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The cultural and political interpretation of Turkish marbling art – EBRU

Abstract. *The article discusses the popularization and politicization of the Turkish marbling art ebru from cultural anthropological perspectives. Ebru is the art of creating colorful patterns by sprinkling ink colors on a deep tray with gummy water and then transferring them onto the article. Such papers historically were used by Seljuk and Ottoman calligraphers as background papers to write imperial decrees and documents. Since those times this form of art has experienced radical changes. From being a mere craft of bookbinding, today it has transformed into a national symbol. Practicing this form of art helps to promote the ethnic, religious, and political ideas and values of the Turkish state. The article's findings are based on participant observation of ebru classes and interviews with ebru trainees conducted in BELMEK - Metropolitan Municipality Vocational Courses in Ankara. The article found out that ebru can function as a symbol of Turkishness. The characteristics of ebru such as its long history and its flexibility make it a suitable tool for promoting the will and vision of the current ruling party in Turkey which has already strengthened the Sunni Muslim component of Turkish identity and aspires to return to the glory of the Ottoman Empire. The example of ebru demonstrates how some traditional art forms can be transformed into bigger cultural projects that are used to communicate specific political messages.*

Keywords: *ebru, traditional arts, Islamic arts, craft, cultural heritage, national identity, Turkish identity, art history, Ottoman history, politicization of arts.*

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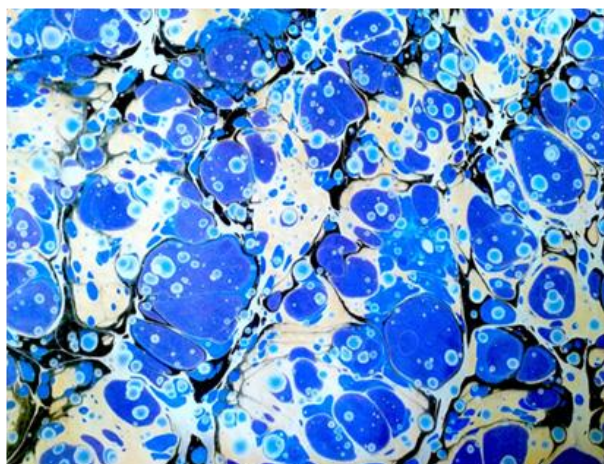
Introduction

Ebru or marbling is the art of creating colorful patterns by sprinkling color pigments on a deep tray with gummy water concentrated with tragacanth or similar substances and then transferring them onto a sheet of paper. This form of art requires intense labor and patience. Ebru involves a creative process that is irreproducible, thus ebru's works are impossible to copy. It is still unknown by whom and where the marbling art was first introduced, but assumptions are that its origin is Central Asia, the geographical area in the past known as Turkestan, which is the

homeland of many Turkic nations and modern Turks. Scholars such as Gülgen [1], Kıratlı [2], and Dağlı [3] claim that ebru traveled from its historical motherland to Anatolia via Silk Road. The term 'ebru' originated from the Persian words *abr-u-bād* and *abrī* which mean "cloud and wind" and "cloudlike" respectively. Seljuk and Ottoman calligraphers initially used ebru as a background paper for imperial decrees, official correspondence, and documents, only later it became widespread in decorating books [4]. For many centuries Turkey remained the center of marbling. Until the 1920's many marbles had workshops in the Beyazıt district of Istanbul,

created for both local and European markets, where it was known as Turkish marble paper. New technology and changes in Turkish social structure have deeply influenced people's view of this art today. The turning point in raising awareness of the Turkish community about ebru was its inscription into UNESCO's intangible heritage list in 2014.

Figure 1. Ebru - marbled paper



The author of this current article had become interested in ebru after one particular event. In 2016 she participated in the forum of international students in Ankara where between the official speeches an ebru master came to the stage. His actions on a tray were projected on a big screen so all the audience members could see them. The master calmly sprinkled the ink colors on the water surface, and made elegant circles with awls, at the same time in a gentle voice he was telling a story about men in the world, who mingled in dance as those colors on the water surface. In the end, he covered the tray with paper and then gently removed it. The paper had an image of the Turkish flag made with an ebru technique. That was quite impressive. As a result, the audience, whose members were mainly foreign students, transcended a message that not only the flag but also the ebru art itself constituted a symbol of the Turkish nation. It was the perfect environment for showcasing this national symbol.

Therefore, the readers should understand that this article is not about ebru painting techniques and history, it is rather a socio-

political evaluation of ebru as a national heritage. The article particularly discusses the changes that this art has undergone over the last years. The article explores the purposes of individual ebru practitioners and how it affects their lives. In addition, it addresses the question of how Ottoman traditional arts such as ebru can be politicized by Turkish state powers to promote its political agenda.

Research methods

This article combines the personal experience of the author as an ebru learner and her participant observation of ebru training offered in BELMEK (Büyükşehir Belediyesi Meslek Edindirme Kursları) which is Metropolitan Municipality Vocational Courses for women in Ankara. BELMEK courses cooperate with the Lifelong Learning General Directorate of the Ministry of National Education of Turkey to provide certificates for the course participants that are officially approved by the Ministry. All BELMEK courses are free of charge. Women, there can receive training in various arts and crafts including traditional Turkish embroidery, calligraphy, and ceramics to name a few. The courses are mainly organized to provide unemployed women with specific skills and knowledge to raise their chances in the labor market. For instance, trainees can become ebru teachers after completing the ebru training and successfully passing the exam. Overall, in order to be an ebru teacher university graduates have to complete 800 hours, whereas high school graduates have to complete 1500 hours of ebru training.

The methods of this research also include semi-structured interviews with the ebru trainer and trainees. The ebru classes in the branch of BELMEK located in the Altındağ district of Ankara are taught by Songül Sönmez, who is a well-known ebru master in Turkey. She is the holder of official titles such as the Artist, the Ebru teacher, and the Artist Presenter-Heir of Intangible Cultural Heritage provided by the Turkish Ministry of Culture. All these titles are granted on the basis of a positive evaluation of

the artist's CV and portfolio by the commission of the Ministry of Culture. Sönmez encouraged the author to use her real name in this article because she believed that it would inspire many people to practice ebru and conduct research in the field of ebru. Among the interviewed trainees, some were quite experienced ebru practitioners, whereas others were novices who started the course only then. All the interviewees had different backgrounds and their age range also varied from 20 to 70 years old, but all of them shared one common thing, that is a passion for ebru. The names of interviewees are not shared in the article because of ethical concerns, except for those who agreed to have their names included in the article. The collected data for this research includes audio recordings and photos of ebru works taken by the author herself. The photos from the secondary sources in this article are labeled by the name of their provider.

Discussion

Today in Turkey some oil and watercolor painters still resist accepting ebru as an art form. Instead, they prefer to call it craft, because historically ebru papers were used in bookbinding and for writing imperial decrees. The struggle in admitting ebru as an independent art form also depends on various definitions of the concept of art. In order to diffuse the common misconception about ebru, it is useful to look at the definition of 'art' from Merriam-Webster's dictionary: "Art is the conscious use of skill and creative imagination, especially in the production of aesthetic objects; also: works so produced" (merriam-webster.com). In this definition creative imagination and aesthetic objects must be highlighted as the key phrases. Since both of these qualities are inherent in ebru paintings, there should not be any doubt in defining ebru as art in full terms. However, what needs to be emphasized here is that ebru is not a conventional form of art. Apart from its long history, it has its own philosophy and technique. Moreover, ebru is a versatile and flexible art thus it can be used as a tool in non-artistic fields such as education, tourism, and the therapy of chronic and psychiatric illnesses.

In educational perspective, Aycan and Güç saw the use of ebru in teaching chemical reactions to secondary school students [5], whereas researchers such as Gur and Aral et al. emphasized the importance of ebru in the learning and development of preschool children [6]. Gur believes that gifted children can particularly benefit from practicing ebru, because it has qualities such as "(a) giving opportunities for originality, (b) teaching patience, (c) experimenting, (d) allowing works in different in different ability levels, (e) relaxing and anxiety recovery, (f) suitability for different age groups, (g) giving chance for personal progression" [6, 86]. Further, Begiç [8], Pelit, and Türkoğlu [9] underline the input of ebru in boosting regional tourism in Turkey and how ebru artists' creative process was positively affected by ebru's inscription into the UNESCO intangible heritage list. Begiç stated that ebru artists in the last few years have become more open to experimentation. For instance, today ebru is not only practiced on paper, but has been applied on various surfaces including fabric, wood, leather, and glass [8, 595].

Figure 2. The scarves made with the ebru technique by BELMEK course participants



Besides, the use of ebru as therapeutic art is becoming more and more popular in Turkey. Some Turkish researchers concluded that practicing ebru has positive effects on adults and children with different diagnoses including disorders such as depression, alcoholism and

bipolarism [10; 11]. The results of these works are quite promising. The project Hayallerinizi Renklendirelim (Let's Colour Our Dreams) carried out in the psychiatry clinic of Suleyman Demirel Univeristy of Research and Application Hospital is only one example of many undertakings where ebru is used for people's rehabilitation. In this specific project the hospital staff and project managers noticed significant improvements and changes in patients' wellbeing and behaviour after practicing ebru [11].

Apart from the articles discussed above, there are academic works that particularly focus on the meaning and philosophy of ebru. They address how much agency an ebru maker has while producing their painting. Ebru masters argue that ebru does not come to life solely with the efforts of an individual artist. Despite the artist's talent, knowledge, and skills, one will never know how the colours will appear on the paper until it is fully taken from the tray. Hence, the appearance of shapes on the paper is always a surprise moment for the ebru maker [12, 170]. No matter how the artist interferes with the ebru making process (choosing colours, sprinkling them on water, creating shapes, playing with comb on water surface etc.), some developments are beyond the artist's control. This phenomenon in ebru is called *tecelli* (revelation) [13, 424]. *Tecelli* basically means submitting to destiny. This attitude can be interpreted as trusting in God. The reason for this is after doing everything that has to be done, a person leaves the rest to God, embodying the proverb "do your best, god will do the rest". Ebru artists act in a similar way. Thus, the result of their work is pure revelation. The moment of revelation takes place when artists take off the paper from the water surface and turn it to themselves [13]. Moreover, ebru painting cannot be replicated. Because of this unique feature and mystic character related to the concept of revelation, ebru is usually interpreted as an actual embodiment of Islam. The uniqueness and singularity of ebru may refer to the oneness of Allah [14, 38]. Technically, making ebru lasts only a few minutes, but there are precursor activities before the actual creation such as preparing the workspace, wearing an

apron, cleaning the surface of the water, uttering an ebru prayer, mixing the ink colors with brushes etc. Ceylan considering all these steps and the philosophy of ebru interpreted it as a form of ritual rather than art [12].

As it is seen the papers written on ebru vary in their content and purpose. The main themes perpetuated throughout the papers were philosophy, techniques, and the positive health effect of ebru. However, very few of them addressed properly the questions related to ebru practitioners. Therefore, this article is an attempt to bring ebru-makers' perspectives to the front. It questions if there is a specific profile of ebru artists and if so, how this profile changed over time. What qualities does a person need in order to practice ebru? Is there a sense of community among ebru artists and practitioners? Besides, this article comments on the use of art as soft power. In this context, ebru is seen as a convenient instrument for propagating a specific political agenda. This and other questions will be discussed in the following paragraphs.

Results

From Past to Present: The Changes in Practicing the Art of Ebru

In the light of recent processes related to ebru, four specific changes were identified in its practice. Firstly, historically ebru was mainly practiced by men and was a familial occupation inherited from male relatives (fathers and uncles). However, today the number of women who practice ebru has substantially increased. The traces of ebru as a familial business still do exist [8, 593], but it also gained matriarchal character. To illustrate this, the ebru teacher Songül Sönmez while giving private ebru workshops has her daughter Ayşe Sönmez to assist her. Although Ayşe's main occupation is watercolor painting, they both successfully run ebru workshops in Hamamönü¹. Another example is the famous Ankara-based ebru artist Bahtiyar Hıra whose daughter also became an ebru artist, whilst her son runs the ebru shop in Ankara selling a wide range of ebru materials.

¹ A block of historical buildings in Ankara which functions as covered Turkish bazaar and art workshops.

Figure 3. Ebru master - Songül Sönmez

Secondly, if in the past ebru was conceptualized as a craft rather than an art today its artistic qualities now outweigh the craft aspect [1, 97 p.]. This is because in the past ebru had a functional purpose where marbled papers were used in bookbinding and calligraphy. Recent developments demonstrate that today ebru paintings have gained deep artistic value. They are exhibited in art galleries and used to decorate office walls. Currently, ebru artists experiment with different techniques and cooperate with artists from other fields to produce paintings. This does not mean that ebru has completely lost its functional value; instead, ebru's application in Turkey has expanded from bookbinding to stationary and the textile industry. In the area of decorative products, it is being experimented with on the surfaces of various materials such as leather, wood, ceramic, glass, felt, canvas wallpaper etc. [9, 107]. Such artistic and decorative products are mainly exhibited and sold in the workplaces of artists. However, organizations such as art fairs, festivals, and exhibitions make it possible to introduce and sell ebru products to the masses where cultural values such as ebru gain tourist value as well. Today in almost every ebru workshop one can buy textile products (shawls, scarves, and hair bands), postcards, notebooks, and bookmarks decorated with ebru [9].

Thirdly, although there is no official division of ebru techniques, today ebru practitioners tend to separate ebru works into classic and modern ebru [15]. As it has been already stated ebru in

the past was regarded only as a craft. However, today artists love experimenting, for example, with techniques, colors, materials, etc. As a result, their work tends to question and push the boundaries existing in the ebru world. Therefore, the types of ebru are increasing every day. These developments take place owing to the open-mindedness and creativity of individual ebru artists. One of the ebru techniques taught in the BELMEK course was *dalgalı ebru* (wavy ebru). In order to get *dalgalı ebru* one does not immediately cover the colors with the paper, instead, he/she dips it into the colors part by part holding it from one corner and simultaneously moving it either horizontally back and forth or vertically up and down as if gently rubbing the water surface. As it is seen below rubbing the paper on the water surface creates lines on the paper which give the ebru a complex and layered look. This form of ebru was first introduced by the artist Timuçin Tanaslan and later was improved by Nuri Pinar Yıldırım. The next generation of innovative and talented ebru masters modified the *dalgalı ebru* in their own ways. For instance, Sönmez's ebru master Meral Özcan created her own technique *damlatmalı dalgalı ebru* (dropping wavy ebru) for which she received a prize, whereas Sönmez herself contributed to this field with her 3D *dalgalı Ateş ebru* (wavy fire ebru) [15].

Lastly, a change in ebru practice dictated by the age of technology is its method of learning. Traditionally, ebru is learned from *usta* (master) like in any other Turkish Islamic arts. Only the master can decide when a *çırak* (apprentice) completes their learning. Therefore, the length of learning period is never known. Such ebru masters as Hikmet Barutçugil claims that: "bir ebrûcunun işinde usta olması için kendi açtığı teknede en az 3000 ebrû yapmış olması gerek..." (an ordinary ebru maker to be a master in its occupation has to make at least 3000 ebru in the tray opened by himself) maker [12, 176]. As soon as the master realises that the apprentice is ready enough to give ebru lessons he/she is provided with *icazet* (permission certificate) signed by the master. The ebru teacher of the BELMEK course recalled her journey of learning ebru as a tedious one and how she was literally following her



Simple wavy ebru.
Artist Nuri Pınar Yıldırım.



3D Wavy fire ebru.
Artist Songül Sönmez.

Figure 4. Photo courtesy of Songül Sönmez.

master everywhere she was working. However, the era of technology brought the possibility of learning ebru from the Internet using online platforms. In addition, most of the ebru artists have also become active users of social media such as Facebook and Instagram where they share their works.

One of the BELMEK course attendants - Nurefşan Bıçak even submitted to the TUBİTAK (The Scientific and Technological Research Council of Turkey) a student-research project about internet-based ebru lessons. Bıçak's project about online ebru courses clearly indicated the shift in the pedagogy of ebru. According to Bıçak, foremostly with her project, she intended to raise awareness of the younger generation in Turkey about ebru art. Another emphasis in her project was teaching specifically Turkish marbling art. She put it in the following manner: "On the immense expands of the Internet there are so many misconceptions about Turkish marbling art, so I felt an urge to create an online platform

where I can give lessons of ebru to prevent its confusion with other types of marbling" [16]. This project seems to have strong potential.²



Figure 5. Nurefşan Bıçak making ebru in Ankara Regional Students' Science Fair organised by TUBİTAK, Ankara. June 26, 2019

² Bıçak's initial research project 'There is an Art in the Hospital' was included in the top ten student science projects of 2018 in Turkey. At that time as a nurse student, she wanted to underline positive health effects of ebru practicing on patients.

After exploring the changes which the art of ebru experienced throughout its history it is time to develop more on the personal experience of ebru makers and their reflection on the practice in order to understand their aims and views about the subject.

How do Ebru makers reflect on their experience?

Regardless of their different backgrounds, all the interview participants for this research shared one thing in common, which is their passion for ebru. While each of them had their personal journey and interests in regard to ebru, the one area they all agreed upon was how ebru had changed their attitude to life in general. The themes which were constantly repeated throughout their conversations were patience, peace, and conciliation. Every interviewee emphasized the soul-mending effect of ebru. Almost all of the interviewees underlined that ebru-making had an effect on their personalities. They pointed out that they became more patient since they had started doing ebru, because ebru is a ritual-like practice and there are certain steps that should be followed strictly, otherwise the master could be disappointed. Novices cannot draw stuff for progressive students, it is considered as misbehavior. For instance, students cannot draw flowers before perfecting their skills in battal ebru which is skillfully layering and dropping colors on the water surface.

The course attendees usually share meals together, celebrate birthdays, and carry out duties in the class: prepare kitre (special gummy water for ebru with a substance which helps ink colors to stay on the water surface without letting them sit on the bottom of the tray), mix ink colors, and clean the classroom at the end of the course day. All these regular duties performed in a collective manner indicate the fact that the course participants have their own micro-culture. However, despite this micro-culture, it is impossible to claim that the group of ebru practitioners was homogenous.

Some might assume that in BELMEK the course participants mostly regard ebru only as

a pastime or a hobby. Thus, they come to the classes to escape from their everyday routine and boredom. However, after analyzing interview scripts it has become clear that most of them took ebru making quite seriously, and their aims essentially differed from each other. For instance, a nurse student was learning ebru to combine it with her actual profession. After reviewing academic work on the positive health effect of ebru she aimed at realizing its potential within the hospital. Other group members such as a professor from the fashion and design faculty were seeking to expand their creative area and bring novelties to their artwork using ebru. Some course participants planned to be an ebru teacher in their local district courses whereas some had already been teaching ebru in their own community. The interviewees' personal stories related to ebru and their reflection on their learning experience led to the implication that ebru is not a simple art that is enjoyed for being itself; instead, it is a part of bigger cultural and political processes in Turkey. Therefore, the next paragraph is dedicated to the discussion of the revival of ebru, hence its popularization and politicization.

The politicisation of Ebru

Demirel and Altintas pointed out that art deals with socioeconomic as well as political facts in the community [17]. That is why currently many states try to support certain branches of arts due to social, economic, political, and ideological reasons. Moreover, people with different ideas and interests in order to be in power assign their ideological formats to different form of arts. These formats make the basis of the relationship between art and politics [17, 444 p.]. This part reveals the connection between practicing ebru, and cultural policy orchestrated by the current political elites of Turkey. According to Menger there are two approaches in exercising cultural policy. The first approach is public support and "the re-activation and funding of activities, products and creators through the cultural policy" [18, 119 p.] where the barriers between art and crafts, aesthetic invention, and 'know-how',

Fine Arts, and Applied Arts become blurred. The second approach involves:

...a sweeping re-evaluation and revitalization of cultural practices in the anthropological sense. Here, culture embraces community and regional languages, and cultures; rites; customs; knowledge, and 'know-how' expressed in traditions, teachings, lessons, and skills whether of an individual or a collective nature. These practices form and re-form the unity and identity of social groups, places, and regions [18, 119 p.].

Obviously, the popularisation of ebru belongs to the second approach of cultural policy, which is the re-appreciation of the art that is dear to the heart of the local community. It is possible to say that the revival of ebru and its inclusion in the UNESCO intangible heritage list did not happen only because of individual ebru masters' advocacy. Ebru has become a cultural symbol of the Turkish nation owing to the strong cultural policy of the Turkish state. The interview with an ebru shop owner from Ankara was especially valuable in mapping out the revival process of ebru in the last few years. The shop owner shared that when he first opened the shop, he did not pursue becoming rich via selling ebru materials. It was rather a practical decision because both his mother and sister were involved in the ebru art, thus they constantly needed big supplies of ebru materials. For many years they were ordering materials from Istanbul shops. Sometimes their orders were delivered late or came damaged. The only way to solve this problem was to set up their own ebru shop. He described how challenging were the first years of running the shop. The money from the sold materials was only enough to cover the shop's expenses. However, for the past six years, his sales rose, essentially due to the popularization of ebru among people in the country. Moreover, he became a wholesaler for smaller ebru shops. He also ascribed the rise in sales to the promotion of ebru via a popular Turkish TV show called *Kurtlar Vadisi* (Valley of the Wolves) where one of the characters was an ebru master.

The interview with the shop owner and with others demonstrated that the art of ebru is going through a process of revival in Turkey. It is possible to say that after the collapse of the

Ottoman Empire the art of ebru was out of use for many years. Only a few individual artists kept this tradition alive and owing to them since the 1970s ebru slowly began its journey back towards Turkish society. Its inscription into the UNESCO heritage list in 2014 was a big impetus for its popularization among ordinary people. Today ebru is offered as an optional course for university students regardless of their specialization, which was not the case in the past. Ebru has become available for more people. People can learn this art regardless of their age, background, and even nationality.

The researcher's own experience in learning ebru proves this fact. When she first arrived in Turkey as a Ph.D. student, the Presidency for Turks Abroad and Related Communities, the institution which provides scholarships to international students, organized free courses in traditional Turkish Islamic arts. In this way, for one semester students from all over the world learned the basics of ebru. The course intended to teach international students skills of mixing and matching colors, preparing *kitre*³, using tools such as brushes, awls, and combs on the surface of the water, as well as drawing the flowers typical for Turkish marbling art. Sönmez, the responsible ebru teacher in this project, seeing some foreign female students' perseverance in ebru, invited them to her course in BELMEK where she had been teaching during the weekdays.

All these initiatives: municipality and state-funded ebru courses, optional subjects of ebru at universities, its promotion via TV shows, and inclusion in UNESCO heritage list indicate the fact that the revival of ebru art is a state-engineered project. Here comes the question: "Why after being ignored for many years was ebru revived today by the state?" The reason might be related to the political agenda of the ruling party in the country. Turkey is ruled by the AK (the Justice and Development) party co-founded and led by the current Turkish president, Recep Tayyip Erdogan. Political experts claim that Mr. Erdogan's regime aspires to reconstruct the old Ottoman image of Turkey heavily relying on orthodox Islamic religion [19]. His regime

³ For word meaning see the previous page.

is associated with initiatives such as lifting the ban on headscarves, rehabilitation, and revival of Ottoman heritage. As Matusiak wrote “the Ottoman Empire has not only been rehabilitated under the AKP’s rule ..., but the state leaders are also even keen to present modern Turkey as predestined to play the role of a neo-Ottoman power that will lead Muslims from across the globe and protect their rights” [19, 41]. The president even promised to introduce Ottoman Turkish language as a compulsory subject into school curricula [19]. Since Erdogan’s regime relies upon orthodox Islam and Ottoman heritage, it is not surprising why his regime focused on the revival of art forms from Ottoman era such as ebru, hat (calligraphy), kati (papercutting), tezhip (art of decorating Koran) etc. Their revival tangibly communicates the message of current political regime.

Therefore, it is possible to claim that ebru is being politicized and used as a tool in spreading a political message. This is because ebru is a versatile art form. For some practitioners, ebru is a form of worship to Allah which means that ebru making is also a religious ritual to some extent, while for others it is a part of national identity which stands on two pillars, ethnic and religious, Turkish and Islam respectively [9, 108]. Nationalist Turkish historians claimed the original homeland of ebru as Central Asia for a reason. In this regard, ebru is a suitable art form for spreading the political message because it carries both ethnic and religious values. Thus, it is a convenient instrument for promoting Sunni Islam and reclaiming the glory of the former Ottoman Empire for current Turkey.

Conclusion

The art of ebru in Turkey since the times of the Ottoman empire has undergone radical changes. The key changes which took place in ebru practice

are the status and gender of the ebru makers, teaching and learning approaches, as well as the development of personal styles in ebru. Ebru which was mainly occupied by male masters until the 1980’s today became an art dominated by female artists. The area of its use also expanded from bookbinding and calligraphy to the textile industry and decorative staff production. Today ebru practitioners see themselves as artists rather than craftsmen though some other fine arts representatives still refuse to accept this fact. Besides, individual ebru artists have become more courageous in experimenting with different techniques in their art which enabled them to create new styles. Last but not least is the change in approaches to ebru learning. The Internet has provided a different platform for ebru learning which gives the whole world access to the basics of Turkish marbling art. The proliferation of ebru courses in cities and its wide availability to all society show an ongoing process of revival and politicization of ebru art. As a result, ebru has become a symbol of Turkishness. The flexibility and history of ebru art make it a suitable tool for promoting the will and vision of the current ruling party in Turkey which has already strengthened the Sunni Muslim component of Turkish identity and aspires to return to the glory of the Ottoman Empire. Through the example of ebru, it is possible to see how some traditional art forms are not only enjoyed for themselves but also can be transformed into bigger cultural projects that are used to communicate specific political messages.

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Түріктің «эбру» өнеріне мәдени-саяси талдау

Аңдатпа. Бұл мақалада түріктің эбру өнерінің танымал болуы және оның саяси құрал ретінде пайдаланылуы мәдени антропология тұрғысынан талқыланады. Эбру – қоймалжың су толы шағын астаушаға түрлі-түсті бояуларды қылқаламмен сеуіп, содан кейін пайда болған әр түрлі өрнектерді қағаз бетіне көшіру өнері. Тарихта мұндай қағаздарды Селжұқ және Осман империясының каллиграфтары патша жарлықтары мен құжаттарын жазу үшін пайдаланған. Алайда, сол дәуірден бастап осы уақыт аралығына дейін өнердің бұл түрі түбегейлі өзгерістерге ұшыраған. Бүгінде эбру қарапайым кітап түптеу қолөнерінен ұлттық мәдени мұраға айналған. Бұл өнер практикасы Түркия мемлекетінің этникалық, діни және саяси идеялары мен құндылықтарын дамытуға септігін тигізуде. Мақаланың нәтижелері Анкарадағы BELMEK муниципалдық кәсіптік курстарында өткізілген эбру сабақтарының бақылауларына және сабақ алушылардың берген сұхбаттарына негізделген. Мақалада эбру Түрік халқының дәстүрлі символы ретінде қолданылатыны анықталды. Эбрудың терең тарихы және оның бейінділігі сияқты ерекшеліктері оны түрік болмысының мұсылмандық құрамдас бөлігін нығайтып үлгерген және Осман империясының даңқын қайтаруға ұмтылған Түркиядағы қазіргі билеуші партияның еркі мен көзқарасын ілгерілету үшін қолданылатын қолайлы құрал екені анықталды. Эбру мысалы бізге нақты саяси ұстанымдарды жеткізу үшін кейбір дәстүрлі өнер түрлерін үлкен мәдени жобаларға қалай айналдыруға болатындығын көрсетеді.

Түйін сөздер: эбру, дәстүрлі түрік-ислам өнері, қолөнер, мәдени мұра, ұлттық болмыс, түрік болмысы, өнер тарихы, Османлы тарихы, өнерді саясаттандыру

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Культурно-политическая интерпретация турецкого искусства «эбру»

Аннотация. В этой статье обсуждается популяризация и политизация турецкого искусства «мраморной бумаги» - эбру с культурно-антропологической точки зрения. Эбру — это искусство создания красочных узоров путем разбрызгивания красок с помощью кисточек на лоток с клейкой водой и их последующего переноса на бумагу. Такие бумаги исторически использовались Сельджукскими и Османскими каллиграфами для написания императорских указов и документов. С тех пор этот вид искусства испытал радикальные изменения. Из простого ремесла переплета, сегодня эбру превратился в национальное достояние. Практика данного вида искусства содействует продвижению этнических, религиозных и политических идей и ценностей Турецкого государства. Выводы статьи основаны на наблюдении за занятиями по эбру и интервью с участниками курса эбру, проведенными в BELMEK - профессиональных курсах столичного муниципалитета в Анкаре. В статье выяснилось, что эбру может функционировать как символ турецкой нации. Такие характеристики эбру, как долгая история и его гибкость, делают его подходящим инструментом для продвижения видения нынешней правящей партии Турции, которая уже укрепила суннитский мусульманский компонент турецкой идентичности и стремится вернуть славу Османской империи. Пример эбру демонстрирует, как некоторые традиционные формы искусства могут быть преобразованы в более крупные культурные проекты, которые используются для передачи определенных политических сообщений.

Ключевые слова: эбру, традиционное турецкое-исламское искусство, ремесло, культурное наследие, национальная идентичность, турецкая идентичность, история искусства, Османская история, политизация искусства

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