottomans (see Appendix 2, *Karagöz'ün Şerâit-i Sulhiyyesi*).

In the aftermath of the war, *Karagöz* was still of the leading representatives of the humor press in the Ottoman lands. However, caricatures were published without signature because of military occupation of the Entente Powers (Çeviker, 1991; 17-19). *Karagöz* was also continued to be published during the Turkish Independence War between 1919 and 1922.

3.2 The Economy of Ottoman Empire during the World War I

Long before the WWI, the Ottoman Empire had confronted significant challenges in the field of economy. It was in the first quarter of the 19th century that Ottoman Empire experienced a transition from classical economic mind, which was described as “provisionalist, fiscalist and traditionalist”. The free trade agreements that were signed after 1820's were significant elements that incorporated Ottoman economic life into the European capitalist economy.

With the 1838 Anglo-Ottoman Free Trade Agreement the previous privileges were expanded for foreigners. All kinds of monopolies were abolished. The British merchants could sell their own goods and merchandise easily. On the other hand, high export charges were started to be applied. In a very short period of time, the free trade agreements were extended to other European countries (Özdemir, 1999: 351-352).

The Ottoman Empire became a free trade area for foreign states due to these treaties. This action intensified the trade volume in the Ottoman until 1873. However, Ottoman economy gradually became a market for manufactured goods of European economy and could not provide raw material and food anymore. Greater part of manufacturing sector were in the hands of foreign states or non-Muslims (Keyder, 1985: 642-652). The influx of British and European exports damaged Ottoman manufacturing sector, especially the manufacturing of cotton, silk, carpet and so on (Shaw, 2006: 203).

On the other hand, the CUP implemented national economic policy and tried to take steps in this sense. The Law for the Encouragement of Industry (*Teşvik-i Sanayi Kanun-u Muvakkat*) was one of the most important economic regulations. The government provided support for Turkish entrepreneurs to invest and ordered the foundation of local chambers of commerce (Shaw, 2006: 229). One of the steps relating to improvement of Ottoman economy was *Teşkilât-ı Sanayi Talimatnamesi*. This regulation made Ottoman manufactured goods bought even if they were 10 percent more expensive than the same kind of goods. However, despite the growth of some Muslim traders, profiteers appeared during the World War I. The CUP established *İaşe Nezâreti* to avoid the turmoils and profiteering of provisioning. Another important CUP policy was the abolishment of capitulations which was one of the the most important results of the nationalist economic policies. Despite the reactions of European states, including Germany; this policy was implemented at the onset of World War I (Zürcher, 1993: 181-184).

The abolition of the capitulations became one of the topics of *Karagöz* newspaper during the early days of WWI. The background of capitulations was narrated in the gazette. In one of articles in *Karagöz*, after the capitulations appeared, it was brought to Istanbul and then it was given to Carelessness Mother (*Gaflet Ana*), representing the Ottoman government. Capitulations were represented as an idle, shameless, and disgusting child. Furthermore, the independence and liberty flourished with the abolishment of capitulations according to the lines in *Karagöz*. Liberty was caricaturized like a women with long hair who broke the chains of capitulations. On the one hand, people went out and started to dance and laugh. Ceremonies and torchlight processions were arranged and some gazettes considered the abolishment of capitulations as “brevet of liberation” or “the day of independence” (Karal, 1996; 390) In addition to these, gratulations and pleasure could be seen on telegraphs that was said to be sent to by the public (*Karagöz*, no. 660, 30 August 1330/12 September 1914, pp. 1-3, see figure 44).⁴¹

The Ottoman Empire went to the War with the high stock. Good harvest in 1914 and grain importation since Balkan Wars increased day by day. Despite these stocks, the Ottoman Empire could not predict that the war would last for a long time and the foreign trade roads would be closed. After the midst of 1915, Ottoman stocks, such as basic consumption goods and war equipment, started to decrease. Most of the governments in the states that went to the World War I interfered in economy and founded rationing organizations. The Ottoman Empire assigned the

⁴¹ *Binlerce fener ve bayrak bilcümle esvak ve mahallatı tezyin ile icra-yı şehri ayin edecektir. Mösyo kapitülasyonun nalları dikmesinden dolayı kemâl-i hararetle arz-ı tebrikât eyleriz. (dört vilâyet halkı)*
Cenâb-ı Hak bu mülk ve milleti mesud ve bu hükümet-i azimkârımızı her işinde muvaffak bilhayr eylesun amin. (başdan başa ahâli-i Osmaniye)

municipalities in charge of this duty. Then, the CUP took over the responsibility and Special Commission for Trade (*Heyet-i Mahsusa-i Ticariyye*) was charged with provisioning (*İaşe*) of big cities, such as bread, sugar, and gas (Toprak, 2003: 150, 161). Although the empire took measures against profiteers and stockpiling by employing *muhtesib* and *esnaf* offenders to supervise the distribution and sharing products between wholesaler and traders, determining official price fixing, and banning of exportation of some goods (Doğru, 2006: 8), differences in price increased day by day because of insufficiency of provisioning organizations and illegality (Eldem, 1994: 51 - Toprak, 2003: 161).

From the end of 1915, stockers and black marketeers started to sell sugar, tea, coffee, gas, clothing. Then the prices increased rapidly. High price escalation in free market could be seen (Toprak, 2003:162). Agricultural importation started to get hard throughout the war and excessive rise in prices could be seen due to underproduction and having problems in importation, especially in agricultural goods, such as sugar, meat, and wheat (Eldem, 1994: 7-9, 47). For instance, sugar became one of the scarce goods and big-board rise could be seen from 1914 until 1918. The price *okka* sugar was priced at 3.0 *guruş* in 1914, but it reached 195 *guruş* in free market in 1918. The inflation and resulting high prices were mentioned in anecdotes of *Karagöz* frequently.⁴² On the other hand, in 1916 on the feast of sacrifice, buying an animal for sacrificing became a problem. The man that could not

⁴² *Kadın ile koca arasında sabah kahvesini içerken:*

-Ahanım, bu kahve sade, şeker koymayı unuttuğsun! Böyle aç karnına acı kahve içilir mi?

-A Efendi! Buldun da bunuyorsun! (*Karagöz*, no. 830, 20 *Kanun-i Sâni* 1331/2 February 1916, p.3)

buy a sheep brought a sheep fly to the home.⁴³ The following conversation between a customer and grocer is narrated in *Karagöz* newspaper.

The Customer and The Grocer
Customer-How much is sugar, Bedos Ağa?
Grocer- Four hundred My sir!
Customer- Hey! Shame!, why do you sell for four hundred?
Grocer- Because We can not sell for five hundred My sir!! (*Karagöz*, no.1090, 7 August 1334/7 August 1918, p. 4).

One of the examples relating to high rice in goods was about egg. The price of an egg increased more than 12 times in 1918. In 1916 its price was 1.2 *guruş* (Eldem, 1994: 51). According to an anecdote mentioned in *Karagöz* in 1916, a cock complained about chickens put on airs a lot and asked the reason. They showed the price of egg as reason.⁴⁴

Until the end of May, 1917 the government had taken legal proceedings against speculation and stockpiling. More than 200 traders in *Abud Han Efendi Han* were arrested of attempting speculation, known as *Hava Oyunu* at that time, by General Directorate of Police in İstanbul. They were judged according to 239 article of Punishment Law (Toprak, 2003: 169) At the same time, speculators or profiteers (*muhtekir*) became the most important topic of *Karagöz* newspaper (see figure 45). The whole issue of number 970 was about stockers (*muhtekir*) and stockpiling (*ihitkar*). In *Muhavere* section, Hacivad came to *Karagöz*. *Karagöz* said that “Come here, Çelebi!...You poked your nose into everywhere, do not ever...” and Hacivad felt offended due to these words because he thought that *Karagöz* guessed him as

⁴³ -Aa! Efendi senin omuzuna bir koyun sineği yapışmış! Bunu nereden buldun, getirdin!?
-Hanım kurban bayramına bir koyun alabilir miyim, diye bakındım: alamadım, sineği aldım, geldim!.. (*Karagöz*, no. 901, 24 September 1332/7 October 1916, p.4)

⁴⁴ Horoz-Tavuklar, size ne oldu? Fazla kurum satıyorsunuz.
Tavuklar-Vay horoz ağa, galiba yumurta fiyatından haberin yok! (*Karagöz*, no.830, 20 Kanun-i Sâni 1331/2 February 1916, p.3, p.4).

match profiteer (*kibrit ihtikârı*). He had misunderstood Karagöz and realized that Karagöz meant literature (*edebiyat*). Yet Hacivad associated literature with paper stockpiling.

Karagöz- Ninny, You misunderstood! I did not mention profiteering and profiteer. I mentioned literature.

Hacivad-Literature?..They both amount to the same thing!..

Karagöz-What did you say?..

Hacivad-What did I say!..You said literature! I saw a lot of authors. They are looking for places where to publish their writings with dozens of stories, literary articles, poems in their pockets or a lot of packets in their hands. Wherever they apply to, they have trouble for paper...How many literature books were published...There are profiteering of matches and coffee. Isn't there profiteering of paper?..Do not people, who profiteer material need, profiteer moral need? How can a book be published due to this high paper prices?..

Karagöz- I understood Çelebi...You did not profiteer, you aren't also profiteer. However you are victim of profiteering!

Hacivad-Is there anybody who has no trouble because of profiteering. What was saved from the hands of these profiteers...⁴⁵

It was considered that stockers could sell Ottoman Empire for the price of a stamp and they were not faithful.⁴⁶ Complaints were relating to every kind of stockers and black marketeers.

⁴⁵ Karagöz- *Avanak, sen ters anladın! Ben sana ihtikardan ve muhtekirlerden bahsetmedim. Edebiyatdan bahs etdim.*

Hacivad- *Edebiyatdan mı?..İkisi bir kapuya çıkar!..*

Karagöz- *Ne dedin?..*

Hacivad- *Ne diyeceğim!..Edebiyat, diyorsun! Bir çok üdebayı görüyorum ki deste deste yazdıkları hikayeler, edebi makaleler, şiirler ceblerinde, yahud paket paket ellerinde..basdıracak yer arıyorlar; nereye baş vursalar, kağıd derdine uğruyorlar...Edebi kaç kitap çıkıyor..sanki kibrit, kahve ihtikarı var da kağıd ihtikarı yok mu?..Maddi ihtiyacı ihtikâr altına alanlar, manevi ihtiyacı da ihtikâr altına almadılar mı? Kağıd pahalılığından kitap basılabilir mi?..*

Karagöz- *Anladım çelebi...İhtikara sapmadın, muhtekir de değilsin ama.İhtikâr illetine uğramışsın!*

Hacivad- *Muhtekirlerin yüzünden illete derde uğramayan kim var, bunların ellerinden kurtulan hangi eşya var ki... (Karagöz, no. 970, 6 June 1333/6 June 1917, p.2)*

⁴⁶ *[olsa hatta sana dost ol-hain]*

Pek inanma sözüne [muhtekirin]

Çünkü senden o ticaret eyler

Sanma kim sana sadakat eyler

Sen onu sadık edersin tahmin

[O kurar millet bir kanlın kemin]

[Muhtekir yurdunu bir pula satar]

İşte südü gibi çok su katar (Karagöz, no.970, 6 June 1333/6 June 1917, p.3).

Shoes and clothing for men were some of items whose price changed dramatically. Although a pair of shoes was 70 *guruş* in 1914, it changed significantly until 1918. People could buy a pair of shoes in 1918 for 1.100. That is to say, it had increased more than 15 times. On the issue of May, 1917 there were some anecdotes relating to shoe stockpiling.⁴⁷

The World War I was considered as primary market and it affected other markets throughout the empire, such as sugar, grain, and so on. Hacivad was not willing to talk about war and peace because he thought that the small markets could be affected if he talked about. His attitude was named as “*Selametül İnsan fî Hıfzı’l lisan*”.

Karagöz-..These were primary markets. News, relating to the agreement with Russians should be strenghtened!.The number and frequency of the ships in Black Sea would increase and go well. France and England would show the white flag!..Your cracked wheat, beans, rice will start to become cheap at that time. Sugar, coffee and tea will appear from their hidden place!...

Hacivad-I see!..

Karagöz- Did you understand obstinate?..

Hacivad- Yes, I understood now!..Thanks to God, big markets are going well!..

Karagöz- Will the deal be made with Russians?!

Hacivad- Both sides want be deal, we understand this!..

Karagöz- But many sayings are interfering in the meantime!..

Hacivad- Do you think that it is an easy job, My Karagöz!..The job is important, the market is big!..You gave, and I got. This is not such an easy job that ends with hand-shaking and blessings!..

Karagöz- dear, how much can you understand? I want to know this!..Tell me! Is it anything to be done by dealing with Russians!..

Hacivad-no!Karagöz!Don’t ask me, I do not tell anything even if I know...There are a lot of merchants these days who are worrying about what will happen here, If I let a secret out, they

⁴⁷ *Ayakkabları!*

-*Aman birader; zihinler duruyor!. Ayakkabları ateş pahasına, her gün de üstüne fiyat biniyor, bindiriliyor!..*

-*Deri, kösele, kalmamış olmalı!..*

-*Diyorlar ki tüccar toplamış da fiyatlarını fırlatmış!.*

-*Azizim, tüccar işlerine aklım ermez. Elimden gelen potinim patladıkça yamatmağa, yamamağa çalışmak aklım erse ve elimden gelse...ben de neler yapardım! (Karagöz, no. 963, 12 May 1333/12 May 1917, p.4) In another anectode:*

-*Gazetelerde okudun mu? Biri, yirmi dokuz bin liralık kösele toplamış. Bir ayda bundan on yedi bin lira kar etmiş!..*

-*Halkın derisini yüzerek... değil mi? (Karagöz, no. 970, 6 June 1333/6 June 1917, p.4)*

attempt to make use of an opportunity. Then, the big markets will affect our small markets... Thus, I do not say anything.

Karagöz- Buddy! I see! You tumbled out of your bed by saying "The security and peacefulness of a person is to keep his tongue, and not speak".⁴⁸

As it seems that precautions that were taken did not work. The Ottoman Empire became devastated in many fields, especially military and economic. The World War I ended with the Armistice of Moudros (30 September, 1918), and Ottoman economic system became ruined at the end of the war. The Ottoman Empire also debted more than three fold, 171 million in 1914 (Macfie, 2003: 149-150). The stocks of food and clothing run out. Foreign trade decreased more than the half before the war. Speculations, stockpiling and usury spread and this situation caught the eyes of public before (Eldem, 1994: 130-131). The prices of basic consumption goods increased averagely %300. With this dramatic increase in the prices, Ottoman society faced the problem of inflation (see figure 46). *Bab-ı Ali* could pay only half of the salaries of its officials. However, it later started to pay their salaries completely. The purchasing power of people, especially that of officers, soldiers, and

⁴⁸ Karagöz- ..Büyük piyasalar bunlardır. Ha ruslarla sulh olacak, oluyor, haberleri kuvvetlensin!. Karadenizde vapurların vızır, vızır işlemeleri yoluna girsin, Fransızlar, İngilizler biraz yelkenleri suya indirsin!..O vakit senin bulgurda, fasulye de, pirincin de ucuzlamağa başlar, şekerlerde, kahvelerde, çaylarda saklı oldukları yerlerden baş çıkarır!..

Hacivad- Ha!..

Karagöz- sivri kafana dand dedi mi?..

Hacivad- evet, şimdi işi anladım!..hamd olsun, büyük piyasalar fena gitmiyor!..

Karagöz- ruslarla pazarlık uyacak mı?!.

Hacivad- alış, veriş için her iki tarafda arzu var, bunu anlıyoruz!..

Karagöz- ama arada bir çok laflar da karışıyor!..

Hacivad- Kolay bir iş mi sandın, karagözüm!..İş büyük, piyasa büyük!..Sen verdin, ben aldım, diye el sıkıp helalleşmekle bitirilecek işlerden mi ya!.

Karagöz- canım, şu senin kısa aklın nereye kadar eriyor? Benim anlamak istediğim bu!..Söyle bakayım! Ruslarla uzlaşup da bir şey mi yapılacak ya!..

Hacivad- yok! Karagöz! Benden sorma, bilsem de bir şey söylemem...burada, ne olacak, diye gözlerini dikiz etmiş, bekleyen o kadar zamane taciri var ki, ağzımdan bir laf kaçırırsam hemen bunlar istifadeye kalkışurlar büyük piyasa laf bizim küçük piyasalara tesir eder...bunun için bir şey söylemem.

Karagöz- Ulan! Anlıyorum! Sen bu sabah "selametül insan fi hıfzıl lisan" demişsin. Yatağından böyle fırlamışsın (Karagöz, no. 1034,19 Kanun-i Sani 1334/19 February 1918, p.2).

retired persons decreased (Toprak, 1995:148). Thus, their conditions of life got harder. They became soon poor and they lost their privileged conditions. However, people who were directly or indirectly related to production had profited with the rising inflation. Medium and big peasants who produced, traders, retail merchants increasingly became stronger. And they caused the birth of a new class in the Ottoman Society known as “war profiteer” or “new rich” (Toprak, 1982: 320, 342-343). Addiction to entertainment, gambling, alcohol, woman trade spread greatly. Poverty, death, injured people, moral corruption in trade were other social consequences of World War I.

This table was taken from Vedat Eldem’s book, *Harp ve Mütareke Yıllarında Osmanlı İmparatorluğunun Ekonomisi*.

	(Annual Average) <i>Kıyye/ kuruş</i>					
	1914	1915	1916	1917	1918	1919
Bread, free	1.25	1.65	9.5	18	34	13
Bread, <i>tevzie tabi</i>	-	-	1.6	2.5	2.5	-
Flour	1.75	2.3	12	30	45	20
Macaroni	3.0	4.5	24	65	90	38
Price	3.0	5.0	20	45	92	45
Sugar, free	3.0	7.5	30	112	195	46
Sugar <i>tevzie tabi</i>	-	-	-	20	30	-
Coffee	12.0	25.0	110	300	800	105
Tea	60	120	250	400	500	250
Onion	0.5	1.0	4	8	15	7
Beans	4.0	7.0	15	40	65	35
Beans <i>tevzie tabi</i>	-	-	-	10	15	-
Potato	1.0	1.6	3	14	27	16
Milk	2.0	3.5	7	15	45	40
Cheese, cashar	12.0	20.0	40	100	210	120

Plain Butter	10.0	18.0	30	85	170	130
Butter	20.0	50.0	90	155	350	300
Olive oil	8.0	14.5	25	88	160	115
Egg	0.5	0.8	1.2	3	6	4.5
Salt	1.5	1.5	2	2.5	4.5	12
Mutton, free	7.0	8.5	16	35	125	70
Mutton, <i>tevzie tabi</i>	-	-	-	30	50	-
Soap	7.0	12.6	20	53	140	70
Gas oil	1.5	3.0	50	80	140	22
Wood, kilos	45	70	150	235	540	500
Wood coal	0.5	1	2	4	11	7
Shoes, pair	70	130	230	350	1.100	700
Man Clothing	450	625	900	2.000	6.000	4.000
Coal, ton	115	126	200	420	975	3.000
Cigarette, İkinci, packet	2.5	2.5	5	10	15	20

Table I: Development of Retail Prices in Istanbul (Eldem, 1994: 50-51)

CONCLUSION

Every society had the sense of humor. Turks also used written and oral humor in their lives. With the foundation of printing house in the Ottoman Empire, a window was opened for publication of gazettes. The publication of the first official gazette in 1831 paved the way for other official, semi-official, and private gazettes and magazines to be published. The first humoristic paper was published in the Ottoman Empire in 1870s. However, due to the political measurements in the press, especially during the period of Abdülhamid II many Turkish gazettes and humoristic papers were banned in the Empire and their number decreased. Despite of these prohibitions, Young Turks published gazettes and magazines abroad which acted as the voice of opposition to the Ottoman administration abroad.

After the declaration of Second Constitution in 1908, many gazettes were published again. Humoristic periodicals constituted an important part of the press. However, many of them were not long lasting. Thus, due to its long publication period, *Karagöz* comes to forefront. Political and social developments or problems of the period can be followed by reading the articles or looking at caricatures in *Karagöz*. And also there were the branches of *Karagöz* in different cities; some of them were Selanik, İzmir, Trabzon, Çanakkale, Edirne, Bursa, Manastır and Üsküp (*Karagöz*, no. 76, p.4)

Humor papers reflect the socio-political life derisively. They were also considered as visual archive for history in terms of caricatures. Caricature is used to shed light on social relations, inform people, help people learn social facts, change

them and make people conscious. Therefore, the impact of some visual materials can be long lasting for people, especially uneducated class: “*The uneducated classes do not pay much notice to the printed word...By contrast, even they look with curiosity at caricatures and understand them. To refute [a caricature] is impossible; its impression is lasting and sometimes in eradicable.*” (Townsend, 1992: 180) Thus it can be said that *Karagöz* reflected daily news and the social and political transformation of the period as an eye witness (Çeviker, 1988: 136).

In addition, there have been different kinds of humor that people laughed at in the world. There are various kinds of humor: wit, satire, biting joke, irony, mockery and ridicule. These can be effective on various listeners (Türkmen, 2000: 3). Thus, it can be said that *Karagöz* reached and affected a large different mass of readers. Yet various kinds of humor can be felt on *Karagöz*. Also some researches have showed that:

Presenting the editorial and cartoon together is more effective than presenting the first one, then the other; however, presenting the cartoon first and then the editorial is more effective than vice versa. And also more change occurred when both argued the same point; if one argued the main point and the other argued an ancillary point, the impact on opinion was less (Gruner, 2004: 293).

In that case, *Karagöz* became in affecting the public opinion, because its publishers preferred to publish editorial with cartoons and supported their writings mostly with cartoons. Autocracy, nations who rebelled against the Ottoman Empire, Great Powers, internal policy, municipalities, transportation system, companies, economy and many different topics were discussed and satirized in *Karagöz*. *Karagöz* opposed many issues for the peace of Ottoman Empire and society by supporting its ideas with caricatures.

Internal and external politics were mentioned and caricaturized on *Karagöz*. After July 1908, autocratic regime and the bureaucrats of the Hamidian regime were criticized severely. *Kanun-i Esasi* was the most important aspect of new area. On the one hand, with the foundation of *İhtilaf Fırkası* contradictions between two parties were caricaturized as cockfighting. On the one hand, the Great Powers and minorities were affected by nationalism. With the annexation of Bosnia, the boycott of Austria was supported by *Karagöz*. Then, the desire by Bulgaria for independence was satirized until the acceptance of its independence. Before the independence of Bulgaria, it was caricaturized as wormy kashar cheese. In addition, Bulgarians were considered as barbarians and rabid dogs that bark to everything. After that, Crete and the attempts of Italy on Tripoli were among the themes discussed in *Karagöz*. Crete was considered as the part of Ottoman lands. Italian was illustrated as a land grabber.

Balkan Wars had a broad a repercussion on *Karagöz* and Russia was caricaturized as the provoker bear in the back of them. After the Balkan Wars, the First World War in 1914 between the Great Powers started. At the beginning, they got into hot waters and “Justice of God” was done. However, with the entry of Ottoman Empire into the war in the side of the Allied Powers, *Karagöz* encouraged readers by putting emphasis on the power of Turks, Islamic belief and the help of God. In addition, the military successes of the Allied Powers were overpraised. Nevertheless, with the signing of the Armistice of Moudros Germany became an unreliable friend in the eyes of *Karagöz*.

Moreover, the problems relating to Ottoman daily life, especially in İstanbul, such as transportation, resentments from the municipal services, postal system,

women's costumes and fashion, unjust prices and inflation, and bridges were seen in *Karagöz*.

This thesis has attempted to study one of the leading humoristic newspapers, *Karagöz*, in the context of Ottoman political, social, and economic history during the first decades of the 20th century. It has been claimed that *Karagöz* constitute an archive for Ottoman socio-political life between 1908 and 1918. It should be helpful to prepare an index of *Karagöz* for researches on the socio-political life of the Ottoman history during the Second Constitutional Period. Apart from the role of this humoristic newspaper, in representing the socio-political and economic conjuncture of the period under study, it certainly reflects the humor understanding of the Ottoman society.

BIBLIOGRAPHY

PRIMARY SOURCES

Karagöz (1908-1914), İstanbul: Karabet.

SECONDARY SOURCES

Articles

Akün, Ömer Faruk (İstanbul 1993), “Çaylak Tevfik”, *Türkiye Diyanet Vakfı İslam Ansiklopedisi* (hereafter: *DİA*), vol. 8, 240-244.

Atalay, Talip (2006), “Yerel Bir Tarihi Kaynak Olarak Diyarbakir Vilayet Gazetesi ve Ermeniler” *Ankara Üniversitesi İlahiyat Fakültesi Dergisi*, no. 1, pp. 143-158.

Çeviker, Turgut (1985), “Tanzimat’tan Cumhuriyet’e Türk Karikatürü”, *Tanzimat’tan Cumhuriyet’e Türkiye Ansiklopedisi*, vol. 4, İstanbul: İletişim Yayınları, pp. 1101-1108.

Davudoğlu, Ahmed (2000), “Modernleşme Süresince Entelektüel Dönüşüm ve Zihniyet Parametraleri”, *Modernleşme, İslam Dünyası ve Türkiye*, ed. Sabri Orman, İstanbul: Ensar Neşriyat.

Doğru, Cem (2009), “Birinci Dünya Savaşı Döneminde Ekonomide bir Kurumsallaşma Çabası: İaşe Nezareti”, *Namık Kemal Üniversitesi Sosyal Bilimler Enstitüsü Metinleri*, No: 4/2009, pp. 1-23.

Ebüzziya, Ziyad (1993), “Ceride-i Havâdis”, *DİA*, vol. 7, pp. 406-407.

Ebüzziya, Ziyad (1985), “Osmanlı İmparatorluğu’nun Türkçe Dili Dışındaki Basını”, in *Türkiye’de Yabancı Dilde Basın*, İstanbul: İstanbul Üniversitesi Yayınları.

Emiroğlu, Kudret (Ağustos 1994), “Trabzon’da Avusturya Boykotu 1908”, *Toplumsal Tarih*, vol. 2, no. 10, pp. 17-21.

Erler, Mehmet Yavuz (December 2000), “Mizah Dergileri Işığında, 1870-1875 Tarihleri Arasında İstanbul’da Kara Taşımacılığı”, *Tarih ve Toplum*, vol. 34, no. 204, pp. 25-30.

“Fevaid-i Osmaniye” (1990), *Ana Britannica*, vol. 8, p. 544.

- Roberto Fransozi (winter 1987), "The Press as a Source of Socio-Historical Data: Issues in the Methodology of Data Collection from Newspapers", *Historical Methods*, vol. 20, no.1, p.7.
- Gruner, Charles R. (2004), "Wit and Humour in Mass Communication", in *Humor and Laughter: Theory, Research, and Applications*, ed. Chapman, Anthony J. & Foot, Hugh C., New Jersey: Transaction Publishers.
- Günyol, Vedat (1997), "Matbuat: Türkler", *Milli Eğitim Bakanlığı İslam Ansiklopedisi*, vol. 7, pp. 367-380.
- Hartmann, M. (1997), "Matbuat: Araplar", *Milli Eğitim Bakanlığı İslam Ansiklopedisi*, vol.7, 362-366.
- Halaçoğlu, Yusuf (1992), "Bulgaristan: II. Tarih: Osmanlı Dönemi", *DİA*, vol. 6, pp. 396-399.
- Halaçoğlu, Yusuf (1994), "Derbend", *DİA*, vol. 9, pp. 162-164.
- Haydaroğlu, İlknur (1995), "II. Abdülhamid'in Hafiyeye Teşkilâtı Hakkında Bir Risale", *Ankara Üniversitesi Dil ve Tarih Coğrafya Fakültesi, Tarih Araştırmaları Dergisi*, vol. 17, no. 28, pp. 109-133.
- _____ (1997), "II. Abdülhamid'in Hafiyeye Teşkilâtı Hakkında Bir Risale (II. Kısım)", *Ankara Üniversitesi Dil ve Tarih Coğrafya Fakültesi, Tarih Araştırmaları Dergisi*, vol. 19, no. 30, pp. 135-174.
- İhsanoğlu, Ekmeleddin (1993), "Cem'iyet-i İlmiye-i Osmâniye", *DİA*; vol. 7, pp. 333-334.
- _____ (1993), "Dârülfünun", *DİA*; vol. 8, pp.521-525.
- İpşirli, Mehmet (1999), "Islahat", *DİA*; vol. 19, pp. 170-174.
- Kabacalı, Alpay (1985), "Tanzimat ve Meşrutiyet Dönemlerinde Sansür", *Tanzimat'tan Cumhuriyete Türkiye Ansiklopedisi*, vol. III, pp. 607-616.
- Kansu, Aykut (Temmuz 1998), "Dünden Bugüne 1908 Devrimi", *Toplumsal Tarih*, vol. 10, no. 55, pp. 4-11.
- Kaplan, Leyla (1999), "II. Meşrutiyet Dönemi Osmanlı Kadınlarının Özgürleşme Hareketi", *Osmanlı*, Ankara: Yeni Türkiye Yayınları, vol. 5, pp. 466-473.
- Keyder, Çağlar (1985), "Osmanlı Devleti ve Dünya Ekonomik Sistemi", *Tanzimat'tan Cumhuriyet'e Türkiye Ansiklopedisi*, vol. 3, pp. 642-652.

- Kılıçbay, Mehmet Ali (1985), “Batılılaşma: Osmanlı Batılılaşması”, *Tanzimat’tan Cumhuriyete Türkiye Ansiklopedisi*, vol. 1, pp.147-152.
- Kocabaşoğlu, Uygur (1987), “Hayal Perdesinden Gazete Sayfasına Karagöz”, *Tarih ve Toplum*, vol. 8, pp. 226- 230.
- Koloğlu, Orhan (1985), “Osmanlı Basını: İçeriği ve Rejimi”, *Tanzimat’tan Cumhuriyet’e Türkiye Ansiklopedisi*, vol. 1, pp. 68-93.
- Kontantamer, Tunca (2002), “Kuruluştan Tanzimat’a kadar Osmanlı Dönemi Türk Mizahının Kısa Bir Tarihi”, *Türkler XI*, Ankara, pp. 605-621.
- Kuran, Ercüment (1992), “Birinci Dünya Savaşı”, *DİA*, vol. 6, pp. 196-200.
- Kut, Turgut (1994), “Daruttıbaa”, *DİA*, vol. 9, pp.10-11.
- Küçük, Cevdet (1992), “Balkan Savaşı”, *DİA*, vol. 5, pp. 23-25.
- Mattei, Jean-Louis (October 1993), “Otuz Yıl Boyunca Cinayet veya L’assiette Au Beurre’e göre II. Abdülhamid İmgesi”, *Tarih ve Toplum*, vol. 20, no. 118, pp. 47-51.
- “Osmanlı Devleti”, *Ana Britannica* (1990), İstanbul: Ana Yayıncılık, vol. 17, pp. 208-225.
- Öngören, Ferit (February 2004), “Osmanlı Mizahı Selçuklu’dan Meşrutiyet’e”, *Toplumsal Tarih*, no. 122, pp. 66-72.
- Özdemir, Bülent (1999), “1838 Ticaret Anlaşması”, Osmanlı, Ankara: Yeni Türkiye Yayınları, vol. 3, pp. 351-361.
- Pamukciyan, Kevork (Haziran 1987), Mizahi “Hayal” Gazetesinin Ermeni Harfli Türkçe Baskısı, *Tarih ve Toplum*, vol. 7, no. 42, pp. 36-40.
- Sakaoğlu, Necdet (Ekim 1995), “Osmanlı’da Salgınlar”, *Toplumsal Tarih*, vol. 4, no. 22, pp. 23-25.
- “Sansür”, *Ana Britannica* (1990), İstanbul: Ana Yayıncılık, vol. 19, p. 82.
- Türkmen, Fikret (2000), “Osmanlı Döneminde Türk Mizahı”, *Türk Dünyası İncelemeleri Dergisi*, no. 4, pp. 1-10.
- _____ (1998). Doğu ve Batı Dünyasında Mizah Anlayışı, *TKA*, vol. XXXIV /1-2, pp. 172-185.
- Türkmen, Zekeriya (1997), “Hareket Ordusu”, *DİA*, vol. 16, pp. 125-127.

Üyepazarcı, Erol (Summer 2001), “Uzun Soluklu Bir Halk Gazetesi: Karagöz ve Kurucusu Ali Fuat Bey”, *Müteferrika*, no. 19, pp. 17-33.

Yazıcı, Nesimi (2000), “İkdam”, *DİA*, vol. 22, pp. 24-25.

Yılmazer, Ziya (1995), “Esad Efendi, Sahaflar Şeyhîzâde”, *DİA*, vol. 11, pp. 341-345.

Electronic Sources

Ceylan, Ebubekir, The Ottoman Provincial Press in Baghdad and Zewra Newspaper (1830-1872), 3rd Symposium on History of Printing and Publishing in the Languages and Countries of the Middle East, Leipzig (Germany), 24-27 September 2008, <http://www.hpplcme.ovh/syn/abstr.php?num=14>.

The International Society for Humor Studies (ISHS), www.hnu.edu/ishs/index.htm.

Books

Ahmad, Feroz (Kasım 2002), *Modern Türkiye'nin Oluşumu*, İstanbul: Kaynak Yayınları.

Ahmet Midhat Efendi (1988), *Menfa*, haz. İsmail Cüneyt Kut (no place).

Armaoğlu, Fahir (2003), *19. Yüzyıl Siyasi Tarihi (1789-1914)*, Ankara: Türk Tarih Kurumu.

Balcıoğlu, Semih & Öngören, Semih (1973), *50 yılın Türk Mizah ve Hicvi*, Ankara: Türkiye İş Bankası Yayınları.

Bergson, Henri (2006), *Gülme, Komığın Anlamı Üstüne Deneme*, İstanbul: Ayrıntı Yayınları.

Brummet, Palmira(2003), *İkinci Meşrutiyet Basınında İmge ve Emperyalizm 1908-1911*, trans. Ayşen Anadol, İstanbul: İletişim Yayınları.

Çapanoğlu, Münir Süleyman (1970), *Basın Tarihimizde Mizah Dergileri*, İstanbul: Gazeteciler Cemiyeti Yayınları.

_____ (1960), *Basın Tarihimizde İlave*, İstanbul: Gazeteciler Cemiyeti Yayınları.

Çeviker, Turgut (1983-1991), *Gelişim Sürecinde Türk Karikatürü*, 3 volumes İstanbul: Adam Yayınları.

- _____ (1986), *Tanzimat İmzasız Karikatürler Antolojisi*, İstanbul: Adam Yayıncılık.
- _____ (1988), *Burun-Abdülhamit Karikatür Antolojisi*, İstanbul: Adam Yayıncılık.
- _____ (September 1991), *İbret Albümü 1908*, İstanbul: İBB Kültür İşleri Daire Başkanlığı Yayınları.
- _____ (2003), *Fantazya Çok Para Yok: Karikatürlerle Bir Borç Ekonomisinin Tarihi*, ed. Behiç Ak & Tan Oral, İstanbul: Osmanlı Bankası Arşiv ve Araştırma Merkezi.
- Çoruk, Ali Şükrü (2008), *Mizah Penceresinden Milli Mücadele –Ya İstiklâl Ya Ölüm-* İstanbul: Kitapevi Yayınları.
- Demirel, Ahmet (1999), “Baha Tevfik” in *Yaşamları ve Yapıtlarıyla Osmanlılar Ansiklopedisi*, İstanbul: Yapı Kredi Yayınları, p.283.
- Demirel, Fatmagül (March 2007), *II. Abdülhamid Döneminde Sansür*, İstanbul: Bağlam Yayınları.
- Eldem, Vedat (1994), *Harp ve Mütareke Yıllarında Osmanlı İmparatorluğu'nun Ekonomisi*, Ankara: Türk Tarih Kurumu Basımevi.
- Ergişi, Ayşegül (2007), *Mizan gazetesi inceleme, tahlili fihrist, seçme yazılar (Kahire dönemi 159-184 ; Paris-Cenevre dönemi 1-29; II. İstanbul dönemi 1-135 sayılar)*, İstanbul: Fatih Üniversitesi Sosyal Bilimler Enstitüsü.
- Ertuğ, Hasan Refik (1970), *Basın ve Yayın Hareketleri Tarihi*: İstanbul Üniversitesi İktisat Fakültesi Gazetecilik Enstitüsü.
- Fesch, Paul (1999), *Abdülhamid'in Son Günlerinde İstanbul*, trans. Erol Üyepazarcı, İstanbul: Per Turizm ve Ticaret AŞ.
- Georgeon, François (2006), *Sultan Abdülhamid*, trans. Ali Berktaş, İstanbul: Homer Kitapevi.
- Hayta, Necdet (2002), *Tarihi Araştırmalara Kaynak Olarak: Tasvir-i Efkâr Gazetesi (1278/ 1862- 1286/ 1869)*, Ankara: Türk Tarih Kurumu Basımevi.
- Heinzelmann, Tobias (2004), *Osmanlı Karikatüründe Balkan Sorunu 1908-1944*, trans. Türkis Noyan, İstanbul: Kitap Yayınevi.
- Hourani, Albert (1991), *History of The Arab Peoples*, England: St. Ives Publications.
- İnuğur, M. Nuri (1982), *Basın ve Yayın Tarihi*, İstanbul: Çağlayan Kitapevi.

- Kabacalı, Alpay (1990), *Başlangıçtan Günümüze Türkiye’de Basın Sansürü*, İstanbul: Gazeteciler Cemiyeti.
- Karpat, Kemal (1967), *Türk Demokrasi Tarihi: Sosyal Ekonomik Kültürel Temeller* İstanbul: İstanbul Matbaası.
- Koestler, Arthur (1997), *Mizah Yaratma Eylemi*, trans. Sevinç & Özlem Kabakçıoğlu, İstanbul: İris Yayıncılık.
- Koloğlu, Orhan (1981), *Takvim-i Vekayi Türk Basınında 150 Yıl 1831-1981*, Ankara: Çağdaş Gazeteciler Derneği Yayınları.
- _____ (2005), *1908 Basın Patlaması*, İstanbul: Has-Baş.
- _____ (October 2005), *Türkiye Karikatür Tarihi*, İstanbul: Bileşim Yayınevi.
- Koraltürk, Murat (2007), *Şirket-i Hayriye (1851-1945)*, İstanbul: İDO yayınları.
- Kormaz, Alemdar (1978), *İstanbul (1875-1964): Türkiye’de Yayınlanan Fransızca bir Gazetenin Tarihi*, Ankara : Ankara İktisadi ve Ticari İlimler Akademisi.
- Kudret, Cevdet (1977), *Abdülhamit Devrinde Sansür*, İstanbul: Milliyet Gazetesi Yayınları.
- Lewis, Bernard (2008), *Modern Türkiye’nin Doğuşu*, trans. Boğaç Babür Turna, Ankara: Arkadaş Yayınevi.
- Macfie, A.L. (2003), *Osmanlının Son Yılları (1908-1923)*, trans. Damla Acar and Funda Soysal, İstanbul: Kitap Yayınevi.
- Morreall, John (1997), *Gülmeyi Ciddiye Almak*, trans. Kubilay Aysevener and Şenay Soner, İstanbul: İris Yayıncılık.
- Nesin, Aziz (1973), *Cumhuriyet Döneminde Türk Mizahı: Düzyazı*, İstanbul, Akbaba Yayınları.
- Okay, Cüneyd (2004), *Dönemin Mizah Dergilerinde Milli Mücadele Karikatürleri: 1919-1922*, Ankara: Kültür ve Turizm Bakanlığı Kütüphaneler ve Yayımlar Genel Müdürlüğü.
- Oral, Fuat Süreyya (n.d.), *Türk Basın Tarihi: 1728-1922: 1831-1922: Osmanlı İmparatorluğu*, (n.p.): Yeni Adım Matbaası.
- Özer, Atilla (1994), *Karikatür: İletişimin Çizgi Dili*, Eskişehir: Anadolu Üniversitesi İletişim Bilimleri Fakültesi Yayınları.

- Özer, İlbeyi (2005), *Avrupa Yolunda Batılaşma ya da Batılılaşma: İstanbul'da Sosyal Değişimler*, İstanbul: Truva Yayınları.
- Rasim, Ahmet (1971), *Şehir Mektupları*, Ankara: Milli Eğitim Bakanlığı.
- Sanders, Barry (2000), *Kahkahanın Zaferi: Yıkıcı Tarih Olarak Gülme*, trans. Kemal Atakay, İstanbul: Ayrıntı Yayınları.
- Shaw, Stanford (1976), *History of the Ottoman Empire and Modern Turkey* 2 volumes, Cambridge: Cambridge University Press.
- _____ (2006), *The Ottoman Empire in World War I*, 2 volumes, Ankara: Türk Tarih Kurumu.
- Şapolyo, Enver Behran (1969), *Türk Gazeteciliği Tarihi: Her Yönüyle Basın*, Ankara: Güven Matbaası.
- Şimşir, Hilal N. (1986), *The Turkish Minority Press In Bulgaria: Its History and Tragedy 1865-1985*, Ankara: Turkish Historical Society.
- Tokgöz, Ahmed İhsan (1993), *Matbuat Hatıralarım*, İstanbul: İletişim Yayıncılık.
- Toprak, Zafer (2003), *İttihad-Terakki ve Cihan Harbi, Savaş Ekonomisi ve Türkiye'de Devletçilik 1914-1918*, İstanbul: Homer Kitapevi.
- _____ (1982), *Türkiye'de Milli İktisat 1908-1918*, Ankara: Tarih Vakfı Yurt Yayınları.
- _____ (1995), *İttihad- Terakki ve Devletçilik*, İstanbul: Tarih Vakfı Yurt Yayınları.
- Topuz, Hıfzı (1973), *100 Soruda Türk Basın Tarihi*, İstanbul: Gerçek Yayınevi.
- _____ (2003), *II. Mahmuttan Holdinglere Türk Basın Tarihi*, İstanbul: Remzi Kitapevi.
- _____ (1986), *İletişimde Karikatür ve Toplum*, Eskişehir: Eskişehir Anadolu Üniversitesi Basımevi.
- _____ (1997), *Başlangıcından Bugüne Dünya Karikatürü*, İstanbul: İnkılâp Kitapevi.
- Townsend, Mary Lee (1995), *Forbidden Laughter Popular Humor and the Limits of Repression in Nineteenth-Century Prussia*, New York: The University of Michigan Press.

- Tunç, Mustafa Şekip (1337), *Gülmek Nedir ve Neye Güliyoruz?*, İstanbul: Kader Matbaası.
- Türk Karikatürü Başlangıcından Bugüne* (1971), İstanbul: Karikatürcüler Derneği.
- Uğurlu, Nurer (February 2008), Said Paşa & Tahsin Paşa, *İkinci Meşrutiyetin İlanı 1908*, İstanbul: Örgün Yayınevi.
- Yalçın, Hüseyin Cahit (1975), *Edebiyat Anıları*, prepared by Rauf Mutluay, İstanbul: Türkiye İş Bankası Kültür Yayınları
- Yalman, Ahmed Emin, *Yakın Tarihte Gördüklerim ve Geçirdiklerim*, İstanbul: Yenilik Yayınevi.
- Yazıcı, Nesimi (1983), *Takvim-i Vekayi: Belgeler*, Ankara: Gazi Üniversitesi Basın-Yayın Yüksekokulu Basımevi.
- Yücebaş, Hilmi (March 2004), *Hiciv ve Mizah Edebiyatı Antolojisi*, İstanbul: L&M Yayınları.
- _____ (May 2004), *Türk Mizahçıları, Nüktedanlar ve Şairler*, İstanbul: L&M Yayınları.
- _____ (1959), *Karikatür Üstadlarımız Cem ve Ramiz: Hayatları, Karikatürleri, Hatıraları*, İstanbul: Nuri Dizerkonca Matbaası
- Zürcher, Eric Jan (2000), *Moderleşen Türkiye'nin Tarihi*, İstanbul: İletişim Yayınları.

APPENDIXES

1. Mebuslarımıza:

Bunca yıllardır ezildi şu muazzam devlet
Gerçi kurtuldu velâkin kanda eski satvet
Sizdedir ümid-i vatan haydi gayret, gayret
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Eski nazırlarımız hep kocamış pirlendi
Beş gurus rüşvet bulunca alarak yerlerdi
Bakılır mı atın dişine derlerdi
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Her nezâret nazırın emrine tâbi çiftlik
Mal itâm, nef millet bir güzel ekmeklik
Vâridât olmuş idi çantada hazır keklik
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

O-cesm'ül-cesse ejder, müstebid ser-asker
Askerin kanını emmişdi missal-i ejder
Alınız âhımızı millet, adâlet ister
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Nerede Bahriyenin eski şevketlü ve iclâli
Geçmişe rahmet okur şimdi görenler hali
Hasbetüllah arabanın çalınan emvâli
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Müstebidler millet deryâ-yı cehle saldı
Ne maarif, ne mekâtib, ne müderrisler kaldı
Sardı dört yanımızı zulmet, cehâlet aldı
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Nafia namına devlet, millet hep soymuş
Bir bakan yok, seyl basar mecrâ-yı enhâr dolmuş
Menderesdir köprüer, yollar bozuk mahv olmuş
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Bir komisyon eyleyup ihdâs o dinsiz İzzet
Tam takır, gök bakır etdi dehşet, dehşet
Yokdur on para dahi vermeğe bizde kudret
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Evlerinden köylüler cebren çekup atıldı
Kap kaçak, yorgan yatak, kaşık bıçak satıldı
Aç kalındı, kış gününde apaçık yatıldı
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Melânetzâde Selim midene oldu salgın
Mülkü tahrib eylemez bu rütbe taûn, yangın
Üstünü İzzet taradı altını da ol çapkın
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Kaplamışdı mülkü başdan başa casus, eclâf
O vesâtata olundu bunca hizmet etlâf
Sürdüler, masumları ağlatdılar bi-insâf
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Haklı haksız tıkdılar mahbusa ala döğdüler
Irz ve namus bilmeyup küfür etdiler, söğdüler
Zulme hürmet etdiler, hizmetlerin övdüler
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

İnedik yıllar yılı zalimlerin cüründen
Bir dilinmez sail olduk onların şerrinden
Pek zaif bir halde çıkdık müstebid devrinden
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Devr-i sabık her cihetden mülki etmiş efnâ
Harice etsek nazar dahildekinden ednâ
Mülkümüz ıslaha muhtaç, her taraftan yağma
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Hakkımız ibtâl olunup bu sene Hersek gitdi
Dünki Bulgar, millete az mı hakaret etdi
Ayrılıp gitdi, Girid'den gayri ümid bitdi
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Sevr-i istibdâdı yıkdı ansızın askerler
Vatana hadım olanlar, o bahadır erler
Şanını ala için sizden işaret bekler
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Çıkdı tensîk maddesi bî-kes olanlar yandı
Müntesibler gördü taltif hepsi alkışlandı
Hak, adalet bekledi millet, fakat aldandı
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Şöhreti ayyuka çıkdı şehrimiz mırdardır
Caddeler, yollar geçilmez pek dardır
Emniyet caiz değildir, köprümüz mıntardır
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Pek cetin iş imiş bar hayatı çekmek
Şaşırıp kaldık aceb kimden şikayet etsek
Kahta düşdük elli beş paraya çıkdı ekmek
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Kim sokağa çıksa cebde, altı patlar
Cümlemiz sulh-ı müselleh halini adık naçâr
Her tarafda naralar, sesler, tüfenkler patlar
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Bıkdı artık fakr-u halden şu sefâlet bitsin
Şaşdı millet kime baksın, kime imdâd etsin
Bab-ı Ali hayret eyer hangi yoldan gitsin
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Baş açık, yalın ayak kaldık. Edin siz imdâd
Pek pek ciğerisz hale geldik çıkmaz oldu feryâd
Mülkümüzde kokuyor mahv olası istibdâd
Koşun imdâda koşun ey vükelâ-yı ümmet

İhtizâr haline geldi şu zavallı millet

Devr-i sabık millet etmişdi cins cins taksim
Kendi cürüm işlerdi, bir cinsi ederdî tecrim
Eyleyin siz beynimizde ittihadı tamim
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

Duracak günler değil himmet efendim himmet
Yerleşup süratle edin mülkme hüsn-i hizmet
Gelsin ah için olsun gülsün artık millet
Koşun imdâda koşun ey vükelâ-yı ümmet
İhtizâr haline geldi şu zavallı millet

(*Karagöz*, no.31, 27 *Teşrin-i Evvel* 1324/9 *Teşrin-i Sâni* 1908, p.1)

2. *Karagöz'ün Şerâit-i Sulhiyesi*

Karagöz- Bir gün mü desem, bir ay mı desem, bir sene mi desem!

Hacivad- Ne o? Fal mı bakıyorsun, Karagöz. Artık bacının işlerinede mi karışmağa başladın!

Karagöz- Bizim bacı da bu sıralarda elinin hamuruyla erkek işlerine karışmağa başladı; ben de onun işlerine karışsam haksızlık etmiş olmam; fakat ben fal bakmıyorum. Günün meselesinden bahsediyordum.

Hacivad- Bir alacaklın var da, parayı ne zaman alabilirim, diye mi hesap ediyorsun?...

Karagöz- Günün meselesi deyince işi anlayıvermeli sulhden bahs ediyorum!

Hacivad-Ya nasıl görüyorsun yakın mı görüyorsun?

Karagöz-İşte onu anlatmak istiyorum ya! Uzak mı desem, yakın mı desem, bunu bilmiyorum. Belki bir gün, belki bir ay belki bir sene sonra... Düşmanların, o melûn delilerin akılları ne vakit başlarına gelup de hallerini de anlayacakları, bir iş beceremeyeceklerini göreceklere kesdirilemez ki...

Hacivad- Öyle ise, sulhden henüz bahse ne lüzum var?

Karagöz- Düşmalarımızın büyük meclisinde sosyalistler bu bahsi açdılar. Güzel cevabını aldılar...O bir taraftan Kikiriklerin eski iti de sulh hakkında bir takım şeyler geveledi, durdu. Ben de eski bir kurd sıfatıyla ona cevap vereceğim...

Hacivad- Görelim, bakalım...

Karagöz- Ha! Bak, ibtidâ ben de şunu söyleyim ki bu zamanda sulhden bahsetmek de, her istediği düşmanlarına zar zor yapdıracağına emin olan kahramanlara nasib olabilir. Kahpe tangolar, Alman baş vekilinin parlak sözlerini çar-nâçar gazetelerine geçirirken sulh sözlerini aradan tayı etmişler... Korkaklar böyledir. Sulh deyince başlarına gelecek belaları anlamıyorlarsa da seziyorlar!...

Hacivad-söyle kahraman Karagözüm, sana haydi şerâit-i sulhiyye göster derlerse ne diyeceksin!

Karagöz- Ayool, sen sormasan da söyle diye yalvarmasan da ben bunu söyleyeceğim. Eski ite cevap vermek için kollarımı sıvadım, Gözlerimi de dört açdım, çenemin bağlarını da gevşeteceğim..

Hacivad- Yürü, meydan senin!

Karagöz- İbtida melûn Kikirikler fâiz mürekkeb hasebiyle faizini yürütmek aynen tediye etmek şartıyla, gasb etdikleri zırhlılarımızı getirip verecekler.bunların aynen faiz olmak üzere bunlara muâdil kendi zırhlılarından ikisini ayırıp sizin on torpido geçlerle bir bu kadar tahtelbahirle bize teslim edecekler...

Hacivad- Burası a'la!

Karagöz- Dinle! Hemen Mısır'dan, Sudan'dan çekilip gidecekler. Menhus yardakçılılarıyla uzlaşarak bütün şimali Amerika'dan zaten kapıcığında pek güç tutunabildikleri yerlerden; Makarnacılar Tunusdan, Cezayir'den, Fas'dan; Fransızlar def olup gidecekler... Hindistan Müslüman bir şehzadenin idaresinde istiklali ilan

olunacak, İngilizler İran'dan bölücistandan, Afganistan'dan, Hindistan'dan ta sedd-i Çin'e kadar nüfuz-u siyasi iddaalarından kat-i nazar tamamıyla el çekecekleri nüfuz-ı ticari ve iktisadi gibi iddaalarda da asla bulunamayacaklar..

Hacivad- Karagöz, sözlerin pek hoşuma gidiyor.

Karagöz- Dinle! Moskoflar güzel Kafkasya'yı takımıyla terk edecekler.. Kırım'dan Kazan ve havalisine Asya-yı Vasati'ye_kadar büyük bir Müslüman ve Türk hanlığı yapılacak, müstakil olacak olan Ukraynalılarla da uzlaşılacak.

Hacivad- Daha!

Karagöz- Daha bir çok teferruat var. Mesela İngilizler Cebel-i Tarık'ı Fas Emâreti İslamiyesi'ne, Malta'yı Cezayir Emâreti İslamiyesi'ne terk edecek. Süveyş Kanalı eshâmını takımıyla bize devr olunacak, Bahr-i Ahmer ve Bahri Sefid'de İngiliz gemileri müsaadesiz gezemeyecek, geçemeyecek... Bahri Ahmer tamamen bir Osmanlı denizi olacak. Ha işin bir mühim ciheti de var. İtilafçı denilen o kepezeler yalnız bizim hesabımıza, bize la-akl beş yüz milyon lira tazminat verecekler.

(Karagöz, no. 823, *Kanun-i Evvel* 1331/ 15 December 1915, p.2)

3. Visual Materials

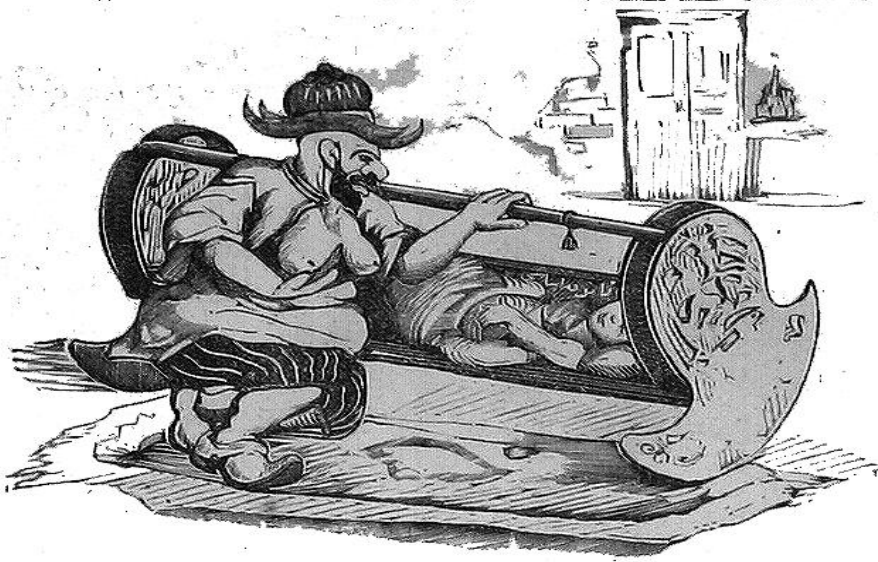
Figure 1



Karikatürde, istibdâd patlamış ve paşalarla birlikte istibdâdın parçaları olarak çizilen irtikâb, hafiyelek, cinayet, alçaklık görülmektedir.

Karagöz, no.1, 28 July 1324/10 August 1908, p.1

Figure 2



نى

بۈيۈك آرسلانم بىم
ار اولدجق جوانم بىم
عمرم جگرم جانم بىم
سومكە قىيامم نى
باقنە طويەمام نى
اورتەيە قويەمام نى

تتموز اونبر ظهورى ... نى
اوج آيلىقدىر كوز نورى ... نى
هم ملكدر هم حورى ... نى
باق بگزرىسك سن آيا
نورلر ويردىك دنيايه
بىز شكر ايتدىك مولايه

قاردهشك وار حرىت
سزىدن اولور ذرىت
ميدان آلسون مىلت

Temmuz onbir zuhûrî...ninni
Üç aylıkdır göz nuru...ninni
Hem melekdir hem huri...ninni
Bâk benzersin sen âya
Nurlar verdin dünyaya
Biz şükr etdik Mevlâ'ya

Büyüyecek ârslanım benim
Er olacak civânım benim
Ömrüm ciğerim canım benim
Sevmeğe kıyamam ninni
Bakmağa doyamam ninni
Ortaya koyamam ninni

Kardeşin vâr hürriyet
Sizden olur zürriyet
Meydân âlsun millet

Karagöz, no. 16, 18 September 1324/1 September 1908, p.3

Figure 3



— قره کوز او الکنده کی اینچی ترازسی ... صیرتکنده برکوفه طاش ... هیچده نسبت یوق ...
— نهدن نسبتمز اولیورمش .. بویله کیدرسه طاش ، اینجیدن دها قیغنی اوله جق ..
— یا ... آمان سببی نه ؟ ..
— خبرک یوقی آبول ... ارکان مطبوعانک مرادی شیطان طاشلامقمش ..

-Karagöz o elindeki inci terazisi... Sırtındaki bir küfe taş...Hiç de nisbet yok...

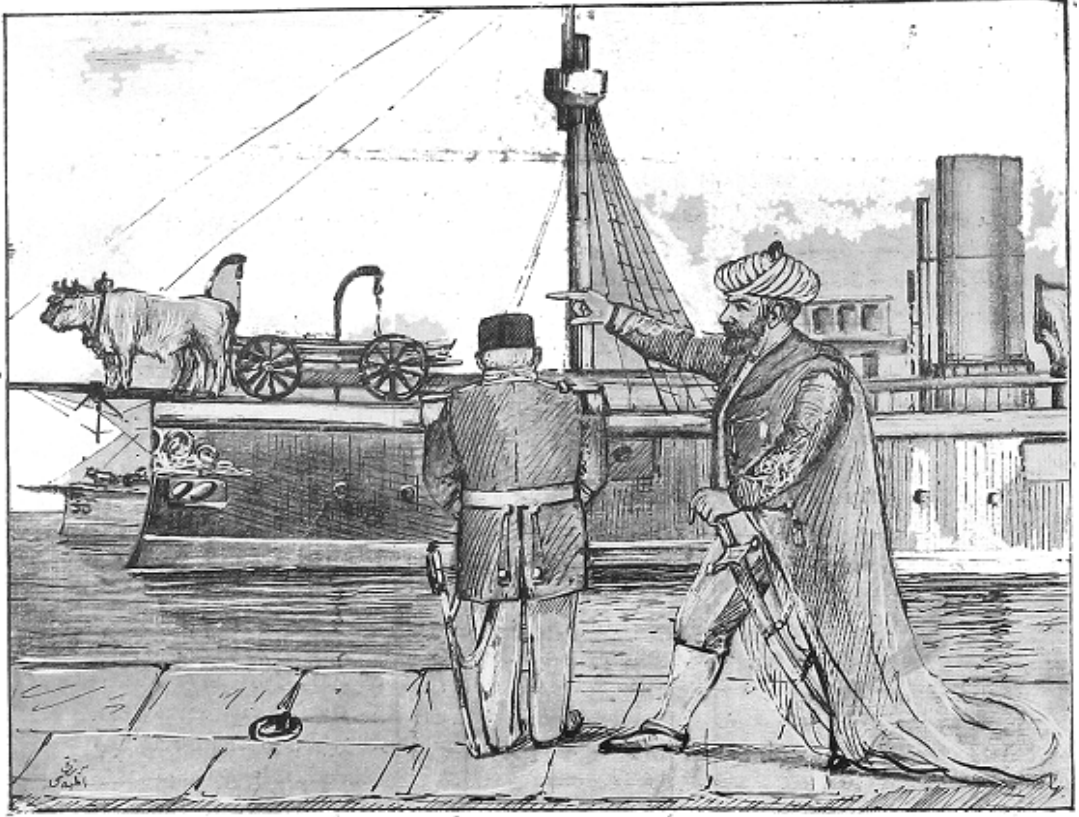
-Neden nisbetsiz oluyormuş.. Böyle giderse taş, inciden daha kıymetli olacak..

-Ya... Âman sebebi ne?..

-Haberin yok mu âyol... Erkân-ı Matbuâtın murâdı şeytân taşlamakmış..

Karagöz, no. 16, 18 September 1324/ 1 October 1908, p. 4

Figure 4



بارباروس خيرالدين پاشا — پاشا بزم وقتيزده حرب كپلريك ماناقورالنده بويه اوکوز عربيلري بوئدی . بوئر يکي اصولي ؟
ج . راي پاشا — انديم بوني قولکيز ايجاد اينتم بوسايده چناق قلعهدهکي ايرادلرک انشائقي ايتون نعليه مصاريفدن قورتيلبورم ...

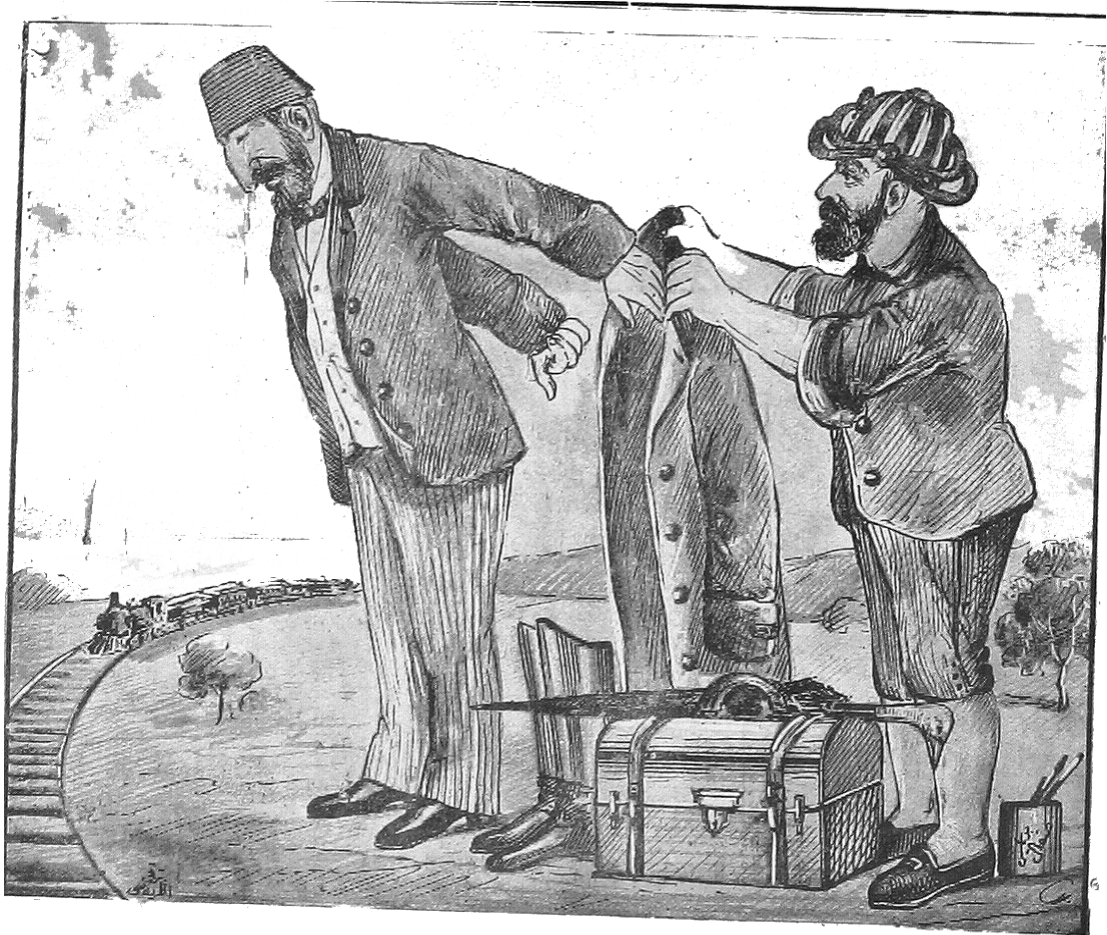
بکر افندي مطبعهسى — دوسمعات : وئر خان

Barbaros Hayreddin Paşa- Paşa bizim vaktimizde harb gemilerinde böyle öküz arabaları yokdu. Bunlar yeni usul mü?.

H. Râmi Paşa- Efendim bunu kulunuz icâd etdim. Bu sayede Çanakkaledeki irâdlarımın inşaâtı için nakliye mesarifinden kurtuluyorum...

Karagöz, no. 69, 9 March 1325/ 22 March 1909, p.1

Figure 5



— نه بايالم قدر بو قدر ايش! ...

-Ne yapalım kader bu kadar imiş!...

Karagöz, no. 80, 20 April 1325/ 3 May 1909, p.1

Figure 6



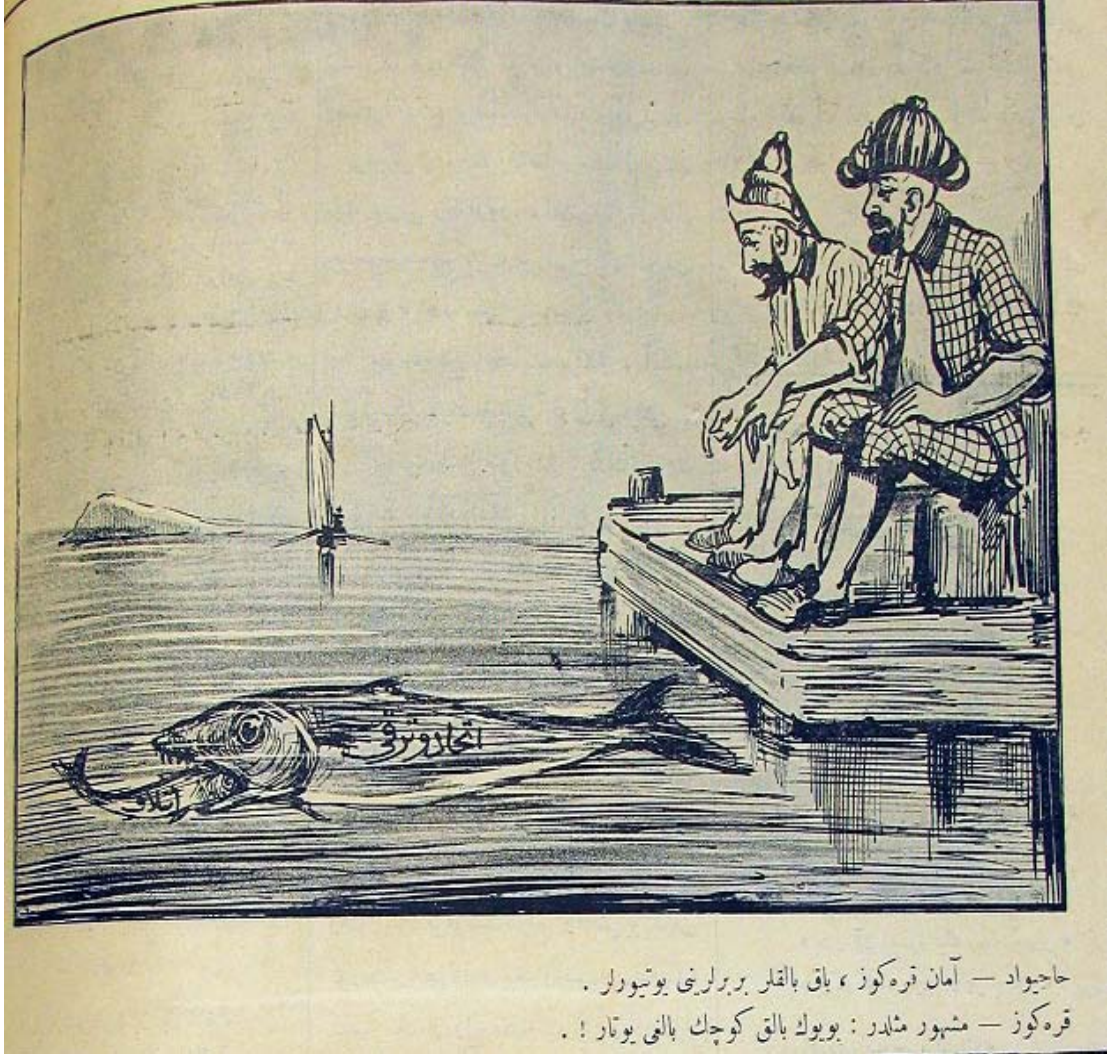
— نصل قره كوز تاماميه تميزلنشى؟؟
— آمان نه سويليورسك برادر... تر تميز... هر طرفى صيرمه كوشى كجى بارل بارل پارليور...

- Nasıl Karagöz tamamıyla temizlenmiş mi?..

- Âman ne söylüyorsun birâder... Tertemiz... Her tarafı sırma gümüşü gibi parıl parıl parlıyor...

Karagöz, no. 80, 20 April 1325/ 3 May 1909, p. 4

Figure 7

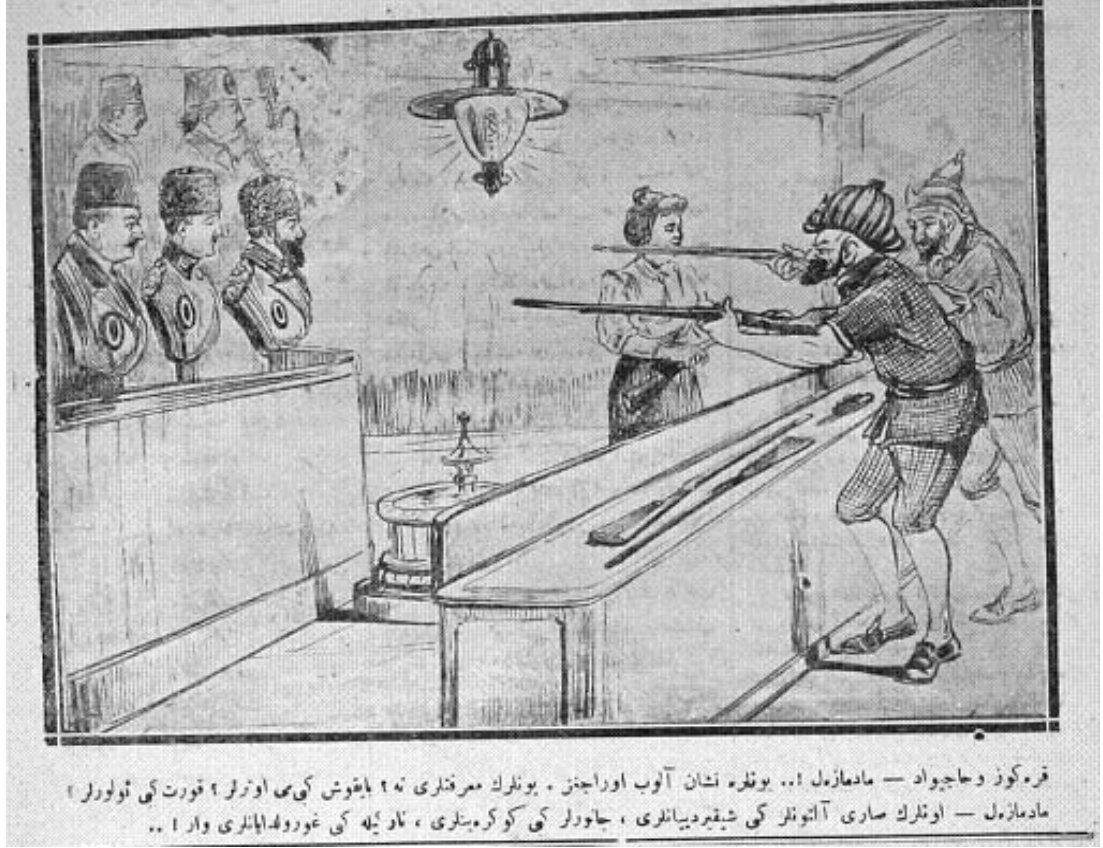


Hacivad- Aman Karagöz, bak balıklar birbirlerini yutuyorlar.

Karagöz- Meşhûr meseldir: Büyük baık küçük balığı yutar!.

Karagöz, no.396, 17 March 1328 /30 March 1912, p.4

Figure 8



Karagöz ve Hacivad- Madmazel, bunlara nişan alıp vuracağız. Bunların marifetleri ne? Baykuş gibi mi öterleri kurt gibi mi ulurlar?

Madmazel- Onların sarı altınlar gibi şıkırdayanları, canavarlar gibi kükreyenleri, nargile gibi gurulduyanları var!

Karagöz, no. 1120, 20 *Teşrin-i Sâni* 1334/ 20 November 1918, p.1

Figure 9



— امان ياهو .. قره كوز .. بونه قياقت ...
— يرلي مالي يرلي مالي ديهه باشمي اوتولوك .. بنده صرته اينوز كوپي ايله باشمه كوكمو صاقسيندن
يشته كيه جك يرلي مالي بولمدم .. بو حاله كلدم .. باري برده باللي قهوه اصارلاده تمام اولسون ...

-Aman yâhû..Karagöz...Bu ne kıyafet...

-Yerli malı diye başımı ütiledin...Ben sırtıma İnöz küpü ile başıma Göksu saksısından başka giyecek yerli malı bulamadım..Bu hale geldim. Bari bir de ballı kahve ısmarlada tamam olsun...

Karagöz, no. 26, 11 Teşrin-i Evvel 1324/24 October 1908, p.4

Figure 10



-Âman Karagöz...Ârtık senin satdıkların da şehâdetnâme ister mi yâ...

-Ben de bilmiyorum ama... Bir kere haklı bir yere asılıns diye mahsûsen aldım.

Karagöz, no. 50, 1 *Kanun-i Sani* 1325/ 14 January 1909, p. 1

Figure 11



- Ha Karagöz Ha... Biraz daha âsıl... Çoğu gitdi âzi kaldı.

- Evet... İş şu burunu aşınca kadar... Oradan öteye sular ânafordur.

Karagöz, no. 50, 1*Kanun-i Sani* 1325/ 14 January 1910, p. 4

Figure 12



— آمان قره کوز شو اوتنه کی بارجه ی ای دیک ... باری ایپلک قوی می ؟
— صرافی ایته حاجیواد باقی - سسامه برنی اولیوری ؟ .. نه کوزل طور یور ؟. او نه ایله دیکلش ایسه بوکاده او ایپلکی قولانجه نه فوبار نه آبریار ؟.

- Âman Karagöz öteki parçayı iyi dik... Bâri ipliğin kavi mi?
- Merak etme Hacivad bak Sisam'a bir şey oluyor mu?.. Ne güzel duruyor? O ne ile dikilmiş ise buna da o ipliği kullanınca ne kopar ne âyrılır?.

Karagöz, no. 96, 15 June 1325/28 June 1909, p.1

Figure 13



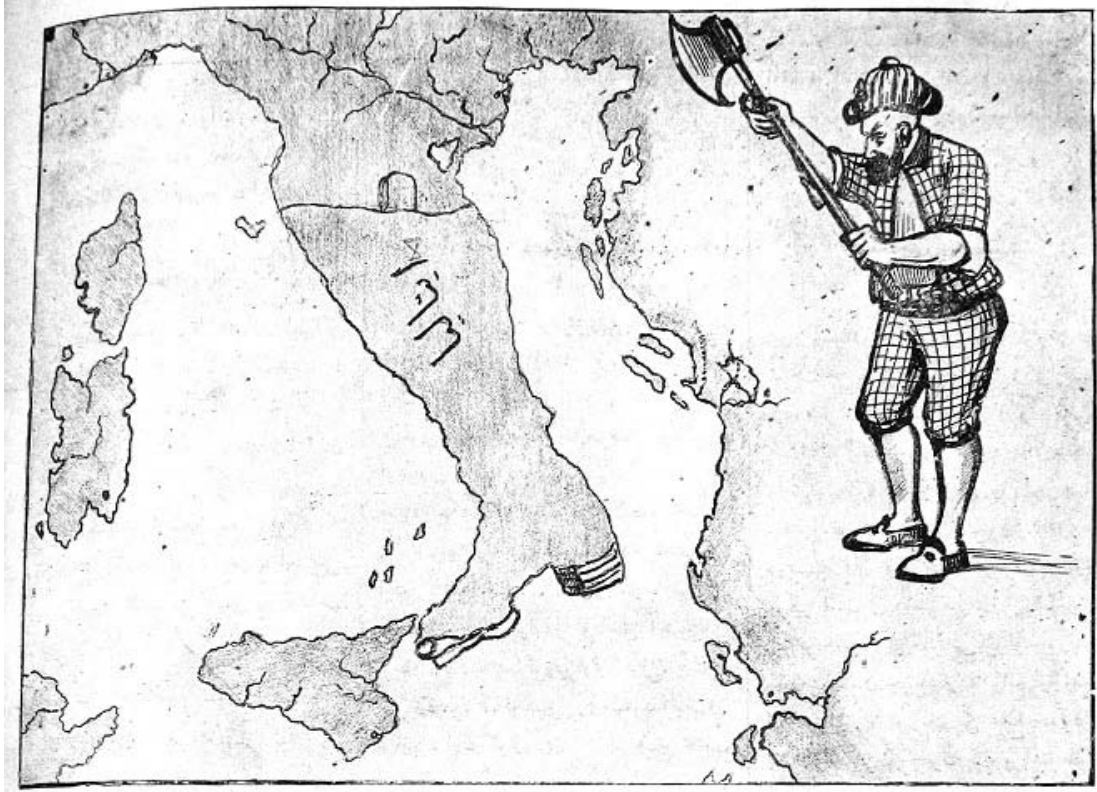
— اوو . . . چاقرحملى دايى نه بايبورسك ؟ ترك صنعتى ؟ . . .
— اولهيا . . . بو بندن دها ماهر چيقتى . بو قدر زمان شقاوت ايتدم . كيمسهنك يرني يوردنى ضبطه قيام ايتدم . بو درجه قيالق
بندن يوق ! . . . بو ايشى اهلنه راقلم .

- Oo.. Çakırcalı Dayı ne yapıyorsun? Terk-i sanat mı?...

- Öyle yâ... Bu benden daha mâhir çıkdı. Bu kadar zaman şekâvet etdim. Kimsenin yerini yurdunu zabta kıyâm etmedim. Bu derece kıyaklık bende yok!... Bu işi ehline bırakalım.

Karagöz, no. 344, 17 September 1327/ 30 September 1911, p.1

Figure 14



— او مرداره، تجاوز آياغكي چك! بوسه بر بالطده ايكيه بولهرم ها! . . . بن صاغ اولدجه وطني سنك باي تجاوزك آئتده برقام!

-O murdâr, mütecâviz âyağını çek! Yoksa bir baltada ikiye bölerim hâ!... Ben sağ oldukça vatani senin pây-ı tecâvüzün âltında bırakmâm!

Karagöz, no. 344, 17 September 1327/ 30 September 1911, p. 4

Figure 15



— یاھو بونہ رذالت! . . . نہ کیا زملک! . . . حرکت کوزی اوکندہ جیدودلق، شقاوت اولورمی؟ طاغ باشندہ میز بہ! . . . ہی ی
دوستلر (!!) سزده کورہ بور میسکز؟ . . .

- Yâhû bu ne rezillik!... Ne kepâzelik!.. Herkesin gözü önünde haydûdluk, şekâvet olur mu? Dağ başında mıyız be!.. Heey dostlar (!!) siz de görmüyor musunuz?..

Karagöz, no. 347, 28 September 1327/11 October 1911 , p.1

Figure 16



İtalyan donanmasının adalara tecâvüzü münâsebetiyle:

- Amiral cenâbları! Tecrübede bu kadar zor çekerseniz. Tatbîkâtda paçaları sıkı bağlamak lazım gelecek!..

Karagöz, no. 360, 12 *Teşrin-i Sani* 1327/ 25 November 1911, p.4

Figure 17



Karagöz - O kadar derin gömelim ki şu karşıda ürüyen çakallar bir daha bulup çıkarmasınlar.

Karagöz, no. 455, 29 September 1328/ 12 October 1912, p.1

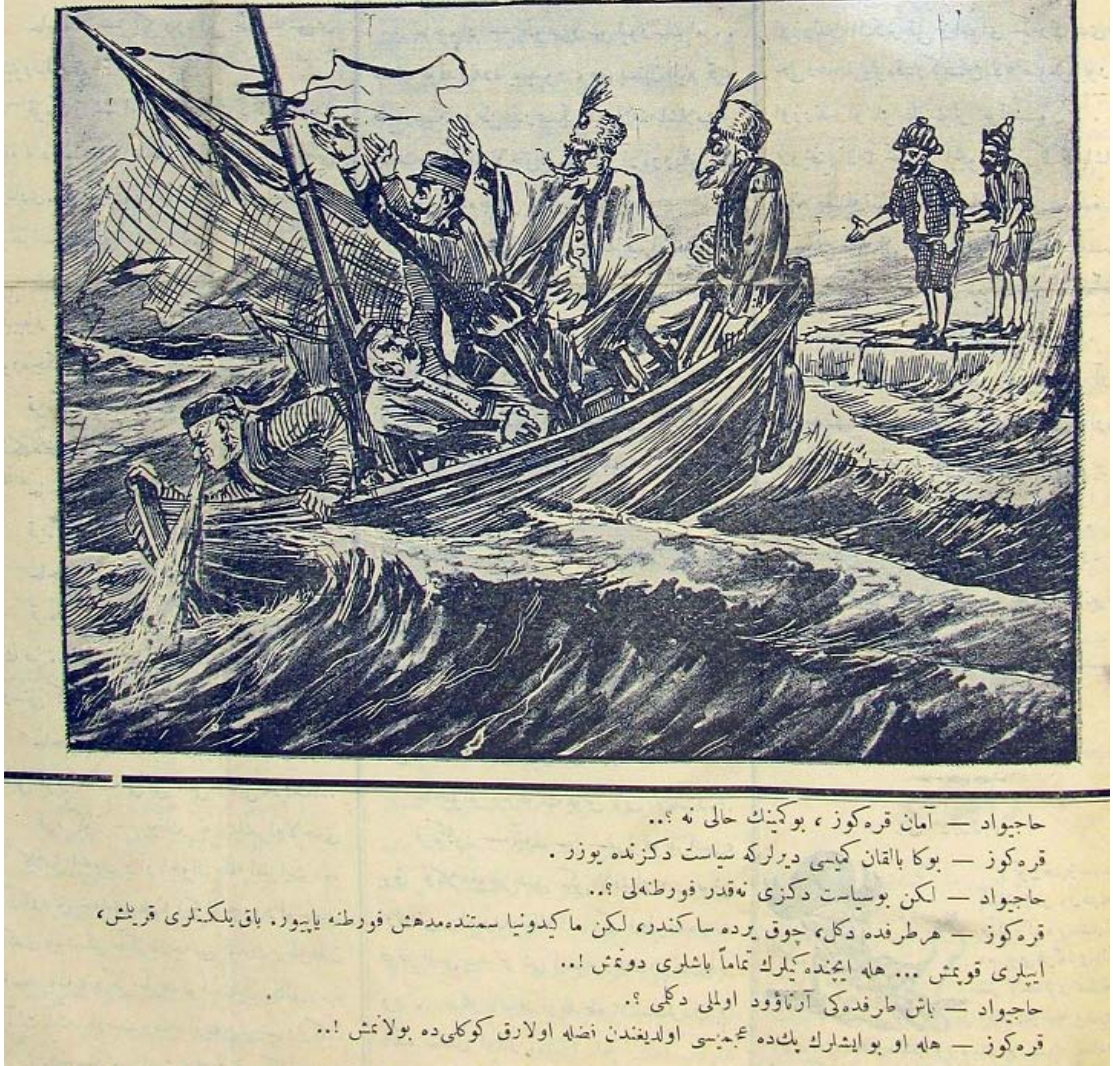
Figure 18



Karagöz - Artık siz bunu götürün de İmampaşa çöplüğüne gömün... Çünkü bundan sonra hiç bir hükmü kalmamıştır.

Karagöz, no. 531, 22 June 1329/ 5 July 1913, p.1

Figure 19



Hacivad - Aman Karagöz, bu geminin hali ne?..

Karagöz - Buna Balkan gemisi derler ki siyaset denizinde yüzer.

Hacivad - Lakin bu siyaset denizi ne kadar fırtınalı?..

Karagöz - Her tarafta değil, çok yerde sakindir, lakin Makedonya semtinde müdhiş fırtına yapıyor. Bak yelkenleri kırılmış, ipleri kopmuş... Hele içindekilerin tamamen başları dönmüş!..

Hacivad - Baş taraftaki Arnavud olmalı değil mi?.

Karagöz - Hele o bu işlerin pek de acemisi olduğundan fazla olarak gönlü de bulanmış!..

Karagöz, no.560, 14 September 1329/ 27 September 1913, p.1

Figure 20



فردیناند — یابدیغ شو آبدؤ وحشته برده قرون آصیح باری!
قره کوز — او قرون برکون آتشدن اولاجق ده سنک باشک آصیلاجق انشالله!

Ferdinand- Yapdığım abide-i vahşete bir de kurûn asayım bari!

Karagöz- O kurûn bir gün ateşden olacak da senin başına asılacak inşaallah!

Karagöz, no. 543, 29 Temmuz 1329/11 Ağustos 1913, p.1

Figure 21



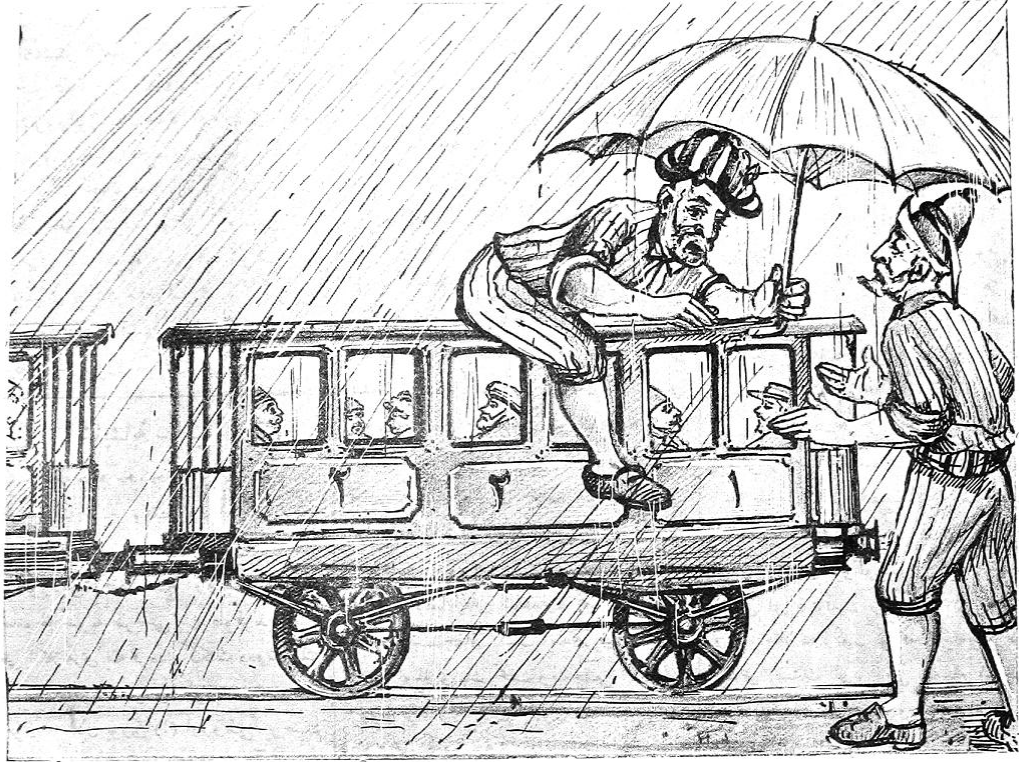
-Aman bana onu gösterme..Ben onun olduğu yere giremem...

-Öyle ise şimdilik Şehremânetinden başka barınacak yer bulamazsın.

Karagöz, no. 226, 25 August 1326 / 7 September 1910, p.1

Figure 22

ياغمورلى بركونده بروسدن مدانيهيه شمدوقرله سياحت



— جانم قره كوز بوياغورده اوراده اوطوريليرى ؟ .. هايدى ايجرى به كيرم
— تجر به ايتدم حاجواد .. ايجرىسى دها فنا .. هم آقور همده شمشيه آچلمبور .. بوراده طورهمده بارى ايجرىبده كيلره بردم طوقونسون .. ايصالنازكر .
— بوده مؤسسات نافعہ (!) دنها ... نروده سك قوپير بك ... ؟

- Canım Karagöz bu yağmurda orada oturulur mu?.. Haydi içeriye girelim.
- Tecrübe etdim Hacivad.. İçerisi daha fenâ.. Hem âkıyor hem şemsiye açılmıyor.. Burada durayım da bari içeridekilere yardımım dokunsun... Islanmazlar..
- Bu da müessesât-ı Nâfia(!)dan hâ... Nerede komiser beğ?...

Karagöz, no. 120, 5 September 1325/ 18 September 1909, p.4

Figure 23



Hacıvad - Aman Karagöz, tut kaldıralım, baksana tramvay kazaları var, insanlar ikiye ayrılmışlar...

Karagöz - Bırak bırak, bu suretle herkes ikiye âyrıla âyrıla İstanbul'da nüfus ziyâdeleşiyor. Yakında iki misline bâliğ olacak...

Karagöz, no. 609, 29 March 1330 / 11 April 1914, p.1

Figure 24



— جام قره کوز کورپیدن قاضی کوبنده ده . بوغاز اینده هر وقت واپور وار ایکن بویله آریجه کی طوییلورمی ؟ ...
— اولان ... عتلاک بوقسه کوزلنده کورمی اولدی . کورپی سستط ، واپورلر تعرفه لردن بر باد ... نره دن نره به بیتم . باره جاندن این دکل یا ! ...
سن یخ دوشونیه ... واپور طونه بیوبده اذیت چکه جکلره آجی ...

- Cânım Karagöz köprüden Kadıköy'üne de, boğaz içine de her vakit vapur var iken böyle âyrıca gemi tutulur mu?

- Ulan... Aklım yoksa gözünde kör mü oldu. Köprü sakat, vapurlar tarifelerden berbâd... Nereden nereye bineyim. Para canımdan iyi değil yâ!... Sen beni düşünme... Vapur tutamayup da eziyet çekeceklere âcı...

Karagöz, no. 134, 30 September 1325 / 13 October 1909, p.4

Figure 25



- Öndeki Rumeli vapuru... Bir de şu vapurun haline bak da haddin varsa Anadolu cihetine taşın bakayım...

- Âman Karagözüm âman.. Böyle balık kayığıyla gider geliriz.. Daha iyi..

Karagöz, no. 302, 7 May 1327 / 20 May 1911, p. 4

Figure 26



— قره کوز افندی سزه برقاچ غزنه ده واردی اما بزم آرقنداش او قورده
— باری سوبلیکده ایستدیکنر غزنه له آونه اولیم

-Karagöz efendi size bir kaç gazete de vardı ama bizim arkadaş okuyor da....

-Bâri söyleyin de istediğiniz gazetelere âbone olayım...

Karagöz, no. 190, 24 April 1326 /7 May 1910, p. 4

Figure 27



Karagöz- Oğlum, bu mektup yerinden çıkalı on sekiz gün olmuş!..

Müvezzi -Ne yapalım efendim. Görüyorsunuz ya!...İşte böyle ekspresle getiriyoruz.

Karagöz, no. 1081, 3 July 1334/ 3 July 1918, p.4

Figure 28



Karagözün ailesi her yerden - Baba; baba.. Hoş geldin. Bize neler getirdin?..

Büyük oğlu - Baba bana bisiklet aldın mı?..

Küçük oğlu - Ben de araba ısmarlamışdım...

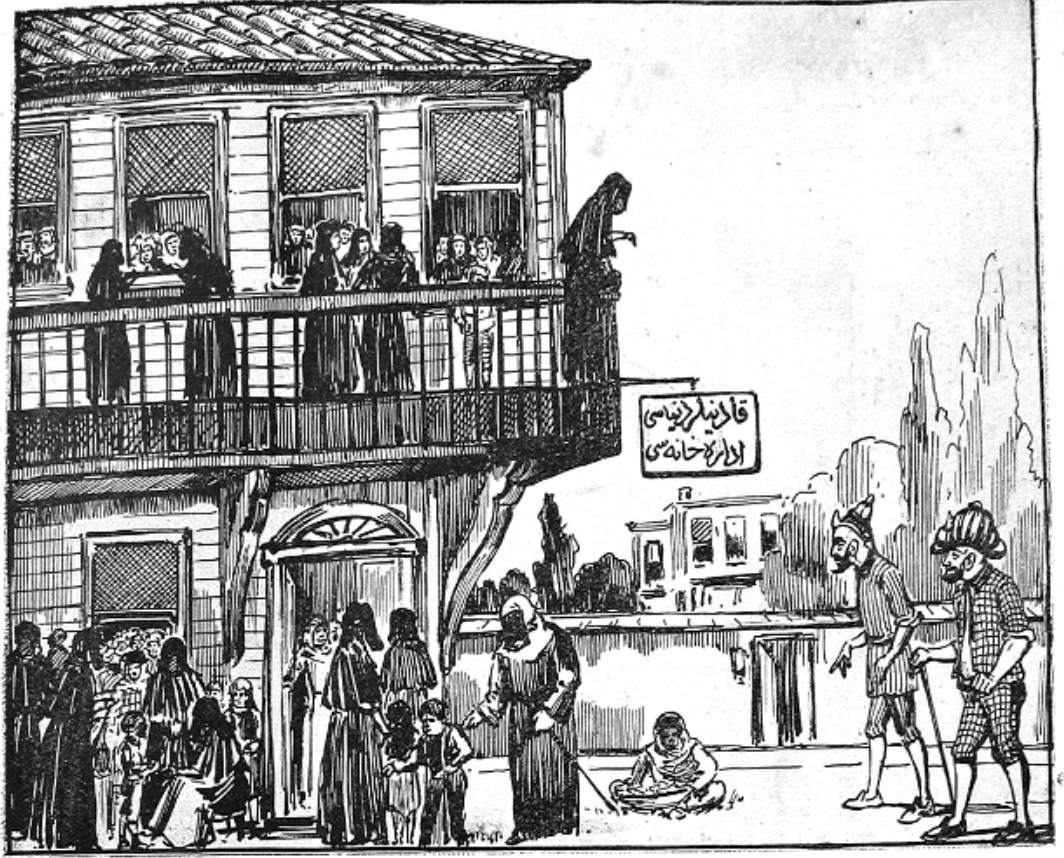
Diğer kızı - Benim pastalarım nerede?..

Karısı - Ây sen bizim hep istediklerimizi getirememişsin?.

Karagöz - Ne yapayım... Bir kişi otuz kişi için çalışırsa ancak bu kadarını getirebilir. Kadının da çalışması lazımdır, diyen hükemânın hakkı varmış

Karagöz, no. 514, 24 April 1329 / 7 May 1913, p. 4

Figure 29



قره کوز — آمان یوزای نهدر حاجیواد...؟
حاجیواد — لوحه سی کورمه یوز بیلک؟ . قادیئر دنیاسی ادارہ خانہ سی
قره کوز — یا... بن ده دوکن اوی ظن ایتشیدر .

Karagöz-Aman burası nedir Hacivad?..

Hacivad- Levhasını görmüyor musun? Kadınlar dünyası idârehânesi.

Karagöz- Yâ!..Ben de düğün evi zanetmişdimdi...

Karagöz, no. 533, 29 June 1329/12 July 1913, p.4

Figure 30



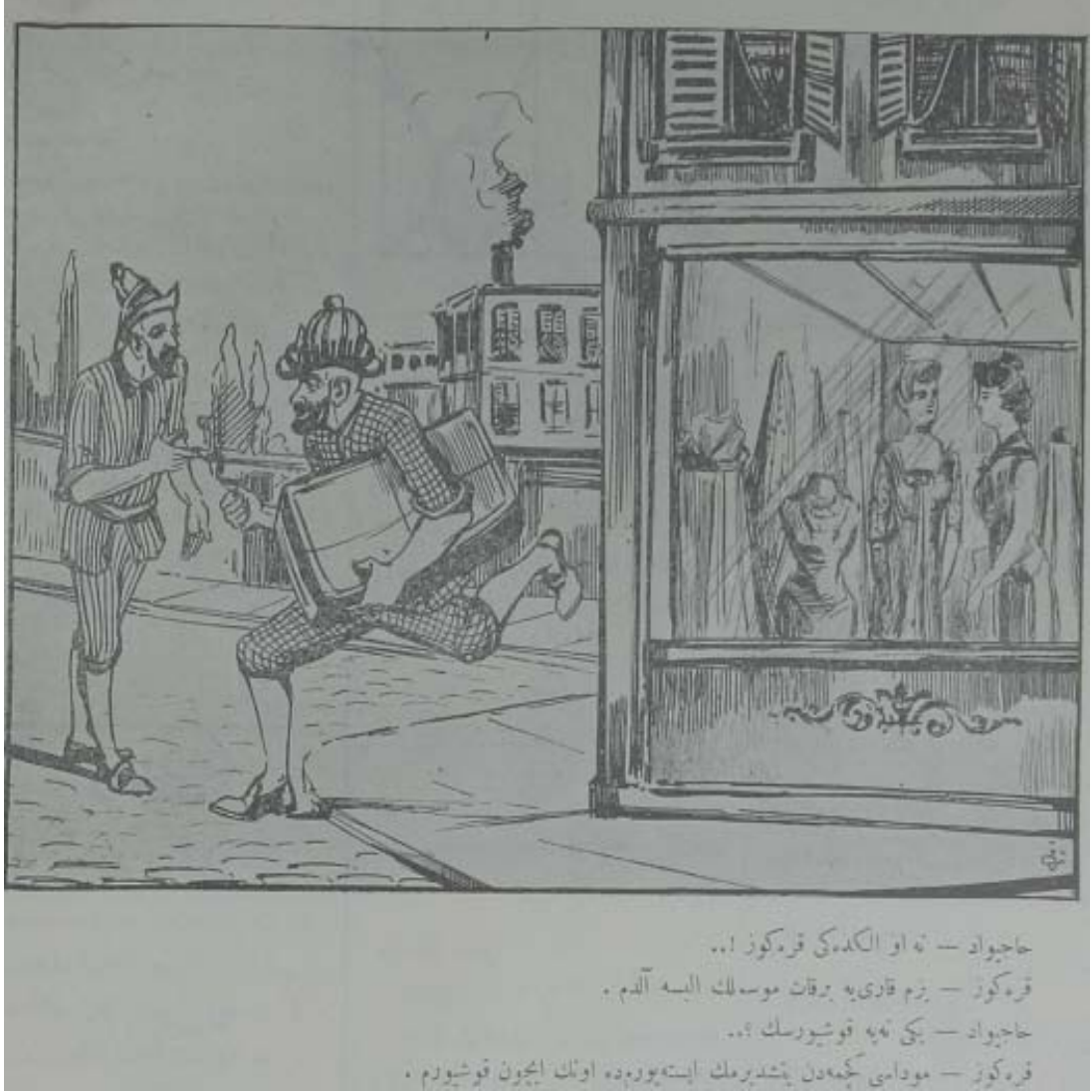
Karagöz - Aman Hacivad, gel iki dâne çavuş kuşu huyruklarını sallayarak gidiyorlar.

Hacivad - Ama yapıyorsun hâ, Sen hiç modadan anlamaz mısın? Geçenlerde de böyle bir halt etmişdin...

Karagöz - Ne bileyim be, kadınlar moda diye kendilerini hayvanâta benzetmeğe başladılar...

Karagöz, no. 528, 12 June 1329/25 June 1913, p.4

Figure 31



Hacivad - Ne o elindeki Karagöz!..

Karagöz - Bizim karıya bir kat mevsimlik elbise âldım.

Hacivad - Peki neye koşuyorsun?..

Karagöz - Modası geçmeden yetiştirmek istiyor da onun için koşuyorum.

Karagöz, no.507, 30 March 1329 / 12 April 1913, p. 4

Figure 32



Petro-Aman Kirye Konstantiyos çabuk olunuz, hiç olmazsa şemsiye altına giriniz! Pek müdhiş doluyağmuru geliyor...

Karagöz- Kah kah kah! Amanın! Amanın! Nereye kaçıyorsunuz çorbacılar? Bu fırtına bildiğiniz fırtınalardan değil... Nerede olsa size yetişir bulur...

Karagöz, no. 640, 14 July 1327/27 July 1914, p.1

Figure 33



Fe..Joseph- Efendiler! Neye tereddüd ediyorsunuz, ben fıtılını yerleştirdim...Ateş etsenize!..
Karagöz- Âman dur! Yâhû, ne yapıyorsun! Böyle kışkırtmak olur mu? Sonra âlem ne olur biliyor musunuz?

Karagöz, no. 642, 19 June 1330/ 1 August 1914, p.1

Figure 34



Karagöz - Hey dostum he...y!! Gördün mü ârslanları? Şimdilik bu kadarı kâfi. Fesimi birâz âçarsam, daha neler çıkar neler çıkar!...

Âlman - Dankeşön! Dâнкеşön her Karagöz.

Karagöz, no.685, 29 *Teşrin-i Evvel* 1330/ 11 November 1914, p.1

Figure 35



Alem-i İslam - Ârtık yeter!! Ârtık hâinler!! İşte zincirlerimi kopardım! Hepinizi parçalayacağım!

Karagöz - He..y! Çorbacılar! Uğurlar olsun.. Cehenneme kadar yolunuz açık!..

Karagöz, no.687, 3 *Teşrin-i Sani* 1330/ 16 November 1914, p. 1

Figure 36



Fön der Âlman - Ey ârtık azm etdim. Dünyayı senin vahşetinden kurtaracağım.

Karagöz - Haydi kahramanım bir hamle daha, bu vahşi canavarın büsbütün işini bitir. Bende melus ayağını çiğnediği mukaddes toprağı bir ân evvel kurtarmak için çalışıyorum.

Karagöz, no.728, 7 February 1330/ 20 February 1915, p. 4

Figure 37



Karagöz- Aman Hacivad, görüyor musun? Koca kayser ayağını nasıl sağlam basıyor.

Hacivad- Hele şu karşıdaki belâhet heykeli gibi sırttan ayağa bak!dayakdan adam akıllı bilmiş de tüyünü bile kıpırdatamıyor.

Karagöz- haddine mi düşmüş! O şimdi karşısında ki kahraman canbazın kendisine atdıracağı pareneyi düşünüyor.

Karagöz, no.709, 24 *Kanun-i Evvel* 1330/6 January 1915, p.4

Figure 38



Karagöz- Âman Hacivad, bir tekmede üçünün birden denize fırlatılması pek keyifli olur. Haydi sen de başla!

Hacivad- Sahîh öyle, işte başladım!

Karagöz, no.757, 15 April 1331/ 28 April 1915, p. 1

Figure 39



Karagöz- Kahraman, şecî askerlerimiz vazifesini ifa etdiler, Hacivad..!Şimdi kedinin, köpeğin bile hazm etmediği bu kikirik leşlerini denize atmak vazifesi seninle bana düşüyor. Yaşasun, var olsun kahraman askerlerimiz...

Karagöz, no. 825, 2 *Kanun-i Sâni* 1331/ 15 January 1916, p.1

Figure 40



Hacivad- Karagöz elinden tutmuşsun, onu öyle nereye götürüyorsun.

Karagöz- Nereye olacak? Geç kaldı. O da gelsin de boyunun ölçüsünü alsın, ötekiler gibi tamirciliğe başlasın.

Karagöz, no. 794, 22 August 1331/4 September 1915, p.1.

Figure 41



Karagöz- Bu âlayın daha tantana ve debdebelisini bunu taşıyanlar için inşaah bizzât ben tertîb ederim!..

Karagöz, no. 893, 27 August 1332/9 September 1916, p.1

Figure 42



Amerika ve ingiltere-Aman ne olursa senden olur.. sakın sulha razı olma..sana istediğin kadar para ve silah!..

Karagöz-Hay budalalar hay!..kendini idare için bir başa sahip olmayan adam parayı, silahı ne yapacak?!..

Karagöz, no. 963, 12 May 1333/ 12 May 1917, p.1

Figure 43



Hacivad- aman karagöz, içeri giriyorlar!

Karagöz-ne yapayım?..ben vazifemi yaptım, kapıyı bekledim. Kabahatim yok. Fakat onlara omuz veren oldu. Kabahati ona bul!..

Karagöz, no. 1114, 30 *Teshrin-i Evvel* 1334/30 October 1918, p.1

Figure 44



İstiklâl perisi, halas güneşi[*]
Ey millet! Onların hiç yokdur eşi
İkisi el ele çıkdı meydana
Bak artık can geldi millet-i Osmana
Kapitülasyondan kurtulduk çıkdık
Zinciri kopardık, kaleyi yıkdık

Kalplerden meserret edilen
Ecnebi gediği bir varmış bir yokmuş
dünbelek çalsana Hacivad amân
baksana hortladı istibdâd amân;
Ala yolunu biz bulduk amân;
Kurtulduk; kurtulduk kurtulduk âman!

[*] (yaşasun hürriyet, adâlet, meserrât, yaşasun âman) makamında bestelenmiştir.

Karagöz, no.660, 30 Agust 1330/12 September 1914, p. 1

Figure 45



Karagöz- usta bedoş! Sulh oldu. Herkes dükkanımı donatdı! sen hiç aldırمامışsın!..

Bakkal- Karagöz ağa, ben şimdiye kadar kesemi donatdım! Şimdi fiyatlar düşerken yeis tutmalıyım, dükkanımı nasıl donatırım!

Hacivad- bravo! Koca bakkal!

Karagöz, no. 1042, 16 Şubat 1334/30 Şubat 1918, p.4

Figure 46



Karagözün bacısı- hu..Yâhû âyol..Çamaşırılıkda bitler hora tepiyor, çamaşır teknesini bile devirmişler!.
Karagöz-Bacıcığım sabun böyle bu derece pahalı olunca bizi bile bacaklarımızdan sürüklemediklerine şükr et!.

Karagöz, no. 1008, 20 *Teşrin-i Evvel* 1333/20 September 1917, p. 4