



THE EXPLORATION OF THE EARLY REPUBLICAN PERIOD TURKISH CARICATURE

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ABSTRACT

Caricature art has the power to convey ideas related to different aspects of societies. Expressions used in caricatures deliver messages on sociology, culture, history, politics etc. with an intelligent approach. They reflect artistic creativity on global issues and are tools for communicating the 'prohibited' from time to time. In the study, 'Early Republican Period Turkey' caricature is being investigated in order to provide an insight on the historical changes that took place from an artistic point of view. The qualitative research presents information regarding different periods centered on the influence of caricature art and provides examples in order to highlight social transformation and interaction.

Keywords: Caricature, Design, Illustration, Print History, Sociology.

INTRODUCTION

Caricature is a graphic art that appears as a short and succinct expression. Satire and sarcasm are humorous at their core. Caricature, along with the development of the printing press, has contributed greatly in the modernization of Turkey on the communication aspects of various issues from pre-republic to post-republic. Caricatures have been one of the most prominent contemporary artistic approaches in terms of the shifting prevalence in Turkey. As a field of artistic creativity, it is closely monitored and loved by large masses. The number of humorous journals has increased, newspapers and magazines have begun to publish humorous supplements as well as organizing amateur illustrator corners. Exhibitions and competitions are also organized outside of the big cities. Articles and books on the history and theory of caricature are published locally and internationally highlighting the cognitive qualities of the content presented.

The study is an observative analysis of the subject focusing on the historical importance of the art of caricatures in regard to the cultural changes effecting the society. Caricatures provide a window of the period they have been produced in establishing a direct connection between the daily issues, ideas, insight and the society. The research provides, elaborates explanatory content and evaluates the examples presented in relevance to the political, geostrategical and demographical standings according to the situation of the period. The qualitative research then presents an overview of the study conducted making suggestions on future studies.

1. HISTORY

The first paintings found to date are animal pictures drawn on the cave walls as hunting scenes and handprints printed on the cave walls. In terms of content, it is estimated that the first known examples of paintings were made with religious beliefs such as keeping evil

spirits away and bringing abundance. In Egypt, China and India, discovered paintings depict everyday life, tell stories and have social guiding qualities. Caricatures focusing at political issues multiplied in the 18th century due to the common usage of print houses. Among the most important political caricatures, the emergence of Lutheranism, that describes the events that took place between the Hanover Dynasty and the Jacobites in England are counted as masterpieces relating to the periods they depict. The study specifically focuses on the aspects of caricature art beginning from the Ottoman period as many depictions are made in diverse techniques that highlight social changes with a humourous understanding.

1.1 Ottoman Caricature

As the religion of Islam forbids human beings to imitate religious creations, until the middle of the 18th century, Islamic paintings were mostly limited to abstract patterns, carving, writing, calligraphy, sculpting of marble and miniature. *Takvim-i Vakayi* was the first newspaper in Turkey, published in the October, 1831 that was a product of a print house. Exactly 36 years after this newspaper in 1867, first caricatures in the Istanbul newspaper were presented, however unsigned. However, they generally reflect what lived and lived in the Ottoman Empire. Istanbul Newspaper is closed for good because of a caricature.

The first political humor magazine, *Diyojen*, was published by Teodor Kasap (1842-1907) in 1869. The first caricature in *Diogenes* was published on 23 November 1871. Deputy Garabet Panosyan is thought to be the subject of the caricature, as the illustrator does not sign his production. The first known Turkish caricatureist is Ali Fuat Bey. With the declaration of the Second Constitutional Monarchy, there was an explosion in humor magazine publishing, which was interrupted during the reign of Sultan Abdülhamit. The most important caricatureist of this period is Cem. He satirized the Ottoman State and its administrators in accordance with the western understanding in *Kalem* and *Cem* magazines he printed. In this period, the first examples of political caricatures were presented in magazines such as *Karagöz*, *Geveze*, *Dalkavuk* and *Davul* appearing one after another.

Rıfkı in *Aydede* against the War of Independence and *Sedat Simavi* in *Güleryüz*, who supported the War of Independence, are important signatures of the period. It is possible to track Cemal Nadir and Ramiz Gökçe as caricatureist symbols of the Republican era. These two caricatureists drawing on social concerns, have been followed and admired by the masses. Cemal Nadir and Ramiz Gökçe are caricatureist symbols of the Republican era. In *Marko Paşa* magazine, which started to appear towards the end of the 1940's, *Uykusuz* provided masterpieces of socialist caricatures. In the same period, *Ratip Tahir* brought the readers together with successful examples of political caricatures by providing support for a political party. 1950's generation caricatureists who left their mark on the later period, parallel to the change in the west produced works with an understanding that shifted to dark humor (Alsaç, 1994).

After *Diogenes*, the magazines of *Tatar* (1873), *Hayal* (1873), *Çaylak* (1876) and *Latife* (1874) have been published. *Çaylak* is the first humor magazine published by a Muslim named Mehmet Tevfik (1843-1892). Ali Fuat is the caricatureist who illustrates the Ottoman-Russian War within the magazine. The magazines published in the following years are: *Beberuhi*, *Drum* and *Tokmak*. Caricatures are usually published in magazines without signature or under pseudonym. The greatest master of the next period was Cemil Cem (1882-1950). Cemil Cem mastered the art of caricature during his years in Paris and Rome. Together with his friends, he published the magazine named *Kalem* and *Cem* in the following years. He was the director of Mimar Sinan Fine Arts University, formerly known as Sanaii

Nefise. Cemil Cem pioneered the development of modern caricatures. Although he published the Cem Magazine again in 1927, he disagreed with the Ankara administration and shut down the magazine. Numerous humor magazines were published during this period. Hokkabaz (1908) was published in four languages. Caricature subtitles were featured in Ottoman, French, Greek and Armenian showing the cultural diversity and richness of the national culture.

1.2 Diken Magazine, Years of Occupation and Struggle.

The leading artist of Diken (1919) magazine was Sedat Simav. He prepared postcards and drew the prominent figures of the era. There were prominent innovations in the caricature world after the First World War. Printing and photography techniques developed and became widespread. The establishment of the Republic enabled new caricaturists to emerge. In 1924, the first caricature of Cemal Nadir (1902-1947) was published in Diken. The most renowned caricatureist of the period was Ramiz Gökçe.

Cemal Nadir Güler was invited to the Akşam Newspaper during this period. The next period, were the years when many new caricatureists emerged. Cemal Nadir drew for Akbaba Magazine, as well as Akşam Newspaper (Ozgen, 2009). Amca Magazine became a popular journal for young people. Cemal Nadir, who is considered as the founder of contemporary Turkish caricature, passed away at a young age in 1947.

1.3 Graphics and Caricature

After the social and political changes the country has gone through due to WW1, it was necessary for this new society to somehow visually understand the emerging modern ideas. As a result, Hulusi Görey, who laid the foundations of our Turkish contemporary graphic design art and is one of the masters, took the stage and marked this progress in graphic arts with original and innovative poster designs that was able to reach large masses visually. Akbaba Magazine had a great place and importance in Turkish graphic art. Published in 1922, the magazine supported a certain type of political standing based on graphic design reflecting ideas belonging to a political party. The supporters of the opposing parties declined the purchase of the magazine and Akbaba started losing its ground ending in a double break, once between 1931 and 1933, second an final time between 1950 and 1951. Even though the art work in this magazine reflects a certain type of ideology, the quality of the illustrations can be still admired today.

1.4 Caricature and Periods

Turkish caricature development is based on certain periods in relevance to the political situation of the country. It all begun in the 1800's with hand drawn sketches and illustrations and still continues today due the common usage of digital platforms. Next section of the study presents the progress of Turkish caricatures split in periods in order to provide a better understanding of the subject.

1.4.1 The Beginning Period

The first caricature was published in 1867 during the Ottoman period. Diyojen, published by Teodor Kasap in 1870, is the first Turkish comic magazine. Although the public showed interest for this magazine, there was a period without caricatures for a long time after the first caricatures were published. The oppressive management of Abdulhamid prevented newspapers and magazines from being published and those who could do were not allowed to entertain criticism. This period lasted in 1908 when Turkish caricature found place in newspapers and magazines published outside the country. Immediately after the

constitutional monarchy such domestic publications reproduced, which resulted in a revival in the caricature. In order to provide exaggeration, the arrangement and drawing features were emphasized, the humor degree was more based on writing. Explanations and conversations were included in the subtitles. In addition to these, object and subject information was written on the figures shown in the drawing. One of the characteristics of the first period Turkish caricature is that the drawings were like pictures, in other words the caricatures were based on realistic drawings real life depictions.

1.4.2 Classical Caricature Period

The second period of Turkish caricature emerged in the years following the establishment of the republic. The adoption of the new Turkish alphabet in 1928 not only increased the number of literate people, but also led to an important revival in the field of press and broadcasting. In the years following these changes and developments, caricature became an integral part of daily newspapers and the greatest masters of classical Turkish caricature were brought up. The most distinctive feature of the caricature of this period was the change in drawing techniques as presented below.

- a) The simplification process in drawings, which started towards the end of the previous period, continued in this period as well. In the drawings, the finest details were abandoned. The fact that the caricature content was casual made it impossible to work on this level of detail.
- b) Another drawing feature of the period was that entities and phenomena other than humans started to be drawn in caricature patterns.
- c) The third development at the level of drawing was the use of symbols and patterns, some of which are taken from the west. For example a surprised person's hat flies and stars flying above someone's head tell him that he was hurt.

Writing continued to be the most important element in conveying humor in this period as well. Caricatures are like illustrated jokes, a simplification was observed in this area also compared to the previous period. In this period direct referrals such as the setting in which the event took place and between whom the conversations were, were no longer explained in writing. Just like in the past in this period as well, completely unwritten expressions were commonly used. The release of the first caricature albums with a new article, the opening of the first caricature exhibitions, the training of the first female caricatureist were in this period until about 1950 (Balcıoğlu, 1998).

The most important artist of the period was Cemal Nadir Güler. The artist, who contributed to all the previously mentioned qualities of this period, had established a solid expression language. Amca can be considered as the first comic book created by the artist, helped making the first experiments in this area by trying to convert his stories to the form of caricatures. Güler was the teacher of the first female caricatureist, Selma Emiroğlu. He ensured that caricature art was loved, adopted and encouraged young caricatureists. Among the leading names of the period were Münif Fehim Özarman, Ramiz Gökçe, Ratip Tahir Burak, Kozma Togo, Salih Erimez, Orhan Ural, Necmi Rıza Ayça. Many of these artists continued to be caricaturists in the following periods.

1.4.3 Contemporary Caricature Period

The third period of Turkish caricature starts in 1950. After the end of World War I, Turkey's foreign policy consisted of a global aperture in line with the political progress and liberalization in economics. This transformation and diversification was reflected in

caricatures, as the renewal and modernization of the productions allowed the artists to be acknowledged at an international level. The new conceptual caricature was most effective between 1950-1960. Its prominent representatives continue to produce works today, and many young caricatureists create works that apply the principles of the masters of this period.

The most important change in the third period is seen in the drawing. Even though it has gone through a process of simplification, the second period caricature is full of details that do not directly support narration. The new caricature, also known as the 1950 generation, quickly cleansed itself from them and removed all unnecessary details from the drawing. This development parallel to contemporary trends led to the definition of caricature as an art of humor with lines after a while. The change seen in the drawing could also be observed within the context. The text that did not make anyone smile no longer provided an anecdote by itself. It converted into an element that completed the drawing and restored a collective meaning. The most important artists who applied this approach were Turhan Selçuk, Ali Ulvi Ersoy and Ferruh Doğan as well as Nehar Tüblek, Semih Balcıoğlu, Altan Erbulak, Mustafa Eremektar (Mıstık) and Oğuz Aral being among the caricaturists of this period. Yalçın Çetin, Tonguç Yaşar, Tan Oral and Tekin Aral followed them of whom Suat Yalaz later turned to comic books.

During this period, Turkish caricatureists won awards in competitions in abroad, their works were published in foreign newspapers and magazines. Award winning caricatures were included in albums and museums. Turkey had also started to organize national and international competitions. Prominent artists had worked in art fields such as caricatures, book illustrations, comic books, animation movies and posters. Initial institutional studies on the science of what a caricature is and what it should be are also conducted in this period with a scientific approach.

Turkish caricature entered a period of stagnation after 1960. In addition to the fact that the artists did not innovate in terms of narrative, the reader and the audience started to show less interest in caricatures. Newspapers and magazines only published caricatures bought from abroad and works of Turkish artists who made their name known and did not give much chance to the work of young artists. One of the factors that caused the halt was that caricature art gradually reached an abstract graphic art level and conveyed its expression with complex symbols and drawing techniques. The idea that caricature is the art of making humor had left its place to the thought that caricatures made you think not laugh. Unfortunately, this approach of limited humor was not adopted by a large audience (Kamiloglu, 2013). Unable to find a subject or a way of expression, caricatureists started to produce works that could not go beyond illustrating current events. At the end of this period in 1969, Semih Balcıoğlu, Turhan Selçuk and Ferit Öngören founded the Caricatureists Association.

1.4.4 New Caricature Period

In the early 1970's, caricature art entered a self-renewal process and thus continued its growth until today. During this period, caricature gained widespread popularity and became a means of expression for many people, especially young people. In Istanbul, 1975, Turkey's first Caricature Museum was founded in Tepebaşı. One of the characteristics of the new period was to move away from abstract expressions (Çeviker, 1991). Another feature of drawing was that the art of caricature began using expression techniques specific to comics. These techniques are listed as shown below.

- a) Removal of subtitles
- b) Including words into speech bubbles
- c) Using comic book-specific exclamations
- d) Words and signs in caricatures
- e) Dynamic, lively, striking drawings

With the changes made, artists have brought a new breath to the caricature and the caricature is a common expression tool again (Çeviker, 2010). As a characteristic of the period in terms of humor is that it does not avoid writing based on verbal humorous features that have been used for centuries, it transfers the humor to caricatures. In addition, it has taken another important step in terms of humor, instead of sarcasm towards unknown third persons. The humor has transformed towards a subject directly related to the people in the street. With the creativity of Aziz Nesin, a humorous article writer, a new found vitality was given to the art of humor that merged people of diverse backgrounds. The leading name of the period was Oğuz Aral, one of the youngest caricatureists of the 1950's generation. The humorous magazine *Gırgır*, under Aral's management pioneered a new understanding in humor and caricatures providing the training of many young artists. *Gırgır* published since 1971 was named into *Avni* referring to a comic book hero created by Oğuz Aral in 1989. This magazine achieved an unprecedented success and became the third biggest comic magazine published all over the world (Yazıcıoğlu, 2012). Among the other caricatureists of the period, there are names such as Hasan Kaçan, Behiç Pek, Latif Demirci, Engin Ergönültaş, Can Barslan, Mehmet Çağçağ and Tuncay Akgün. Kemal Aratan, Serhat Gürpınar and Yavuz Taran were the representatives of the next generation of illustrators. During this period, the number of female caricatureists also increased. One of the most successful artists was Özden Ögrük, the creator of the comic called *Çılgın Bediş*. In this period Cihan Demirci, Gani Müjde and Metin Üstündağ differ from other humorists as both illustrators and writers, working simultaneously on caricature art and humorous copywriting for tv shows, books, plays, etc.

1.5 Furniture and Caricatures

The most important feature of the Republican era is its advocacy of contemporary architecture and interior arrangements, initially Italian, then French and German influence. The important architects of the period had their education in Germany. Seyfi Arkan is still one of the most important names among them. His designs provided integrity in architecture and decoration by Arkan furnishing the interior of the buildings he builded. The most important one is Florya Atatürk Pavilion and its furniture. The spaces and furniture of the period were inspired by Empirian, Rococo, Art Deco and Art Nouveau styles. Furnitures used in the structure may have been made by Greek masters in Istanbul as well as in Germany, France and Austria. The origins of the furniture can only be revealed by looking at the brands if available. Important masters and workshops place their brands on their production.

2. OTTOMAN AND PRINTING

Print in Ottomans emerged in the 20th century and revolutionized social communication. The practices took place that led to social change are shown below.

- a) The first color photograph on a magazine cover was taken in 1906. The photo was on the cover of the famous magazine of the period, *Servet-i Fünun*, number 772 published in February 1906. The picture showed the sacrificial sheep bargain in Beyazıt Square.

- b) First photograph used in advertisements in Sabah newspaper was in 1900's. Previously illustrations were used in adverts instead of photographs.
- c) The first female model in advertisements was in 1901. The use of the image of women in advertisements in Turkish newspapers without any reaction only gained prevalence during the reign of Sultan Abdulhamid (1876-1909). These examples include advertisements for powder, hair strengthening or headache.

These novelties provided an infrastructure for the society to progress into a modern and a multicultural lifestyle. Even though the Ottomans were late into the adaptation of the press and publishing, people were enthusiastic about the novelty. Print houses are presented and explained in the next section of the study in order to provide an insight on the scene of publishing.

2.1 Fine Arts Printing House

Ali Rıza Başkan had gone to Vienna for printing education in the first years of the Republic and established his own printing house 'Fine Arts', Ankara in 1942, after undertaking various duties in the State Printing House and the Central Bank Banknote Printing House. His son Ergun Başkan describes this period as follows; 'My father married my mother in Vienna. My mother later became a Muslim and took the name Halide. Vienna Ambassador Hamdi Arpağ conducted their wedding. The same Hamdi Arpağ opened the printing house, which became a partner with my father in 1942. This printing house was on Rüzgarlı Street. Our house was also on the upper floor. The printing house was working at night and printing newspapers. We woke up not when the machines were running, but when they stopped. We were so used to his voice. I would also go to the printing house, help in the bindery with the shearing and threshing. As for the name of the printing house... My father first wanted to name the printing house as Sanayi Nefise Printing House, with an eagerness to do works bearing art. My father is ambitious in the offset business. He learned offset in Vienna. Locally, there are no chemical substances that are necessary in the market. He barely had supplies. Our first offset machine was a Johannisberg brand, hand-fed machine. At that time, the state was in great need of stamp printing. If you want to print stamps, there is no glue paper coming from abroad. They found my father and asked, 'Can you do this job done?' My father confirmed and did the print. 20 girls were to apply the glue on the back of white paper, then hang on ropes and dry. After drying, the girls stacked them up and straightened them under pressure. This was how the stamp production had started. Fine Arts Printing House, printed national stamps and after that the National Lottery tickets.' The abovementioned statement is the building brick of the printing and publishing industry in Turkey constituting a mile stone.

2.2 Turkish Historical Society Printing House (1942)

In the book titled Turkish Historical Society by Uluğdemir in 1973, published by the institution in the 50th Anniversary of the Republic, the story of the establishment of the printing house is as follows: 'The fact that the National Education Printing House was very loaded during the Second World War delayed the printing of our books. Taking this into consideration, the Institution set up a small printing house in Ankara under the conditions of that day and planned to print its books with higher quality and established the printing house in July 1942.'

2.3 Doğan Kardeş (1945)

Doğan Kardeş was first launched by Şevket Rado and Vedat Nedim Tör with the support of Yapı ve Kredi Bank in 1945. The magazine, which became a legend in children's magazine for 33 years until 1988 when it ceased to be published, left deep traces in the memories of children for four to five generations. In the 1950's, Doğan Kardeş publications were put on the market with an unprecedented care and design. Their papers, covers, bindings invited as "come and read me". Among those who translated the texts were the most well-known names such as Hasan Ali Ediz, Reşat Nuri Güntekin, Nihal Yalaza Taluy, Talat Sait Halman, Şevket Rado, Sabri Esat Siyavuşgil, Burhan Arpad and Tahir Alangu.

2.4 Hürriyet in Turkish Press (1948)

The Hürriyet newspaper, published as 6 pages in 1948, created a huge transformation in the Turkish press. Including unusually sized photographs, avoiding publishing long and technical articles, women's fashion columns and sports pages for the first time, as well as the colorful caricatures on the first page and comic-novels brought the concept of a newspaper as a brand new product. The paper became a point of reference composed of content and page design for many generations to come.

3. CARICATURES of the PERIOD

Caricatures are important references in understanding the era and can provide information about daily life on many topics from politics, economy and social life to sports (Coşar, 2009). As caricatures are a form of communicating daily issues, some historical examples are presented within the study in order to provide an insight on the historical progress of caricatures.

3.1 Historical Caricatures



Figure 1:1871, Diogenes, the first caricature, Roman Soldier and philosopher Diogenes.



Figure 2: Pompeii Politician Criticism.

3.2 Turkish Caricatures



Figure 3:1928, Korhan Seyfi Orhun. Yeni Kalem magazine. Ataturk and Women Rights.

3.3 Sports Caricatures

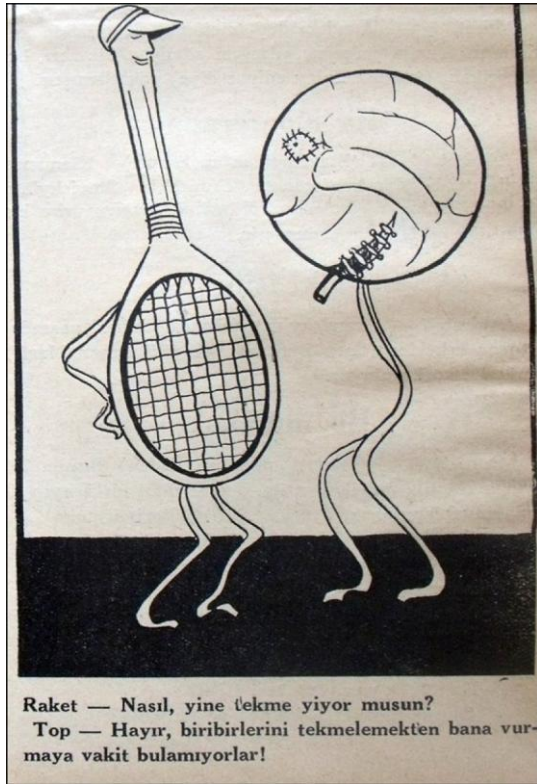


Figure 4: 1930, Acar, caricature that shows the importance of sports in society.

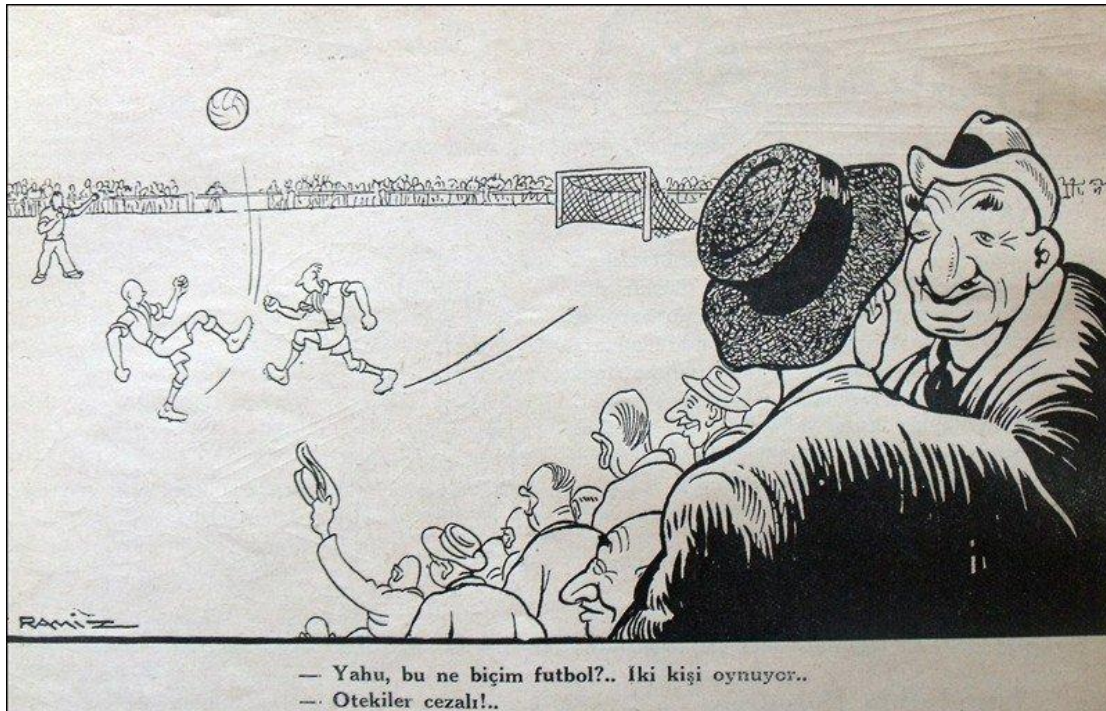


Figure 5: 1930, Ramiz Gökçe. A football caricature showing sportsmanship.

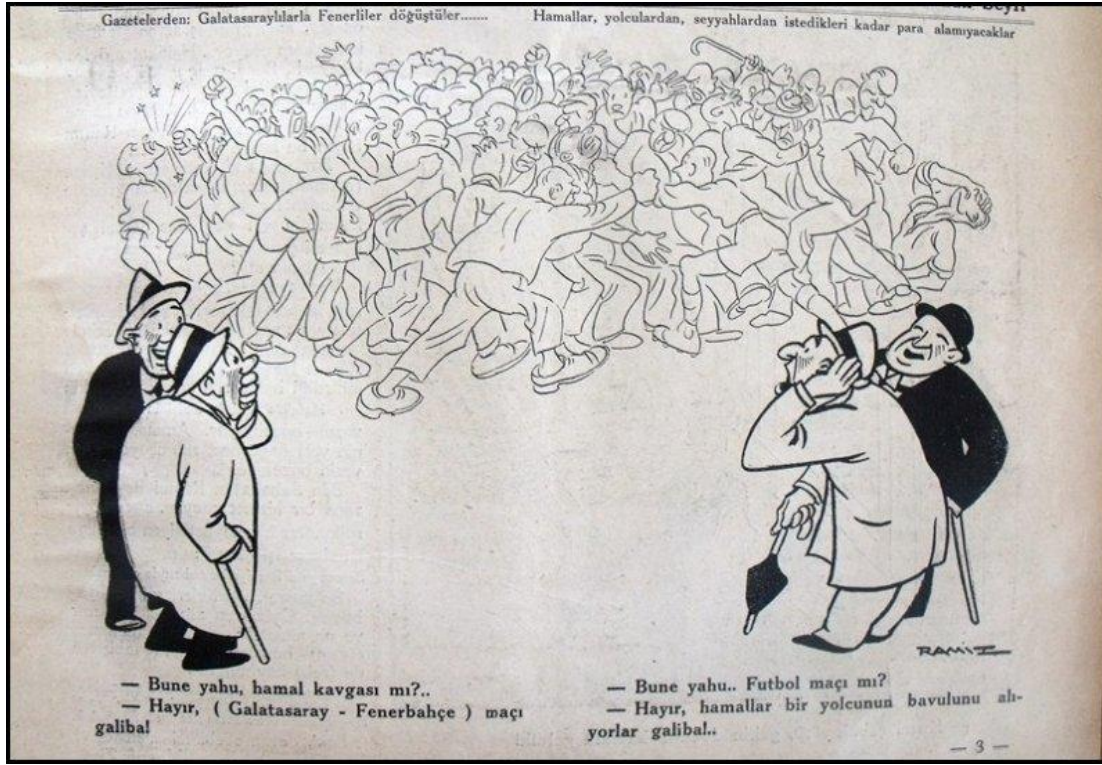


Figure 6: 1930, Ramiz Gökçe. Football feud.



Figure 7: 1930, Ramiz Gökçe. The popularity of a football player.



Figure 8:1930, Ramiz Gökçe. Gentlemen discussing violence in sports.

3.4 Caricatures on Modernization



Figure 9: 1928, Kahkaha Magazine. A woman finding a love letter.



Figure 10: A celebration for the new alphabet.

3.5 Caricatures on Furniture



Figure 11: 1939, Necmi Rıza Ayça. Office environment minimal wood material table.



Figure 12:1924, Akbaba. Man in a Berger armchair.



Figure 13: 1920, Akbaba Dergisi. Furniture and minimal space in a modern tone.



Figure 14:1939, Sezai Sayıcı. Couple in a modernized sofa.



Figure 15: Cemal Nadir Güler. Business relations in a modern office.



Figure 16:1923, Akbana Magazine. 19th century Thonet chair probably a20th century Istanbul replica made by Greek masters.

3.6War Themed Caricatures

Ever since the beginning of the 20th century, war has had an influence on the civilised world bringing some nations to troubled times. Many international and national caricatures were made published in magazines, journals and newspapers.



Figure 17: 1936, Akbaba Dergisi. A caricature showing the influence of war.

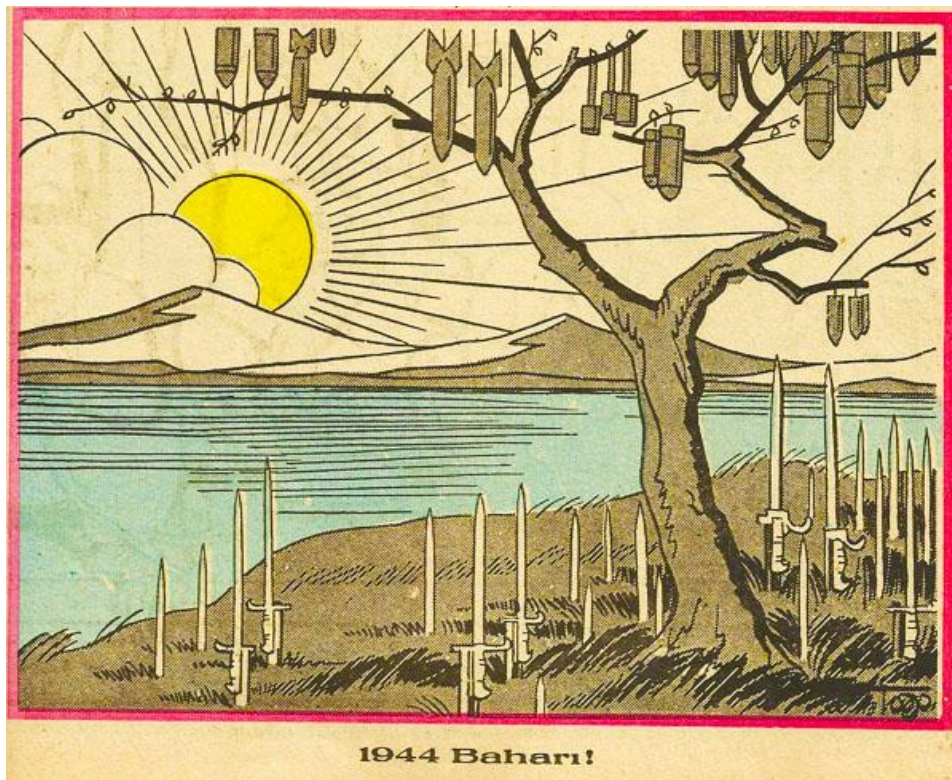


Figure 18: 1944, Kozma Togo. Consequences of war.

3.7 Caricatures on Social Life

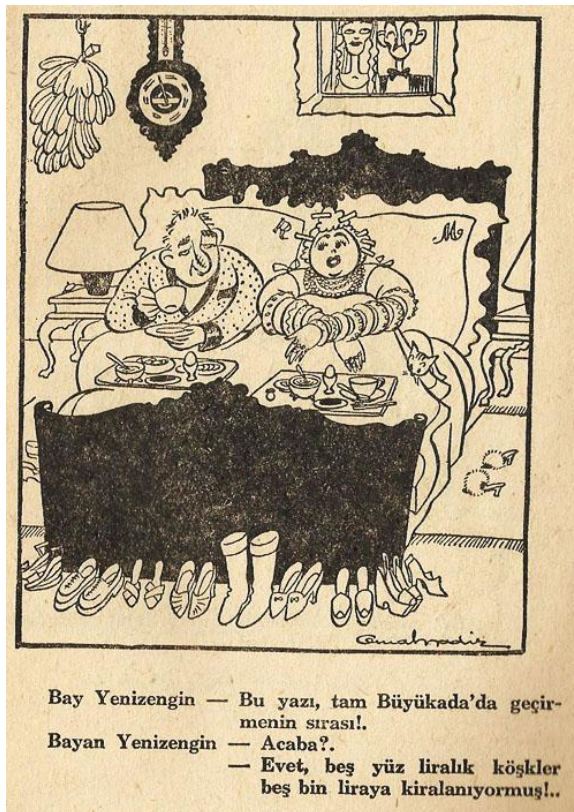




Figure 21: Ramiz Gökçe. Young girls' conversations on marriage.

3.8 Caricatures on Social Life

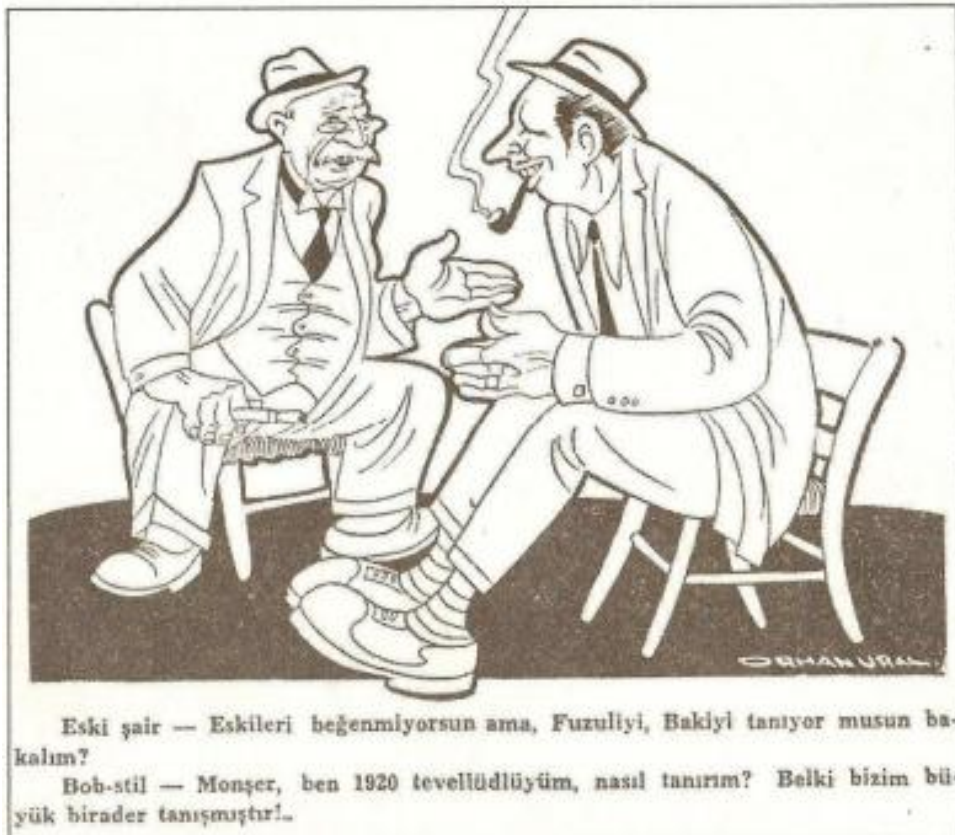


Figure 22: 1941, Orhan Ural, Akbaba Dergisi. Poetry discussions.

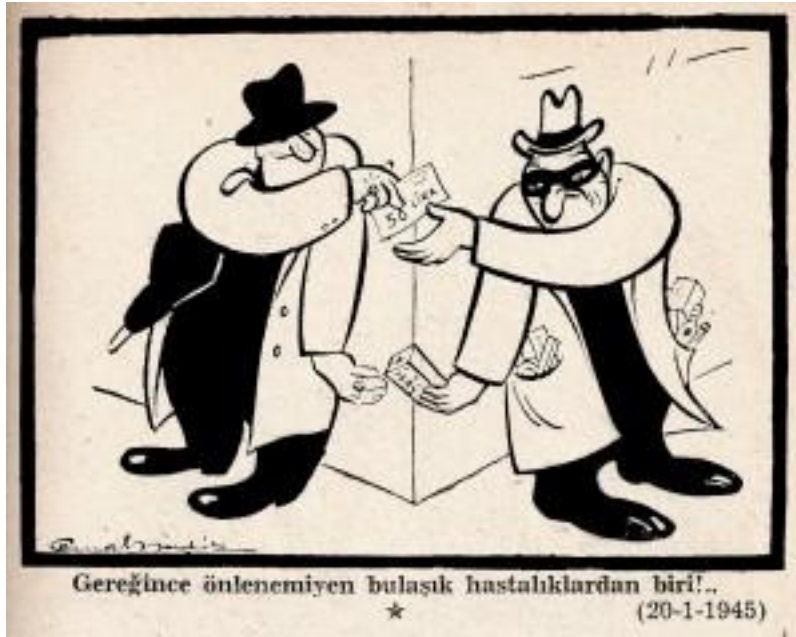


Figure 23: 1945, Cemal Nadir Güler. A caricature visualizing gangsters.



Figure 24: Kozma Togo. People waiting for the evening bus.

3.9 International Politics

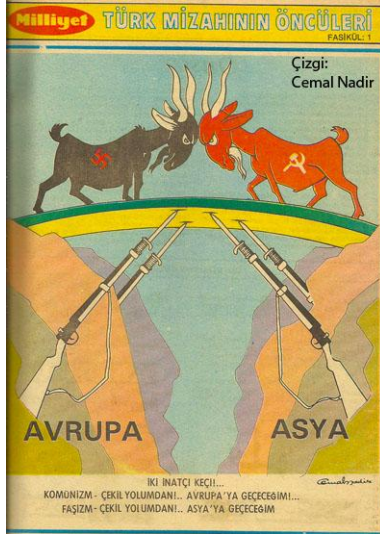


Figure 25: Cemal Nadir Güler, Milliyet. A caricature about the tension between Europe and Asia.



Figure 26: Cemal Nadir Güler. Cemal Nadir Güler. A caricature on countries worshipping oil.



Figure 27: Cemal Nadir Güler. Critical caricature depicting the hierarchy between states.



Figure 28: 1930' larA caricature about Hitler's rise to power.



- Bir geçebilsem !

Figure 29: 1940, Crossing of the angel of peace between communism and fascism.

3.10 Politics in Turkey



Figure 20: Ramiz Gökçe. A criticism of the elections.



Figure 21: Cemal Nadir Güler. A drawing depicting those trying to become MP's.



Figure 22: 1949, Mim Uykusuz, Markopaşa Dergisi. A caricature criticizing the legal regulations about work and workers.

4. KADIKÖY CARICATURE HOUSE

In Istanbul, Kadıköy Municipality implemented the Caricature House project, which started service last year at the 'Caricature Days'. Caricature House opened its doors to the public of all ages and still attracts great attention. 26 original works of 22 artists are exhibited. Within the scope of the project, Kenan Bey Mansion, built in 1906 in the Hasanpaşa Quarter was restored by the Kadıköy Municipality in accordance with its original design. The structure has been allocated for the service of caricature admirers ever since. The most striking work in the exhibition at the Caricature House is the caricature of Sedat Nuri İleri produced in 1936. The caricature, which is among the works of the Early Republican Period, depicts the difficulties of women in social life in a humorous language, while the struggle of a married woman with a wood canopy on her back, between her husband's gaze, is depicted.



Figure 23: Caricature House.



Figure 24: Exhibition of various collections.

5. CONCLUSIONS

It seems that the Turkish mental agility has never changed since the sport-politics relationship is one of the most powerful issues that drag the masses (Ogdu, 2011). This identified relationship is valuable in terms of revealing some facts about society. Until now, there has been very little change in the issues that have always attracted the attention of the society and the relationship between sports and politics. Although the awareness of the people in the country has been very high for a century, the declaration of the Republic has helped the increase of educated people and strengthen global ties. The changes in the last 100 years have affected life in every field and this effect is clearly seen through caricatures. Caricatures have played an important role in bringing up any local or universal issue, criticizing or informing about it. In observing all the changes in a period of 25 years, it is possible to create an idea in many subjects and areas just by looking at caricatures.

Caricatures, which are important for conveying the sociological development of cultures, are satire-centered works that are important for documenting social changes. Some may not agree with the content of a caricature, but caricatures undeniably create awareness on delicate matters and universal problems. In line with the artist's personal interests and social sensitivities, messages created by humorous, critical and determined content through caricatures create a different emotional, cognitive and affective experience for readers. It is possible to obtain information about the changes that nations have undergone throughout history, by following them from caricatures. Turkey has undergone a cultural, social and sociological, historical change. Caricatures provide an orientation for identifying the changes that took place in different areas of life. In addition, caricatures offer clues on the subjects that are in the focus of design such as period clothing, furniture, fashion, creating illustrative effects with different drawing techniques. Caricature art is one of the most practical forms of art reaching the public and connects the past to the future. The transformation in every culture and society can be observed through creative representations and artistic productions. For future studies it may be possible to conduct a research on different demographic groups in a society based on caricatures and similar artistic approaches.

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