

145537

**INFIDELITY IN MARRIED COUPLES AS A SUBJECT
OF THE LEADING TURKISH CARTOON MAGAZINES
BETWEEN 1938-2003**

145537

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By
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June, 2004

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ABSTRACT

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This thesis examines the leading Turkish cartoon magazines, outlining how cartoons reflect “infidelity” in content, style and way of representation, in the light of sociology, psychology and graphic design.

Keywords: Turkish cartoons, infidelity, marriage, Turkish family structure, visual communication.

ÖZET

1938-2003 YILLARI ARASINDA YAYINLANMIŞ EN ÖNEMLİ TÜRK MİZAH DERGİLERİNDE “EVLİ ÇİFTLER ARASINDAKİ SADAKATSİZLİK” KONUSUNUN ELE ALINMASI

Halime Fişenk

Grafik Tasarım Bölümü

Yüksek Lisans

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Bu tez çalışması, 1938-2003 yılları arasında önde gelen Türk mizah dergilerinde evli çiftler arasındaki “sadakatsizlik” kavramının, içerik, üslup ve sunuş biçimi olarak nasıl yansıtıldığını, sosyoloji, psikoloji ve grafik tasarım dalları açısından ele almaktadır.

Anahtar kelimeler: Karikatür, Türk mizah dergileri, sadakatsizlik, evlilik, Türk aile yapısı, görsel iletişim.

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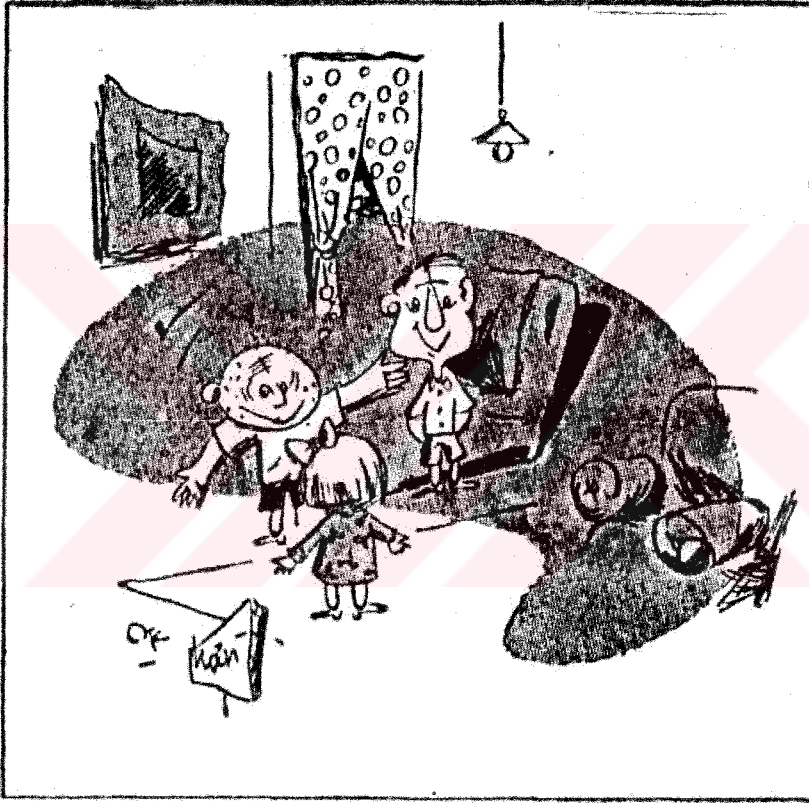
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Hadi evcilik oynayalım. Sen karım olup beni aldat!

Figure 1: The boy offers the girl to play a marriage game, and tells her to be the wife and be unfaithful to him.

Source: *Akbaba*, 1953.

1. INTRODUCTION

My thesis is built on Turkish family structure, and its reflection on Turkish cartoons. During the research process, I realised that there are many problems of married couples in Turkey. Among others infidelity was one of the most common and most emphasised problem that was being criticised. This research process showed that the problem of infidelity has priority among many other issues about families and problems in marriages. Hence, instead of studying a general concept of family structure, the subject of the thesis suddenly turned into another more specific topic: infidelity. This specific problem can be said to be the cause of almost all the problems regarding the family. While living in the same "home", it seems it is impossible to have no problems in this small community. In the light of the research done for the thesis, the problems in marriages can be listed as follows: Sexual problems, authority between couples, authority on children, background differences (educational, economical, cultural), differentiation in points of view of life, violence, limitation of freedom, disrespectfulness, questioning responses, social relations, couple's family, jealousy, polygamy and infidelity. Among the problems in marriages, infidelity is the one that raises the top.

However, my thesis will point out infidelity from a totally different perspective. It would be misleading to work on the works of another culture. The culture I live and belong in defines how I view infidelity in couples. Therefore, this thesis will be a reflection of the perception of infidelity from the perspective of Turkish culture.

The definition of infidelity is the subject of the first section where I will take a general look at the family, as a phenomenon. In this section, I will first of all discuss two types of infidelity. Since the perception of infidelity is more related with sexuality, I will focus on sexual infidelity more than emotional infidelity. As it will be seen in the next chapters, the term infidelity is mostly used in terms of sexual relationships on the visual examples. Thus, this topic will be pointed out in terms of gender differences, cultural differences, and a general look through in Turkish families in the first chapter. Here, I will give a short history of cartoon magazines in Turkey. Then, I will point out the concept of infidelity in Turkish families.

In the second section, my aim is to focus on the role of cartoons in Turkey, their messages, styles and development in time. Firstly, I will give general information about the history of cartooning in Turkey, and then the social issues used in Turkish cartoon magazines. Lastly, I will examine the concept of infidelity as reflected in the leading Turkish cartoon magazines. This research will include Turkish cartoons created in between 1938 and 2003. In this period, there are many cartoons done in many newspapers, journals, comics, and so on. I will analyse and criticise the examples, which are related with infidelity in married couples. In the light of those visual examples, I will try to discuss the concept of infidelity. As being a graphic designer, my aim is to discuss the similarities and differences of those visual

materials in terms of style, concept and period. This section will be a discussion of the reflection of the concept of infidelity in those cartoons.

This study will not only focus on the concept of those visual elements, but also will provide a new way of looking at cartoons in terms of art and graphic design. One of the main reasons why I have chosen such a topic is to combine three different disciplines, sociology, psychology and visual communication, by analysing both the contemporary and the traditional way of representing messages in graphic language and cartooning.



2. INFIDELITY IN MARRIED COUPLES

2.1. THE DEFINITION OF INFIDELITY

The dictionary definition of infidelity is disloyalty or an act of disloyalty to your marriage partner or the person you live with, which usually includes having sex with someone else (Longman Active Study Dictionary 363). Infidelities are categorised into two groups: sexual infidelity and emotional infidelity. (Shackelford, Buss, Bennett 299). Infidelity also means both unfaithfulness and not believing in God, in English. Hence sexual fidelity and believing in God comes from the same root, and they are combined perfectly. Thus, monogamy becomes a universal religion (Phillips 10).

The concept of family can be described as a power relationship that brings two individuals, namely the husband and wife together. The term power needs great emphasis as all the relations in a family have their basis on the concept of power. In a marriage, whether it is equal or not, there is some kind of a division between husband and wife. It is somehow strange that after getting married, two individuals who become pairs start to shape a new world that they look at from different perspectives. Two people from different sexes, and who are from different cultural, economical, educational and social backgrounds come together and form a brand-new structure.

In other words, two different points of view get together and shape another one, which forms the family perspective. It is obvious that the two partners in the family have their own responses to build a marital power. Family is explained as a couple interaction system that is composed of a husband and wife (Olson-Prather 379). While studying the term family, husband-wife relation should be the first question to ask, as Olson-Prather states (380). Therefore, communication between pairs will be pointed out, in terms of fidelity.

Marriage is an organization, which can be described as a cooperation of a couple. The term couple is a duplicity that forms conflict in that organization. When family concept is being discussed many keywords and concepts to look through come to the stage some of which are: dependence, authority, response, love, desire for happiness, differentiation in life-styles, security, perspectives, and so on.

It was stated that not one respondent among 50 married couples would automatically end their relationship over just infidelity¹. Commonly, married couples have been together longer than a dating or cohabiting couple, accordingly, the married couples have invested more into the relationship. Due to the permanent nature of marriage, married couples have more to think about when it comes to deciding what may be a valid reason to legally terminate the marital commitment. Schmitt states that some of the Relationship Exclusivity adjectives tended to form a separate cluster from the rest². He says most exclusivity words like adulterous and unfaithful had to do sexual

¹ Quotated from the article by Kimberly A. Quatroy, "The Relationship Between Experience of Infidelity and Perception of Infidelity". It can be obtained from the following web site: <<http://clearinghouse.mwsc.edu/manuscripts/190.asp>>

² Quotated from the article by David P. Schmitt, "Are Sexual Promiscuity And Relationship Infidelity Linked To Different Personality Traits Across Cultures? Findings From The International Sexuality Description Project". It can be obtained from the following web site: <<http://www.ac.wvu.edu/~culture/Schmitt.htm>>.

infidelity, with romantic betrayal and sexually cheating on a long-term partner. On the other hand, words like promiscuous and loose were different, however. According to Schmitt, these words did not necessarily imply a lack of fidelity. "One can be described as promiscuous even though one does not have a steady long-term partner. Promiscuity while not involved with someone special would not necessarily imply a sense of romantic betrayal. Conversely, one can also be sexually unfaithful, but only briefly with one extra-relationship partner. In this way, infidelity would not necessarily imply having promiscuous sex with numerous partners". In addition to these, people who report that they are generally unfaithful in romantic relationships, tend to be disagreeable and low on the trait of conscientiousness, he declares. And truly, both men and women high on relationship infidelity are said to be disagreeable and low on conscientiousness. Furthermore, people who report that they are promiscuous, are not particularly disagreeable or unconscientiously. Instead, individuals who are sexually confused tend to describe themselves as more extraverted than people who are not dishonest.

Shackelford, Buss and Bennett declare that when someone discovers his / her partner's betrayal, a major decision faced is to forgive the partner and remain together, or to terminate that relationship (299). On the other hand, there are differences between the reactions of men and women to infidelity, which rises out of having different points of view on the problem of infidelity in a marriage.

Firstly, the reasons of infidelity should be discussed. In fact, infidelity can be considered as a result of many problems. However, there are many different reasons, like jealousy, anger, depression, and self-reproach. Glass³ affirms that the causes of infidelity are complex and varied. She continues as affairs can occur in happy marriages as well as in troubled ones. Conversely, there are two opportunities after learning the infidelity of the spouse, which are forgiveness or break up. This is said to be a critical point to decide, which will form the future of that marriage.

It was emphasized that it is common for both spouses to experience depression, anxiety, and/or a profound sense of loss following the initial disclosure. Here is a sentence from Glass in her paper about infidelity: "The reactions of the betrayed spouse resemble the post-traumatic stress symptoms of the victims of catastrophic events. Common reactions to the loss of innocence and shattered assumptions include obsessively pondering details of the affair; continuously watching for further signs of betrayal; and physiological hyper arousal, flashbacks and intrusive images. The most severely traumatized are those who had the greatest trust and were the most unsuspecting".

According to Young, Griffin-Shelley, Cooper and Buchanan, there are many signs of realizing the existence of infidelity in a relationship. They can be described as: Change in sleep patterns, a demand for privacy, other responsibilities ignored, evidence of lying, personality changes, loss of interest in sex, and declining investment in the relationship (65-66).

³ This text, "Infidelity" was written for AAMFT (American Association for Marriage and Family Therapy) by Shirley P. Glass, and can be obtained from this web site: <www.aamft.org/families/Consumer_Updates/Infidelity.asp>.

On the other hand, Glass mentions that a new crisis of infidelity is emerging in which people who never intended to be unfaithful are unwittingly crossing the line from platonic friendships into romantic relationships, especially in the workplace and on the Internet. Emotional affairs differ from platonic friendships in that there is greater emotional intimacy than in the marital relationship, secrecy and deception from the spouse, and sexual chemistry.

Phillips's statement is somehow a summary of the findings for the thesis. He claims that a relationship can become a love affair only when a third person gets involved in it. Otherwise it can be called nothing else than a friendship (94). In *Monogamy (Tekeşlilik)*, he points out the marriage concept from a really original and different point of view. His statement proves that there is no chance to have a marriage without experiencing infidelity.

Sexual adjectives like monogamous and promiscuous are said to be belonging to this important category of English sexuality adjectives (Schmitt & Buss). Not surprisingly, most people tended to clarify themselves as much more faithful than unfaithful when it came to the dimension of Relationship Exclusivity. Phillips says that everybody does not believe in monogamy, but lives as if they believe in it (1). He claims that infidelity is something we experience, but not always believe in. For him, the main problem is trying to believe in monogamy at any time, and then facing with infidelity, again and again. It is rare to be monogamous. If people want to do it, they have to work at it, Lipton said. He resembles it to playing violin. "People can love good music and aspire to play the violin. But most find it difficult and won't

practice. Monogamy, like the violin, takes practice and diligence because there are so many temptations".

Before analysing infidelity in family relations, our original family relationships should be considered. As Phillips mentions, first infidelities occur between parents and children (Phillips 6). Moreover, Phillips reminds that it is impossible to promise fidelity. "If you are unfaithful, it means you keep your promise, if you are not, you do not". On the other hand, he claims that being couples may fear people, because the "other" is never a part of this situation. Everybody knows their own infidelity standards, and it seems it is possible to be faithful to the partners, as Phillips claims . He states that the individual is honest to only fidelity. He describes relationship with the spouse as a discovery of danger, instead of a feeling of trust. The perception of infidelity becomes more obvious at that point. In the light of Phillips's statements, there cannot exist any relationship without infidelity. Thus, if there is nothing to hide from the partner, then there is nowhere to go. (ibid. 39).

Monogamous marriage is presented as the goal and endpoint of courtship and love, according to Barash's statements. "But just as it is used to be taboo, to a certain extent, for people to talk about sex, it's now taboo to confront the fact that monogamy is easier by taking infidelity out of the closet".⁴

Infidelity seems to be an instinct that exists in the very first time of our lives. As Phillips states, the first relationship we had was, however, with someone who is already married: our parents. Infidelity within monogamous relationships is a

⁴ It is an article about the book named "The Myth of Monogamy" published by W. H. Freeman and Co. by David Barash and Judith Lipton. <<http://www.washington.edu/newsroom/news/2001archive/04-01archive/k043001a.html>>.

common occurrence among all age groups from adolescence to adulthood. Most of the researchers are said to evaluate the causes, frequency, and effects of infidelity. Though it seems difficult to establish the purposes behind infidelity, it has been shown that infidelity is an incessant problem in many physical relationships. Infidelity may stem from ideals that are formed in late adolescence that are carried into dating, adulthood and marriage. Quatroy believes that, relationships do exist between the experience of infidelity and one's permissiveness of the act of cheating. While the specifics of this relationship have not been determined, improved research could help further explain what terms promote and inhibit tolerance of infidelity.



2. 2. DIFFERENT PERCEPTIONS OF INFIDELITY THROUGH GENDER

Since the two sexes have a different attitude in seeing and defining the concept of infidelity, the term will be discussed from the perspectives of both men and women.

For Quatroy, the factor that is perhaps most widely noted in research on infidelity is the relationship between gender and infidelity. She believes that evolution and gender differences refer to the gender biases that are imparted on our ideals of infidelity. These biases have been a working part of many societies since the beginning of civilized man. It was found that there is a significant difference in reaction to infidelity depending on the sex of the participant. Males in general were more permissive of infidelity. Inversely, women are less permissive of cheating, when it is emotional in nature. It was found that among those who had been cheated on, the permissiveness level was nearly as high as cheaters. The permissiveness level of those who had been cheated on was even higher than the levels of those who had never experienced infidelity (those who had never been cheated on and those who had never cheated), she continues.

As it was mentioned before, there are two types of infidelity: emotional and sexual. The perception of infidelity is sex-differentiated. These two extremes have different reactions to the matter of infidelity. Lipton and Barash contended that the sexes engage in infidelity for different reasons and that evidence for monogamy in human history is sketchy. Males tend to be opportunistic and have sex out of marriage because it is available and pleasurable. For females, it is a way of obtaining something better than their mate obtains, someone who may be richer, more handsome or more powerful they said.

Furthermore, men should be primarily jealous over a mate's sexual infidelity because it could result in them parenting a child that they did not father. Women were shaped by evolution to be more jealous over a partner's emotional infidelity because it could result in the loss of a mate's resources for her and her offspring, according to Harris's theory. Also in Harris's paper, there could be found self-report studies that examine people's reports of their actual experiences with infidelity rather than responses to hypothetical cases of infidelity. In sexually open marriages, wives are found, more than husbands, generally had stronger negative reactions to their spouse's affairs and were more disturbed by the idea of their mate engaging in sexual intercourse with another person.

A majority of men indicated that the partner's sexual intercourse with another person was more upsetting than their emotional attachment to the other person (Shackelford, Buss, Bennett 302). On the contrary, the same studies declare that only very few women indicated the partner's sexual intercourse with another person a more disastrous activity than their emotional attachment to the other one (302). In addition,

it is easier for men to indicate sexual infidelity, whereas most women cannot stand partners' emotional infidelity (303).

Here is a summary of Shackelford, Buss and Bennett's discussion on infidelity problem according to perception differentiation of men and women:

"Men, relative to women, find it more difficult to forgive a partner's sexual infidelity than a partner's emotional infidelity, and more likely to break up in response to a partner's sexual infidelity than in response to a partner's emotional infidelity. Conversely, women, relative to men, find it more difficult to forgive and are more likely to break up with a partner who is emotionally unfaithful. These sex differences remain even after controlling for effects attributable to ethnicity and to age. Over human evolutionary history, both sexes incurred reproductive costs as a result of a partner's sexual infidelity and emotional infidelity. However, these costs are sex-differentiated. On the other hand, women also are sensitive to a partner's sexual infidelity, but accumulating evidenced suggests that women become more upset in response to a partner's emotional infidelity, which signals the long-term diversion of a partner's commitment and investment. Both sexes indicate substantial upset in response to a partner's sexual infidelity and in response to a partner's emotional infidelity. Clearly, men and women alike are terribly upset about a partner's infidelity, whether that infidelity is primarily sexual, primarily emotional, or equally sexual and emotional. The sexes differ in responses to a partner's infidelity. Relative to women, men find it more difficult to forgive a partner's sexual infidelity and are more likely to terminate a relationship as a result of a partner's emotional infidelity. These sex differences are consistent with an evolutionary perspective that proposes sex differences in mating psychology that were "designed" by natural selection as solutions

to sex-differentiated adaptive problems recurrently confronted over human evolutionary history" (304-306).

It is clear that males and females are expected to have very different relationship styles. Males are said to be expected to spread their seed in order to ensure that their genetic make up persists. On the contrary, females are expected to be selective about mates due to the large input of energy and time that reproduction requires. From the beginning it has been the case that, men seek to reproduce widely, women wisely (Myers 187). At the same time, there is said to be a possibility that men are perceived as less loyal simply because men, themselves, are more accepting infidelity. A study conducted at India University examined attitudes about dating and marital infidelity.⁵ It was reported that men rated infidelity as more acceptable in both dating and marital relationships.

Blaming infidelity on gender is just simpler than exploring the underlying problems in that relationship, according to Sirlouis and Birchmeier. They think that most people feel more positively about women in general than they do about men, because they are stereotyped to have certain preferred interpersonal traits, including conscientiousness. "As these traits are typically perceived as being less prevalent in males, it may be inferred that men would be more readily viewed as cheaters in relationships" (Sirlouis & Birchmeier). Whereas, according to Sinclair, the concept of sexual infidelity is widespread and ancient, and requires the concept of fidelity,

⁵ This is an article written by D. Sirlouis and Z. Birchmeier: "Are Men and Women Stereotyped Differently in Relationships?: An Examination of Infidelity", and can be received from:

further that it have as its context a society in which there is the institution of marriage, or some similar long-term heterosexual and exclusive relationship, in which the expectation is that there shall be conjugal fidelity, at least on the part of the wife. She defenses why she stresses woman's infidelity is that man's infidelity has caused little explicit public or literary concern (ibid. 30).



2. 3. DIFFERENT PERCEPTIONS OF INFIDELITY THROUGH DIFFERENT CULTURES

"Within every culture men and women actively resort to mate-guarding tactics to control their mate's extramarital behavior. A person's level of interest and involvement does not change with a culture's notion of descent, level of social complexity, or the degree to which a culture is normatively permissive or restrictive in sexual matters. In effect, sexual propriety is the presumed right of both sexes" (Jankowiak, Nell, Buckmaster 85).

It was expected that infidelity in romantic relationship would be associated with the personality characteristics of disagreeableness and a lack of conscientiousness across most cultures. Likewise, sexual promiscuity was expected to relate to extraversion across most cultures, it was said to be related to extraversion across many, but not most, cultural regions, adds Schmitt. As stated by Jankowiak, Nell and Buckmaster, every marriage is organized around a presumption of sexual propriety (85). They say that men come to believe that it is their right to have extra marital affairs, while women become indifferent to their spouse's infidelity. Thus, it is axiomatic that men believe that they have ownership of women's bodies, whereas women own neither their own bodies nor that of their spouse (85). Jankowiak, Nell and Buckmaster also

add that men and women have different reproductive interests, hence different motives for entering into affairs and different responses to infidelity (87). According to them, social and personal contexts should influence women's response to infidelity, whereas a man's response should remain more or less the same around the world (87).

It was emphasized that infidelity can be defined as sexual intercourse without a partner's permission. We can categorize the similarities and differences in how men and women respond to sexual betrayal (Jankowiak, Nell, Buckmaster 89). It is for sure that every couple has been or is being affected by infidelity. "Infidelity is a phenomenon that has existed in most cultures throughout history" (Penn, Hernandez and Bermudez 169). They claim that infidelity is unfaithfulness between partners in a relationship, however it has diverse meanings for people from different cultures, like other issues concerning couples (169). Every culture has its own biases and values reflect those of the couple (170). Our cultural backgrounds reflect our perception of infidelity. This means that like the differences in the perception of infidelity for men and women, culture is an important issue to think of while studying this topic.

2. 4. INFIDELITY IN TURKISH FAMILIES

Marriage is a social, rather than a personal issue. It is a phenomenon, which is strongly related with the social relationships in Turkey, also (Tezcan 37). As Gülerce mentions, family is an idealized construction, which differs from culture to culture, in terms of family images, mechanisms, myths, secrets and rules (4). The phenomenon of family is somehow universal that reminds the concepts of strong relations and fidelity (Gülerce 5).

On the other hand, the term fidelity is something related with honour and honesty. Tezcan claims that the perception of honour-honesty is a reflection of social structures (109). "In the majority of discussions of the meaning of 'honour', three main areas can be distinguished: the idea of innate worthiness; the idea of public reputation; and the idea of a separate type of honour of a woman, which is associated with shame" (Sinclair 43). She states that men are honoured by others who think they are honourable, whereas honour is personal for women, mainly dependent on her sexual behaviour (44-45). Hence, she claims that where honour is the focus in the treatment of marital infidelity, emphasis is placed on the external world, since honour is what others may or may not accord to people on the basis of their knowledge about us, and their knowledge can come only from externals (46).

In Turkish families, men are known to be involved in crimes in the name of protecting the honour of their families. Because, honour has a privileged position in the hierarchy of Turkish family values. Thus, in Turkey the place of women in a marriage is perhaps more important than many other cultures. Then infidelity of women is an issue that not only interests the husband, but also the couples' families, and the society. Hence, it becomes female's duty to protect the fidelity in their sexual intercourse (Tezcan 237). In Turkey, a woman is permitted to have sexual relationship only with her husband. He continues as, if this rule is destroyed, there will be always a probability of crime, to be able to protect the honour of the family (238). Thus, the perception of infidelity in Turkey seems to concern women, more than men. Infidelity of men is something that can be understandable and forbidden, whereas, it is a problem of honour and honesty for women.

It is strange that women in Turkey seem to be in consensus with this social norm. There are many women, who accept the infidelity of their husbands, and continue their marriages. However, gossips about unfaithful women continue among these women who are accepting the infidelity of men. This gives us an idea about women's place in Turkish families. Most women seem to accept men's defects without any interrogation. On the other hand, infidelity of a woman is considered as a crime or an unforgivable fault by other women. After the feminist movements in 1970s, some ideas or taboos had been broken in terms of male/female relationships in Turkey. In fact there is not a striking change in the role of men or women in Turkish family structure. It can be stated that man is still the one who has the rights to do everything including being unfaithful, however women is the one who must protect the honor of

the family, hence do not even have the chance of being unfaithful. If not, she is perceived as evil in her social environment.

In Turkish families, the husband is known as the head of the family, who represents the family unit. Men have a dominant role and women are always under pressure of the power of men in Turkey. In ancient Turkish communities, legal, economic and social status of women was different⁶ (Işık 23). Women and men were equal in the family and monogamy was the rule of marriage (24). However, after the acceptance of Moslem religion, the equality between the status of men and women in society had collapsed (24). This improved a miserable situation. Women were in with the Moslem traditions in that period (25). After the Turkish Republic was proclaimed, the status of women suddenly changed and new laws were passed on the initiative of Atatürk. (26) Hence, Turkish women owe equality in society and in family. However, still have a superior position in Turkish families. Although men and women became legally equal, they are not socially equal due to the patriarchal family structure in Turkey.

This situation can be observed in the visual materials on the media in Turkey. Infidelity of women is always the subject of those visual materials. It somehow creates question marks in people's minds because of the contrast between the reality and those examples. It seems like the difference of the perception of infidelity according to men and women is always being criticized by the media tools. The reactions of men through the infidelity of their wives are always a tool for making humour, however they are the ones who are infidel to their wives in real life.

3. REPRESENTATION OF INFIDELITY IN TURKISH CARTOONS

3.1. THE ROLE OF CARTOONS IN TURKEY

Cartoon, which is defined as a humorous drawing, often dealing with something of interest in the news in an amusing way, or a set of drawings in a newspaper or magazine telling the story of particular characters (Longman Active Study Dictionary 114), is a traditional graphic art in Turkey that is evolved in parallel with the Turkish history (Arik 11).

According to Moles, cartoon has not only the feature of humour, or the sense of humor, which has a secret relationship with the reader, and which gives pleasure or disturbance to its reader, but also gives short and exact messages that are related with its national structure (Topuz 1). First of all, cartoon is the product of someone, who can draw, and who can create the values of daily life with his / her drawings. It can be described as a summary of an event, with a commentary meaning attached to it by using humour. Cartoon is a symbolisation of people, things and events by exaggerating and humour, according to Topuz (7). He states that a cartoonist is the one who tries to give messages according to the ideas, thoughts and events from television, radio, newspapers and magazines, namely from the communication media with a stylish point of view (8-9). Hence, cartoonist is a designer who gets messages

⁶ An article from *Women in Turkey* Turkish University Women's Association.

from daily life and gives feedback to the readers with his / her own humorous style. S/he tries to reflect the most important subjects and problems of the society to the people. (10) Thus, a cartoonist should always be interested in the environment very carefully, and try to represent the moments that should be criticised from a creative perspective. As it was mentioned before, the main topics of Turkish cartoons are political, cultural and economical problems of the Turkey. It is a way of criticising those problems and seems to be the best one to express the feeling of being against those problematical situations.

When the Turkish cartoon magazine history is observed, it is possible to say that many things had changed in the passing years. In the first cartoon magazines, everything was more serious, both in terms of the styles and the contents, in terms of their format sizes, drawing styles, and the way of representations. They were more like newspapers. On the contrary, the recent magazines seem to be less formal than the previous ones. The language, the way of presenting the problems and the style of designs look like they were done for young people, rather than for the whole public. On the other hand, the first examples were more realistic, and more artistic, which had given the feeling of seriousness and limitations. Conversely, the ones from our era have the expression of freedom and they are less artistic. It is possible to state that anyone, who has the ability to draw, draws for a cartoon magazine. It is obvious that our first cartoonists are more like artists, not cartoon designers. Thus, while the previous ones were realistic drawings, the ones that we are facing with now, start to be more fantastic. The characters and the events appear like from another fantastic world, not exactly the events or happenings from real daily lives.

It is observed that among other subjects, male / female relationship is one of the most striking subjects in Turkish cartoons. Parent and children relations, problems of married couples, sexual problems of women, pressure of the society on women in terms of sexuality, conflicts between husbands and wives, family problems caused due to different points of view according to gender, and problems of married couples in terms of external factors like another men or women can be the examples of those subjects. The research shows that the most popular subject among relationships between men and women, which is used in Turkish cartoons, is the last one of the list above, -infidelity, especially sexual infidelity. It is not only unusual to face with many examples of infidelity in the magazines, but also not so surprising to see the aim of cartoonists to visualise infidelity in such humorous ways.

It is a fact that there is a big change in the style and the content of the Turkish cartoons according to chronology. But, it was seen that infidelity was being the content of cartoons since the beginning of Turkish cartoon history. It is possible to find a cartoon about the unfaithfulness of a woman in *Akbaba*, and at the same time in *L-Manyak*, although there are many changes in terms of the ways they discuss and criticise that same problem. The dominance of infidelity among the subjects that deal with marriage in Turkish cartoons can be a proof of the repressing character of Turkish family structure and society. They reflect a patriarchal society's paranoia.

According to Kandiyoti and Saktanber, it is not too meaningful to try to find scenes from real lives in the cartoon magazines of 2000s (189). Those magazines are related with the youth subculture, which is based on the popular culture, therefore it is possible to see many different magazines day after day. Their existence cannot be so

long because of the change in the needs and the perspectives of that young target group. In the history of such magazines, most of the examples were drawn to try to criticise the political points of views of the statesmen and the society. But now, the main problems of the contemporary cartoonists are based on personal relationships rather than politics and social problems. It does not mean that they are not interested in social subjects any more, but their way of expressing those contents had changed in time.

On the other hand, this situation is not unbelievable in terms of the changes in our social lives. The changes in the political, social and also cultural situations in Turkey absolutely influence the concepts of cartoons. In the light of those ideas, it is clear that cartoons are the mirrors of their countries, and the changes in the content and style cannot be thought as impossible.

3.2. HISTORY OF CARTOON MAGAZINES IN TURKEY

Cartoon has been existed for so many years as a graphic art. The first cartoon was published in our first cartoon magazine owned by Teodor Kasap, *Diyojen*, in 1870. (Balciođlu, 9) This cartoon was published without a signature in November 24, 1870.



Figure 2: An example from *Diyojen*.
Source: *Başlangıcından Bugüne Dünya Karikatürü*

The main reason of the late emergence of cartoon art in our country was the strict religious rules of Ottoman Empire which were the prohibition of painting and drawing (Balcıođlu 9). It must be too difficult to make an art that criticises the system at that period. Thus, the lateness of the existence of cartoons in Turkey should not be surprising.

After our first cartoon magazine, *Diyojen*, many other magazines have followed. Although it was the beginning of our cartoon history, the publishment of *Diyojen* was stopped because of its critical point of view (Topuz 212). According to Topuz, it was the first magazine, which creates humour enmity with the statesmen (212).

Here is detailed information of the chronology of cartoons and cartoon magazines in Turkey:

1839: The so called Edict of Order (Tanzimat Fermanı) was declared by Mustafa Reşit Paşa, who edicted foresees reforms to modernise life in the Ottoman Empire (Alsaç 165). He emphasises that the daily newspapers and magazines firstly start their publications in that period. Thus the usage of visual materials had leaded the path for their humorous use later on. (165)

1852: Housep Vartanyan Paşa started to publish the humorous periodical, which was called *The Blabber Mouth (Boşboğaz Bir Adem)* (165). This was known as the first humorous magazine published in the Ottoman Empire, states Alsaç (165).

1867: First cartoons began to be published in the periodical *Ayine-i Vatan* (*Mirror of the country*) (165).

1870: The newspaper called *Terakki* started to give humorous supplement for the readers. It was noted as the first humorous periodical in Turkey, which was publishing cartoons, as well (165). On the other hand, the humorous periodical *Diyojen* began to be published by Teodor Kasap at that period.

1873: The humorous periodical called *Çingiraklı Tatar* began to be published, whose cartoonist was K. Opçanadassis (165). At the same time, another humorous periodical, *Hayal* began its publication.

1876: First coloured cartoons were published in the humorous periodical called *Meddah* (Alsaç 166). The other cartoon magazines, which were published after *Diyojen* can be listed as: *Çingiraklı Tatar*, *Hayal*, *İbretname-i Alem*, *Tiyatro*, *Latife*, *Sarivari Medeniyet*, *Kahkaha*, *Geveze*, *Kara Sinan*, *Meddah*, and *Çaylak* (Topuz 212-215).

1878: Abdülhamit II, the Ottoman sultan, closed the parliament and reinstated the one-man rule over the country (Alsaç 166). This situation continued for 33 years. It effected the publication of especially the humorous periodicals, so the development of cartooning. In the period of Abdülhamit, publishing any kind of humorous newspapers or magazines was forbidden; hence there had been no development or change at that period (Topuz 218).

But, he adds that an unlimited freedom had been given to such magazines in 1908 with the 2nd Constitutional Period (2. Meşrutiyet) (218).

1908: With the 2nd Constitution begins, the number of published newspapers and periodicals began to increase, hence those magazines made large use of cartoons. *Kalem* and *Karagöz* were the most important humorous magazines of this period. (167) After 1908, many humour newspapers had started to be published and they can be listed as follows: *Davul*, *Dalkavuk*, *Çekirge*, *Falaka*, *Boşboğaz*, *Eşref*, *Züğürt*, *Cadaloz*, *Adam Sen de*, *Eşşek*, *Kibar*, *Malum*, *El Ufuruk*, *Karagöz*, *Püsküllü Bela*, *Curcuna*, *Coşkun Kalemler*, *Yuha*, *Laklak*, *Kalem*, and *Cem*.

1910: Cemil Cem, the prominent cartoonist, began to publish the humorous magazine *Cem* (Alsaç 167). Balcıoğlu states that the first name that can be accepted as a cartoonist in Turkey was Cem (9). He mentions that Cem was the one who introduced characteristic features and pioneered the next generations with his magazine which criticizes the statesmen and the system of that period (9).



Figure3: An example from *Cem*.
Source: *Başlangıcından Bugüne Dünya Karikatürü*

After Cem period in Turkish cartoon history, there were many humorous newspapers published in İstanbul after the years of Turkish War of Liberation, which were: *Diken*, *Deccal*, *Kaval*, *Ortaoyunu*, *Alay*, *Ayine-Ayna*, *Aydede*, *Güleryüz*, *Kahkaha*, *Zümrüdüanka*, *Kelebek* and *Akbaba* (Topuz 221).

1922: Yusuf Ziya Ortaç began the publication of *Akbaba*, the humorous magazine. The final termination of *Akbaba* was in 1977 (Alsaç 168).

1923: With the declaration of Turkish Republic, the use of cartoons became more popular (Alsaç 168).

1928: Newspapers began to use more visual materials with the acceptance of the new Turkish letters based on the Latin alphabet. Hence, collections of cartoons became more and more popular with the increase in the rate of literacy (Alsaç 168).

1932: Cemal Nadir Güler published his cartoon collection “Amcabey'e Göre”, which was one of the first cartoon books in the Republican Period (168).



Figure 4: Cemal Nadir's *Amcabey* character.
Source: *Başlangıcından Bugüne Dünya Karikatürü*

1934: The humorous magazine *Karikatür* began to be published by Sedat Semavi until 1948.

1945: Eflatun Nuri Erkoç's first cartoon was published in *Akbaba*, and met strong criticism for being Western oriented. Then, he continued to work in the humorous magazine, *Aydede*, under the title French cartoons (170). Besides these, cartoons took place also in some art and literature magazines in that period. Between 1923-1945, many cartoons were published in *Yeni Adem*, *Ses*, *Uyanış*, *İnsan* and *Yücel* magazines (Topuz 231). Topuz emphasizes that those cartoons were published under the pressure of government, thus they were limited in terms of their content (231). Because of their reputation for criticising the government and the statesmen of that period, they seem to have no freedom. On the other hand, the cartoonists of that period were not permitted to make their drawings, which could cause ridicule or amusement, thus they had no opportunity to create real humour because the administrators put pressure on them. On the contrary, they were forced to praise the statesmen instead of criticising them in their cartoons (231). The most striking cartoons of that period could be seen in *Akbaba* and *Karikatür* magazines (Topuz 231). And the most important cartoonist of those years can be stated as Cemal Nadir.

1946: Aziz Nesin and Sabahattin Ali began the publication of *Marko Paşa*. This humorous magazine was using strong political criticism (Alsaç 170).

1952: The cartoonist Turhan Selçuk and İlhan Selçuk began to publish *41 Buçuk* that is the first cartoon magazine in which "1950 generation" cartoonists came together (Alsaç 171).

1954: The publication of the humorous magazine *Tef* began, in which the cartoons of 50s generation were published. That magazine also published modern cartoons from other countries (172). Balcıoğlu emphasizes that, the cartoonists, named as "50 Kuşağı" (50s Generation) after Nadir period, were all influenced by Nadir strongly, between the years 1942 and 1945. On the contrary, Topuz states that those cartoonists had no founder, but each of them had their own style, and had the same goals (235). Hence, they are said to create a movement that can be described as graphical humour or humorous drawings, Topuz defences (235). The most important names of that period can be shown as: Selma Emiroğlu, Mim Uykusuz, Semih Balcıoğlu, Ali Ulvi, Turhan Selçuk, Nehar Tüblek, Eflatun Nuri Erkoç, Altan Erbulak, Bedri Koraman, Ferruh Doğan, Mustafa Eremektar, Sinan Bıçakcıoğlu, Yalçın Çetin, Tonguç Yaşar, Suat Yalaz, Oğuz Aral, Yalçın Tüzecan, Nihat Bali and Sadi Dinççay. According to Balcıoğlu, before 1950s, the cartoons were based on only humour, and they had nearly no meaning without their subtitles. He adds that the real cartoons started to be designed in 1950s, which had content and meaning without any subtitle (12). But, he thinks that it had not been so easy to make the readers accept that idea. Namely, he emphasizes that the main topic started to be to the criticism of public and the system, instead of creating primitive drawings, which include humour (13).

1972: *Gırgır*, which was the humorous supplement of the newspaper *Günaydın* since 1970, began to be published by Oğuz Aral, as an independent magazine (Alsaç 177). The target group of this magazine was young people. Naturally, the main problems, which were emphasised in *Gırgır*, were the problems of Turkish youth (Balciöglü 19).

1975: *Çağdaş Mizah* began its publication in İstanbul (Alsaç 179).

1977: The period of termination of *Akbaba*, which was the magazine that played an important role in the republican period. *Akbaba* was published between the years 1922-1930, 1933-1949, and 1952-1977, by Yusuf Ziya Ortaç (Alsaç 180).

1989: Oğuz Aral and Tekin Aral left the humorous magazines *Gırgır* and *Fırt*, and began the publication of *Avni* and *Fırfır* (Alsaç 188).

1993: The magazine called *Karikatür* began its publication in Ankara. One of the most popular cartoon magazines in Turkey, *Leman* began to be published in 1993. Some other cartoonists began to publish another magazine like *Leman*, *L-Manyak* in 1995. Their publications are continuing now, thus *Leman* is twelve years old, whereas *L-Manyak* is in its 10th year.

2002: *Penguen* began to be published by the creators of *Leman*. It can be stated as the most popular cartoon magazines in Turkey in 2000s. Selçuk Erdem, Erdil Yaşaroğlu, Metin Üstündağ, Bahadır Baruter and Fatih Solmaz can be considered as some of the most well-known and popular cartoonists of

today. Their style, way of representations and usage of contents in their cartoons are the evidence of the changes and the similarities between the social, cultural and political perceptions through Turkey with the changing of periods.

As it was pointed out above, cartoons, especially cartoon magazines, have a long history in the cultural and political life of Turkey (Kandiyoti & Saktanber 186). As a matter of fact, many cartoon magazines were referred as political humour magazines. Thus, politicians and political events were the main topics of the magazines.



3.3. SOCIAL ISSUES IN TURKISH CARTOON MAGAZINES

When Turkish cartoon magazines are examined, it is clear that everything can be the subject for them. Topuz says that some specific subjects are more suitable for some cartoonists to express their ideas (12). He adds that people make the ridicule of the things that are anxious with a defence instinct. According to him, in the light of this idea, it can be stated that whole issues in cartoons are the unconscious representations of those social anxieties.

As Topuz emphasizes, the topics that readers mostly meet on cartoon magazines can be listed as:

- * Social problems
- * Adam and Eve, the creation of the earth
- * Religions, beliefs, religious men
- * Soldiers
- * Doctors
- * Modernism, art, music
- * Television and radio
- * Alcoholism, drunks
- * Death

* Children, young generation

* Space,

and so on (16).

As he mentions, the issues of Turkish cartoons are from daily news, events and conditions, now. Although the topics have been changing with the change in the social lives of the changing time periods, there is no change in the role of the cartoonists. S/he is still the one who is criticising the situations of people and their countries, from other points of view. Cartoonists continue to express their messages to the readers, but from different perspectives than the examples from the former magazines. As time passes, with the changes in economic and cultural climate of the world, social subjects gained more interest and dominance over political matters. Therefore, readers wanted to see ordinary scenes from their daily lives.

3.4. INFIDELITY IN LEADING TURKISH CARTOON MAGAZINES

In the Turkish cartoons, the topic infidelity is always being concerned in most periods. It takes attention that there are always similar characters in similar scenes in terms of representing the idea of infidelity. As it was mentioned before, infidelity of women is studied more in Turkish cartoons compared to men's infidelity in contrast to the real situation in Turkey.

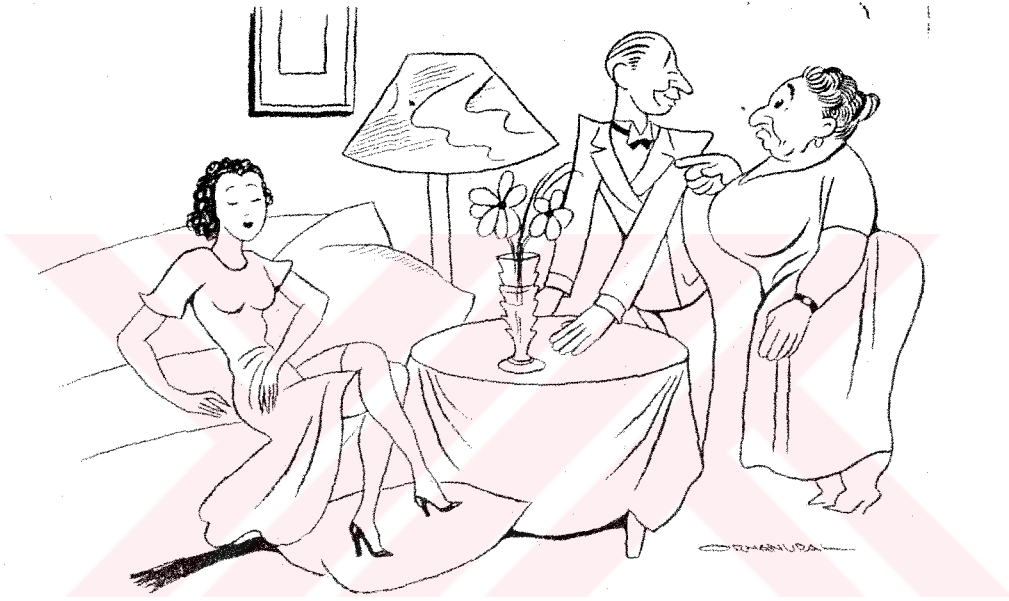
First of all, the characters used in cartoons concerned about infidelity can be examined in two groups: infidelity of women and infidelity of men. The surprising thing is that the unfaithful partner is mostly woman, in contrast to the situation that is familiar to Turkish people.

As it was discussed in the preceding chapters, the role of women in Turkish families was to protect the honour of the family. However, cartoons narrate exactly the opposite positions. On the other hand, the reactions of men to the infidelity of their partners differ in those visual examples. Anger, bewilderment, and suspicion are the ones that are represented in cartoons in terms of infidelity.

Here are remarkable examples from unfaithful women characters in leading Turkish cartoon magazines from different periods:

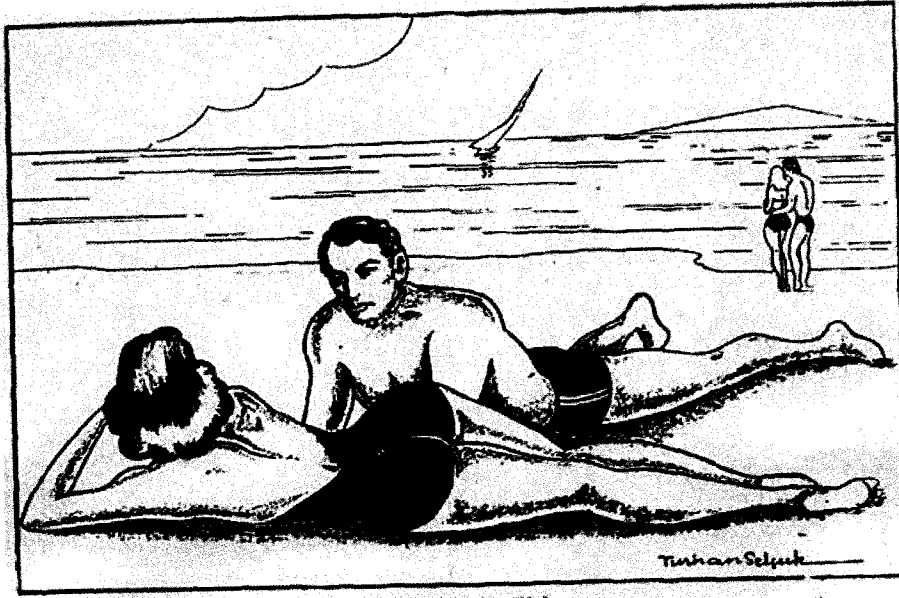
3.4.1. UNFAITHFUL WOMEN CHARACTERS:

Unfaithful women with silly husbands:



Müstakbel kaynana — Çocuk sever misiniz?
Müstakbel damad — Bayılırım..
Müstakbel kaynana — Aman ne iyi... Kızım iki aylık gebe!..

Figure 5: - Do you like children?
- I love them.
-Good. My daughter is expecting one!...
Source: *Akbaba*, 1938.



— Eger beni aldatacak olursan kaderinden ölsürüm...
 — Allah coirgosa.. Aslan gibi gençcin masallah, bir şeycik olmazsa!

Figure 6: The man tells that he will die if she will be unfaithful to him. But the woman says he shouldn't!
 Source: *Akbaba*, 1944.



— Siz! pederinizden isteyeceğimi..
 — Pederim ödü ama, kayın pederimden isteyebilirsiniz..

Figure 7:
 -I will tell your father that I want to marry you.
 -My father had died, but you can tell it to my father-in-law.
 Source: *Akbaba*, 1977.



Figure 8: The man is trying to understand why their cat is becoming bigger.
Source: *Gırgır*, 1980.



Figure 9: The unfaithful wife tells that the person in the bed is a girlfriend from high school and he better sleep on the couch.
Source: *Firt*, 1978.



Figure 10: The woman tells her husband she is doing the usual weekly meetings with that man and she will make the necessary explanations in the press conference.
Source: *Firt*, 1978.



Figure 11: The woman cries and tells that she is tempted by the devil.
Source: Firt, 1978.



Figure 12: The man finds his friend in the wardrobe, and he stupidly talks with him without suspicion.
Source: *Akbaba*, 1952.



Figure 13: The man finds his friend in the wardrobe, and he stupidly talks with him without suspicion.
Source: *Firt*, 1978.



— Bak kocacığım, gözleri ne kadar sana benziyor, değil mi?..

Figure 14: The wife is telling that the eyes of the black child is as similar as the husband's.
Source: *Akbaba*, 1952.



Figure 15: The wife is telling that their child is black because of the air-pollution.
Source: *Firt*, 1976.



Figure 16: The man tells the woman's husband that he only has lip addiction.
Source: *Firt*, 1978.



Figure 17: The woman tells her husband that she only has lip addiction.
Source: *Penguin*, 2002.



Figure 18: The giraffe makes love with both her partner and lover at the same time.
Source: *Firt*, 1986.



- KİŞİNİN ÖZÜ ÖNÜNDE KARIŞINA SATIŞMAK ADETİM DEĞİLDİR.

Figure 19: The man says he doesn't like to be with a woman while her husband is looking at them.
Source: *Taş Karikatür*, 1959.



Figure 20: The woman tells her husband that she is going to their bedroom with her friend from space.
Source: *L-Manyak*, 1999.



Figure 21: The husband descended his wife with the man who was introduced as a relative of the woman.
Source: *Leman*, 2000.



Figure 22: The wife is hiding her lover in the wardrobe. At the same time the husband is telling his lover to hide. Both of the couples are unfaithful, however, the infidelity of woman is focused on in the representation.
Source: *Akbaba*, 1963.



Figure 23: The man enters the house and does not see his wife's lover. He feels sorry for he made her wait at the dinner table.
Source: *Penguen*, 2003.

Unfaithful women with suspicious husbands:



Figure 24: Eve leaves Adam for five minutes and he is suspicious about the unfaithfulness of her.

Source: *Firt*, 1978.

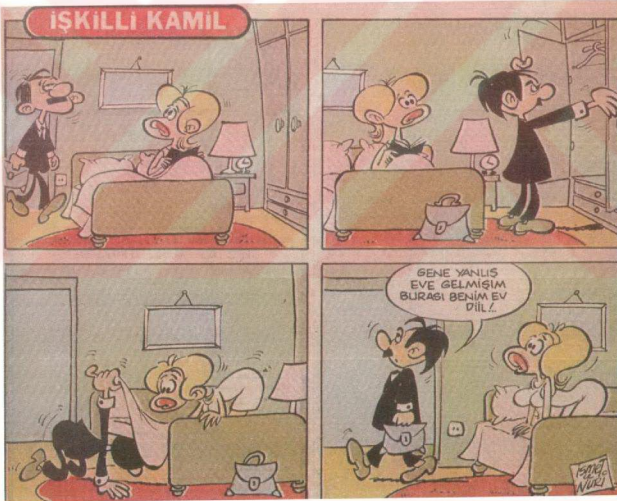


Figure 25: The man looks everywhere in the bedroom and tries to find his wife's partner. He does not believe that she is faithful and says it is not his house. The woman looks at her husband and becomes shocked of what he has done.

Source: *Firt*, 1978.

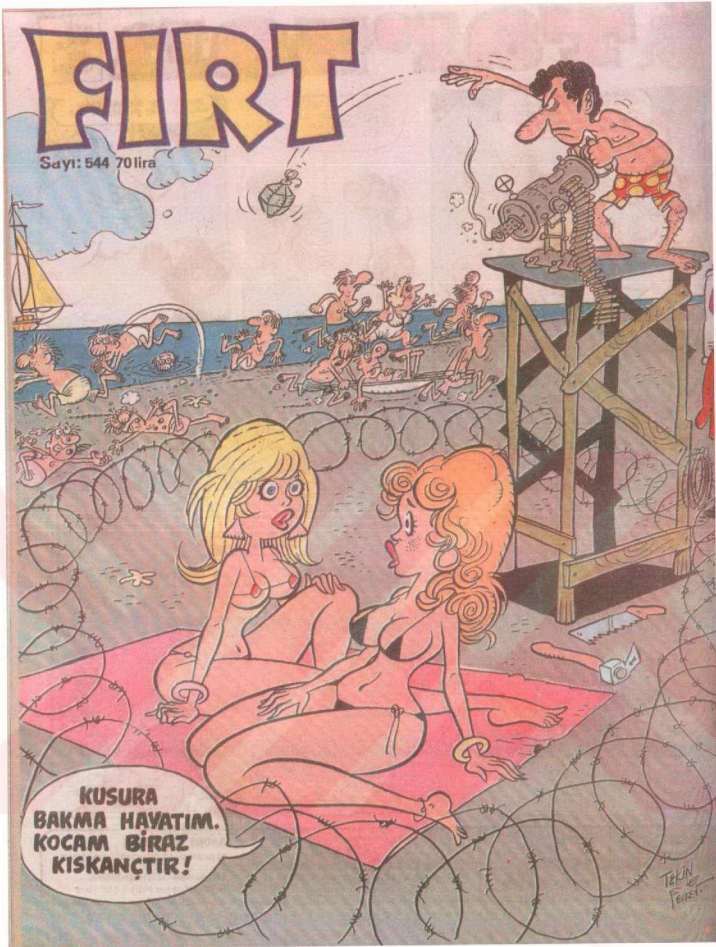
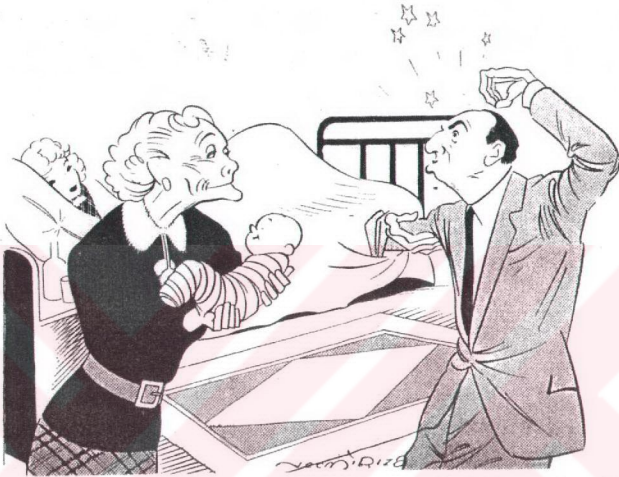


Figure 26: The man is so suspicious that he encircles her with barbed wire on the seaside.
Source: *Firt*, 1986.



Figure 27: The man is so suspicious about the infidelity of his wife that he shoots her without even listening.
Source: *L-Manyak*, 1998.

Unfaithful women with angry husbands:



Damad — Bu ne rezalet?.. Daha ben evleneli altı ay olmadı, karım doğurmuş!
Kaynana — Nasıl?.. Ben sana: Kızım çok hamarattır dememiş miydim!..

Figure 28: -How can I have a baby? We've been married just for 6 months!
-Didn't I tell you that my daughter is so hardworking?

Source: *Akbaba*, 1938.



- Seni öptü de niçin bağırmadın, ha?..
— Eğer bağırırsan bir daha öpmem diye tehdit etti!

Figure 29: The husband asks his wife why she didn't shout when another man kissed her, and she says that the man threaten her not to kiss her again.
Source: *Akbaba*, 1944.

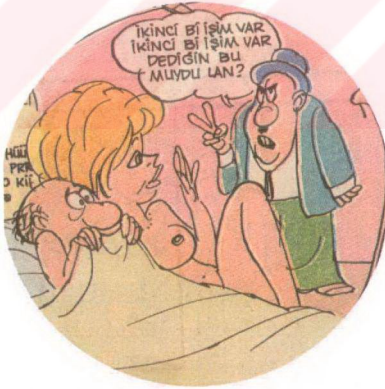


Figure 30: The husband asks his wife if it was the thing that she keeps saying as her second job!
Source: *Fırt*, 1977.



Figure 31: Tarzan is shocked when he sees his wife with the elephant in the bedroom but the woman tells that it cheated on her by saying he is Tarzan!
 Source: Firt, 1977.

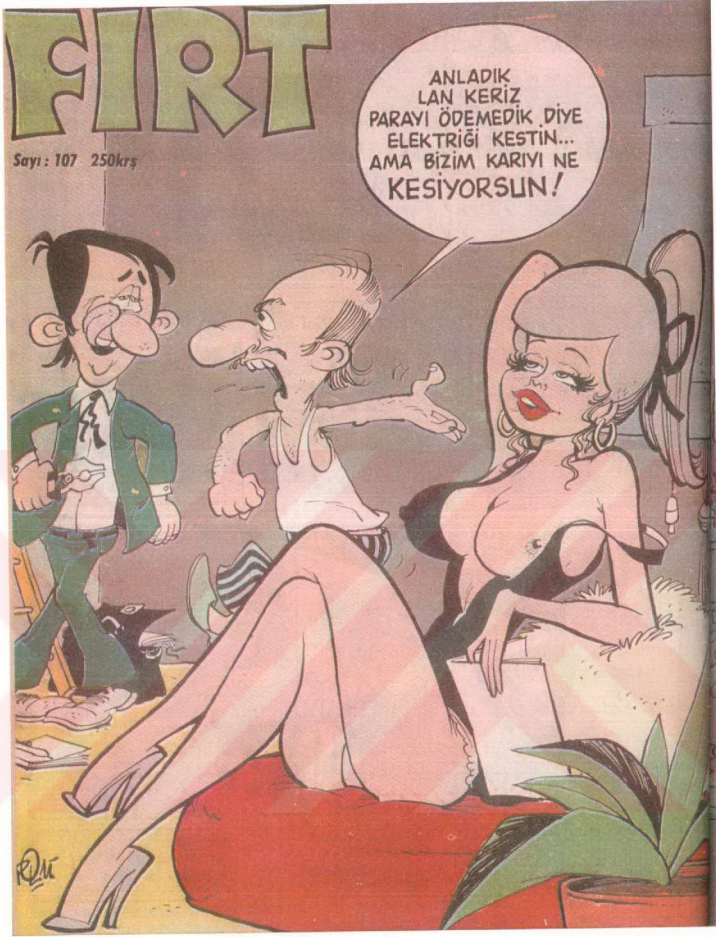


Figure 32: The husband becomes angry because of the gaze between his wife and the electrician.
Source: *Firt*, 1978.

As we can observe from these cartoons, infidelity appears mostly in bedroom scenes due to its relation with sexuality. Nevertheless, in the first examples from *Akbaba*, sexuality is not directly shown. Family relations in terms of infidelity are studied in *Akbaba* more than sexual representation. The dialogues are more formal and the events take place out of bedroom scenes. Women are unfaithful but this unfaithfulness is presented indirectly. The unfaithful woman character examples from cartoon magazines are represented by using sexual features of females. Those women are mostly naked and they are used as sexual elements in the cartoon scenes. People buy these cartoon magazines for their pornographic content.

While searching the Turkish cartoons, it was so surprising to meet repetitions in terms of the content. The same events in the same scenes are presented in different cartoon magazines in different periods, however they have clear differences. (Figures 12-13, 14-15, and 16-17) For example, in figures 14 and 15, infidelity of women is symbolized by having a black child from a white man. It is a humorous and smart way of showing the unfaithful character of women. Although there is a repetition in terms of the content, the scene and the characters, their techniques are different. They represent the same thing; infidelity, but in the contemporary one, we find the explanation: air pollution, whereas there is no such an explanation in the example from *Akbaba*. Both female characters are in the same situation, however their style is totally different. On the other hand, the style in the drawing is more artistic in the example of *Akbaba*; in contrast, the one from *Firt* is more spontaneous and the drawing is more comfortable. The drawings in *Akbaba* are more artistic, whereas contemporary ones are more individualistic. They are less influenced than western cartoons, when we compare them with the drawings in *Akbaba*.

Although the main topic concerned in Turkish cartooning is the unfaithfulness of women in marriages, unfaithful men characters are also used in cartoons. Here are the examples of the infidelity of men in cartoons:

3.4.2. UNFAITHFUL MEN CHARACTERS:



Figure 33: The wife complains about her husband's interest in football!
Source: *Firt*, 1978.



Figure 34: The woman cries for the infidelity of her husband and asks who this other woman is.
Source: *Leman*, 1998.



Figure 35: The three wives are happy because their husband is unfaithful to the fourth wife.
Source: *Penguen*, 2002.



Figure 36: The man does not care his partner because her memory is just like a fish's!

Source: *Penguen*, 2003.



Figure 37: The man tells the difficulty of his situation for deciding with whom he will be.

Source: *Penguen*, 2003.

In recent magazines, animal figures are also frequently used. The artists personify them, and make them feel and speak like humans. The social matters are represented not only with people, but also with animal figures especially in *Leman* and *Penguen* magazines in humorous ways. Like the other concepts, infidelity is also used in the cartoons, in which animal characters are used.

As it can be seen in the examples above, infidelity is a concept that is strongly related with bedroom, thus sexuality. Although infidelity is categorized into two groups: sexual and emotional infidelity, only sexual one is concerned in Turkish cartoon magazines. Bedroom is the place where the infidelity is practiced, however the reactions of men differ according to the time periods in those magazines. On the other hand, the style and the representation techniques seem to differ from each other. But, the concept is always the same. It can be realized that the examples from *Firt* are mostly the back covers of the magazine. This is the proof of the dominance of the usage of the term infidelity in Turkish cartoon magazines. Because of being examples from the same period and same magazine, their way of reflecting the idea of unfaithfulness of women is similar in *Firt*. Besides, the style, the language and the colors share the same attributes. The continuation can be perceived easily. On the contrary, the cartoons from *L-Manyak* are more exaggerated, due to the difference in the time periods. The usage of slang language is obvious, and the way of representing the concept is more disturbing whereas the ones from *Akbaba* use formal language. Artistic style in drawings and originality of representing the concept of infidelity take attention when those examples from *Akbaba* are observed. There is not any bedroom scenes or any sexual representation, however infidelity is strongly being emphasized with the language and the speech. The manner of women

is surprisingly comfortable. The approach to couple relationships from women's perspective seems unexpected in those cartoon examples.

When the category of men's infidelity in Turkish cartoon magazines is studied, it can be stated that their character is more suspicious than women. Suspicion and jealousy are the dominant feelings of men in terms of infidelity of women in Turkish cartoons.

In the light of the examples that were analyzed, it can be stated that men characters in Turkish cartoon representations vary more than women. They are represented sometimes too comfortable, sometimes too ashamed and also strict, suspicious, innocent and jealous. However, women figures are being represented mostly in similar ways in terms of their perception through infidelity. Men characters are variable, but woman is one. Hence, all women are same, whereas men have 'identity'. Naked and idealized woman bodies are always used in Turkish cartoons without paying attention to women's varying status in the society. They are idealized for the male readers to look at and enjoy.

These cartoon examples show how infidelity can be a tool for humor in magazines. Although it is not a feeling or a situation to make fun of, it is always an issue used in Turkish cartoon magazines.

4. CONCLUSION

This study was inspired from the fact that we meet “infidelity” as a subject frequently appearing in most of our cartoon magazines. The aim of this study was to provide a better understanding of how and why infidelity is being used in Turkish cartoons. There are many significant issues that cartoonists use however the subject of unfaithfulness has a privileged role among those issues. The visual representation differs according to the periods and the style of the magazines whereas the content never changes in terms of dealing with the concept of infidelity. The perception through infidelity in marriage is often similar as it was discussed in the light of the visual materials.

For being able to do such a study, my first step was doing research through the Turkish cartoon magazines. However it was too difficult to reach those magazines. The most detailed magazine archive could be reached only from The National Library. To be honest, the research process in The National Library was troublesome due to the limited time permitted for the study. After this process, I began to search secondhand booksellers and was able to reach some of the cartoon magazines. Then I decided which ones were suitable for my concept. There were many cartoons that were concerned about family relations; yet, infidelity was the issue, which raised to the top among the other issues. As I emphasized above, the reason of choosing the

concept of infidelity was firstly a curiosity, nonetheless, I realized that it was being experienced in many couple relations and it had been an issue used in many cartoon examples.

After examining the concept of infidelity and studying it in terms of Turkey, it can be stated that there are parallelisms and differences between the social approaches to infidelity in Turkey and their reflections on Turkish cartoon magazines.

There is always a fear of meeting with infidelity in both husbands' and wives' minds. Thus, jealousy and wonder always exist in married couples. When we compare the Turkish family structure with the reflection of it on Turkish cartoons, I can say that they do not reflect the real perspective through infidelity in Turkey. As it was mentioned before, infidelity of women is not an acceptable situation for most of men in Turkey. However, most of the examples are based on the infidelity of women in Turkish cartoon magazines. From this, I can interpret that the suspicious and stupified portrayal of men in these cartoons reflects Turkish men's conceptualization of women as their property and their naïve fear of losing it.

On the other hand, the difference in the messages and the styles of cartoons according to the time periods seem to attract attention. The examples from *Akbaba* are more formal, realistic, stylish, simple and indirect, whereas the messages in the current humorous magazines are not only given directly, but also more exaggerated, deformed, colorful, detailed and fantastic. Therefore, the way of representing the concept of infidelity strongly changes in terms of style and messages in between

1930s and 2000s in Turkey. But, the contents are nearly the same in most of the visual materials.

As a conclusion, like all artists, cartoonists are strongly inspired from the concept of infidelity. The perception of infidelity changes among different countries in terms of cultural differences. Turkey is a country where both men and women make the ridicule of sexuality because of the reflection through the taboos in male/female relationships. As I mentioned in the previous chapters, infidelity of women is commonly used rather than the infidelity of men although it is not an acceptable situation for men in Turkey. The reason of making the ridicule of such a serious issue for Turkish men and taboos in Turkish women should be the reflection of the fear of men through infidelity unconsciously. Cartoons are the tools of expressing the feelings under pressure, therefore infidelity appears in most of the humorous magazines. It is somehow the way of sharing those secrets or suppressed feelings in relationships in terms of infidelity. Perhaps, the reason of using the infidelity of women in cartoons is a perfect way of making the humor of converting the powerful Turkish man character to a weakness and ridiculous position in the family and in the society. Maybe, it is a revolt or a psychological reaction to the dominance of men and the passiveness of women in Turkish families.

It is out of question that infidelity will continue being one of the most important topics of Turkish cartooning as it is today.

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