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MYTHOLOGICAL TRACES AND SYMBOLS IN MEHMET AŞÇI'S PAINTINGS

Abstract. Although some mythological elements have survived from ancient times due to religious beliefs, they have existed in many aspects of human socio-cultural life. Tamga is a symbol used as a seal by a household in ancient societies to show that any property, animal or land belongs to them. In some societies, it has been accepted as an indicator of identity origin. It is known that it is a symbol used by the Turks throughout history. It is also seen that some tamgas were used in connection with nature with animal figures, were shaped according to the culture of the society, and became a mythological element over time. Tamga, used as a motif in Turkish art, also symbolizes a generation and a dynasty. Turks attributed meanings to some tamgas and symbols according to their cultural values and beliefs and used them as motifs in textile, architecture and other art fields.

Mehmet AŞÇI, one of today's artists who use tamga, motifs and symbols in his works of art, used tamga and motifs such as comb, bird, pilgrimage and wheel of fortune in his oil paintings. The study will focus on the mythological motifs seen in Mehmet Aşçı's paintings.

Key words: tamga, motif symbol, cross, mythology, picture.

Introduction. Art sometimes appears as an imitation of nature, and sometimes as a concept in which the artist transfers their imagination to a specific surface through various techniques, creating unique products. In a

sense, art is the expression of one's own world through imagination through the work produced. Many artistic forms, such as painting, sculpture, and music, are used as elements of expression.

«Almost all artistic formations reflect the agenda of their respective eras» (Aydın and Karakelle, 2019, 3798). In the process of artistic creation, it is clear that the «artist» is the one who gives the work its artistic quality (Eyüpoğlu and Orhun, 2019, 114). «Art is shaped by the sociopolitical conditions of its era and progresses beyond them» (Değerli and Demir, 2022, 190). On the other hand, disciplines such as history, mythology, and so on have always been intertwined with art. In the Turkish understanding of art, myths nourished by culture and tradition have taken shape as depictions, motifs, and tanga. Myths are the embodiment of supernatural heroism and events that give meaning to the world of the unknown. Passed down from generation to generation, they are sometimes reflected in literary texts such as poetry, epics, and short stories, sometimes in sculptures, and sometimes as paintings or symbols in other artistic fields. Therefore, art «reflects the culture, traditions, customs, and folkloric characteristics of a society, while also revealing the individual's eye-opening, refined taste, patience, and innermost thoughts» (Balkanel, 2016, 151).

Influenced by mythological stories, certain elements deemed important in social and cultural life in Turkish plastic arts were symbolized and brought to a point of connection with the world of thought and belief. Events, objects, and figures described as supernatural were sometimes reflected in works of art.

The interpretation of the main material. Mythology (mythologia) is a compound word derived from the Greek words myth/mythos/mitos, meaning word or legend, and logia/logos, meaning science. Considering the literal meanings of its constituent words, it's possible to consider this expression as the science of speech. However, considering the term's meaning over time, it can also be summarized as the science of myth, the science of legend, the science of legends, the science of describing extraordinary events and heroes from ancient times, or the science of studying anonymous folk legends and beliefs from ancient times. (Baltacı, 2020, 86). The word logos, meaning word and knowledge, was added to the root myth, creating the definition of mythology, meaning the knowledge or science of myths (Çoruhlu, 2010, 14). Myths' most important characteristic is their sacredness, and they constitute a significant source of all religions. Myths emerge from stories

that explore the divine nature of humanity, the nature of humanity, and the beliefs surrounding the reconciliation between them. They are also stories that help us discover and tell the fundamental truth beneath the surface (Wilkinson, 2010, 14).

It is known that mythical themes have been reflected in works of art, particularly since the Renaissance. Artists whose pursuits in contemporary art disciplines accelerated from the 20th century onward began to develop different styles and genres. While creating works influenced by their socio-cultural environments, myths and iconographic approaches within the context of history and culture gained renewed importance and were reflected in their works.

Some artists are also known to have incorporated mythological imagery into their works. They incorporated mythological animal figures or symbols into their works. Alongside mythological elements, tamgas and symbols also took their place in their works. It is known that artists used some of the tamgas they incorporated into their works as seals with brushstrokes. Some artists drew the tamgas and incorporated them into their works by interpreting them. Other artists imbued their work with meaning by drawing the tamgas. Stamps are generally symbols used to distinguish the goods of a community, lineage, or household (Aksoy, 2011, 2-8).



Fig. 1. Erzurum Karayazı Cunni Cave Kayı Tamgas (Somuncuoğlu, 2008, 472).

Tamgas, which reflect the Turkish intellectual world and socio-cultural lifestyle shaped by thousands of years of accumulation in the Turkestan region and hold a special place in national culture, also possess a kind of signature feature. Since the day of creation, humans have learned and developed all means of communication. They have experimented with various ways to share their thoughts. The form, color, and fictional narrative language used have also given rise to the concept of symbol.

Symbol, in its most common sense, can be described as an event or person that has a unique meaning and is handled in social,

political, legal, religious and mysterious areas shaped by all kinds of beliefs, life and environmental factors, and has many meanings and can be understood through the senses, such as a sound or an attitude, a color or a certain period of time or a sign.

A number of symbols appear in the art of the Turks in the pre-Islamic period. The first is a rich array of animal forms, including highly developed depictions of wild animals and their preoccupations. The other is abstract symbols and motifs, including rock drawings and stamps (Enveroğlu, 2010, 195).

Turkish tamgas, the product of a long historical heritage, are the material extensions of national culture. Turks, who lived across vast and diverse territories as a result of their summer and winter lifestyles and constant conquests, used their tamgas as a distinguishing feature during these geographical changes. Used in a wide variety of applications, from tombstones to horses or sheep, from rugs to tents, tamgas emphasize stature rather than individuality. They refer to family and unity. This symbolic language can be seen, particularly in Turkish textile arts extending from Turkestan to Anatolia. Weaving, a deeply rooted tradition in almost every region of Anatolia, forms the basis for many items needed in daily life (Etikan ve ark, 2022, 83). Motifs and symbols play a significant role in textile products. «Motifs play a crucial role in establishing the order of a society» (Karakelle and Kayabaşı, 2018, 2643).

A nation is comprised of people who share a common culture. People living in the same geography who share a common language, history, traditions, and customs—in other words, a shared culture—can become a nation and are known by a common name. In this sense, culture is a crucial element in bringing people together and keeping them together (Kılıçarslan and Etikan, 2016, 1131). Anatolian Turkish people have created a cultural treasure of rare richness by combining their nature and environment with their own worldview and philosophy of life with their talent and skill in art (Balkanel, 2010, 45).

These tamgas, motifs, and symbols, which also serve as abstract decorative tools in steppe culture, are also seen in contemporary Turkish painting. Mehmet Aşçı's works feature symbols, motifs, and tamgas. He uniquely employed mythological depictions on his canvases.

Methodology

This study analyzes the mythological traces and symbols in Mehmet Aşçı's works, based on Edmund Burke Feldman's art criticism method.

The study evaluates the artist's works using four fundamental stages of art criticism: description, analysis, interpretation, and judgment. The aim of the research is to reveal the use of plastic elements in Aşcı's paintings, their stylistic characteristics, and the artist's relationship with mythological symbols.

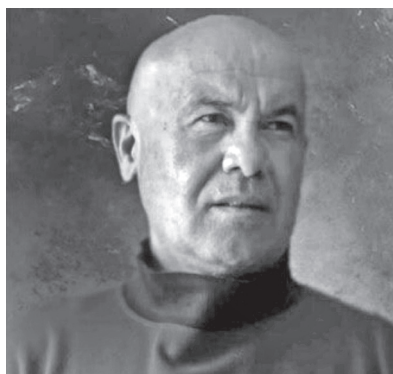


Fig. 2. Mehmet Aşcı.

Mehmet AŞCI and HIS ARTISTIC DIRECTION

He was born in Başhüyük in 1962. He completed his primary and secondary education in Başhüyük and his high school education in Konya. In 1986, he began working as a civil servant at Selçuk University and held his first solo exhibition, «Turkish Decorative Arts,» in 1991.

That same year, he represented Turkey with his work titled «Turkish Motifs» at the Turkish-Speaking Peoples Culture and Arts Festival held in Russia. In 1997, he was accepted into the Department of Art Teaching at the Faculty of Education at S.Ü. He continued his education while working at the S.Ü. Meram Medical Faculty Hospital. He graduated from the department in 2001. He won second place in the Konya Numune Hospital emblem design competition. He has designed emblems for various institutions and organizations. He has participated in various group exhibitions to this day. The artist continues to work in his private studio.

Modern art possesses a constantly evolving structure, incorporating traces of the past and cultural heritage. Today, it is impossible to ignore the reflections of the past in works of art. Mythology and symbols hold a significant place in the works of contemporary artists, just as they do in art history. Among these artists is Mehmet Aşcı, who frequently incorporates mythological elements and symbols in his works.

In the art world, every artist has their own unique narrative style. Mehmet Aşcı, on the other hand, carries deep traces of mythology in his works and bridges the gap between the past and the present through symbols. His art is more than just visuals; every brushstroke is a contemporary reflection of a story from thousands of years ago. Drawing inspiration from the accumulated

culture of Anatolian civilizations, his works reimagine narratives of the ancient world in their paintings.

Bulgular ve Yorum

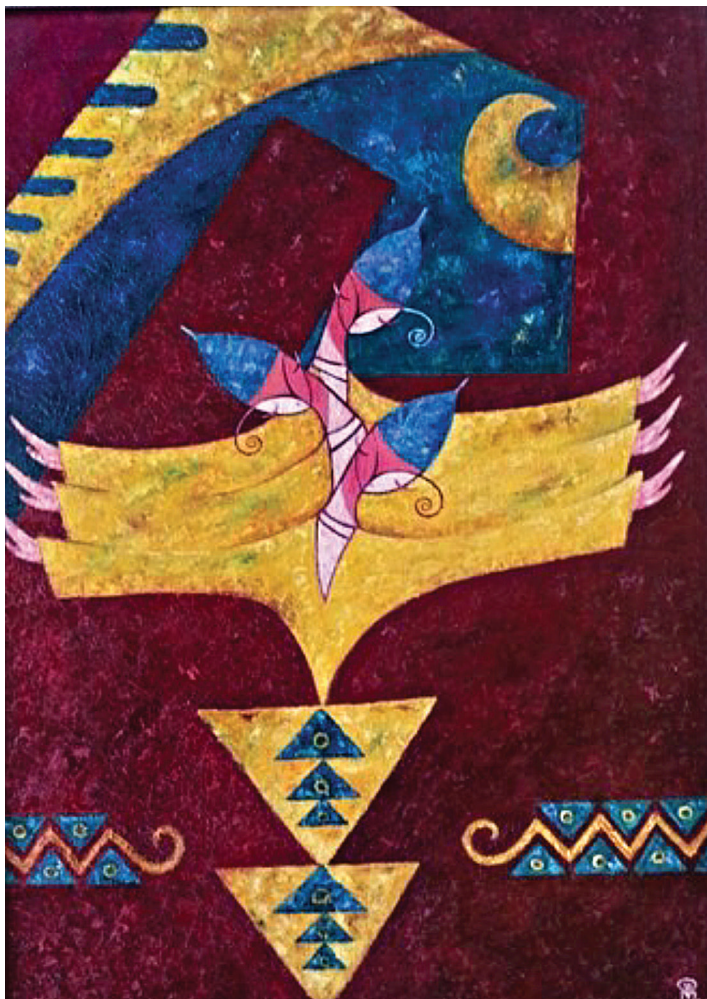


Fig. 3. Üçlemenin Dansı, 50x70 cm



Fig. 4. Waterway and eye burn on an Anatolian Turkish carpet (Photo: A. Aytaç archive).

The work was created using oil painting on canvas. Three figures are depicted in the center of the work. Deformations have been applied to the figures, particularly the facial features. Facial features are not fully defined. The rules of perspective are not fully conveyed in the work. They are superimposed. The figures are half-figured and depicted in a slight miniature-like manner. The figures are animated. A stylized flower form is centered beneath the figures, triangular arrangements on either side, and curved forms at the top are striking.

The painting displays the artist's signature brushstrokes and anatomical deformities. The figures are mobile, their hands outstretched, as is the nature of the dance. The work is not a realistic drawing. Yellow triangles are drawn below the figure, with small blue triangles inside representing evil eye symbols. At the bottom, the waterway arrangement extending to infinity on the left and right, and the spaces within it also display evil eye symbols. The forms in the work are based on balance and symmetry. The red base provides a warm backdrop, while yellow and blue tones create contrast. The artist emphasizes the forms with distinct lines, employing anatomical deformations and distinctive brushstrokes.

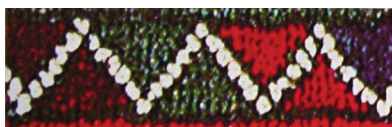
The elements in the work can be interpreted within the context of nature, fertility, and the cycle of life. The triangular arrangement symbolizes earth and traditional order, while the upper forms evoke cosmic order. These elements convey a cultural message informed by Anatolian and Central Asian cultures. The symbols and cultural references in the work conform to reflective art theory. Formal structure and use of color, geometric abstractions, and cubic uses reflect a formalist understanding of art, while traditional motifs can be linked to a functionalist approach that ensures the continuity of cultural heritage.

The work is made with oil on canvas. It features distinctive brushstrokes. The figure in the foreground, a portrait of a woman, appears both very close and very distant with the moon in the background. The effect of perspective is evident here, bringing the portrait into sharper focus. The pink shape above the moon in the painting is a waterway motif. The waterway symbol is also depicted on the figure's chest.

The work uses cooler colors more intensely, while warmer colors are less prominent. The face is commented on in the painting. The facial features are not clearly defined. Anatomical lines are not distinct. Cubist influence is evident. Perspective is used, albeit sparingly. The drawing emphasizes only the portrait principle.



**Fig. 5. Ayn Dansı,
32x42 cm.**



**Fig. 6. Anatolian Turkish
carpet waterway burn
(Photo: A. Aytaç archive).**

The forms in the work create a composition that represents nature, fertility, and the cycle of life. The triangular arrangement symbolizes earth and traditional order, while the upper forms evoke cosmic order. A universal message, informed by Anatolian and Central Asian cultures, is presented.

The artist's symbolic imagery and cultural references reveal the work's reflective artistic approach. The formal order and color selection within the structure align with formalist principles, while traditional motifs are crafted with a functional approach that emphasizes the continuity of cultural heritage.

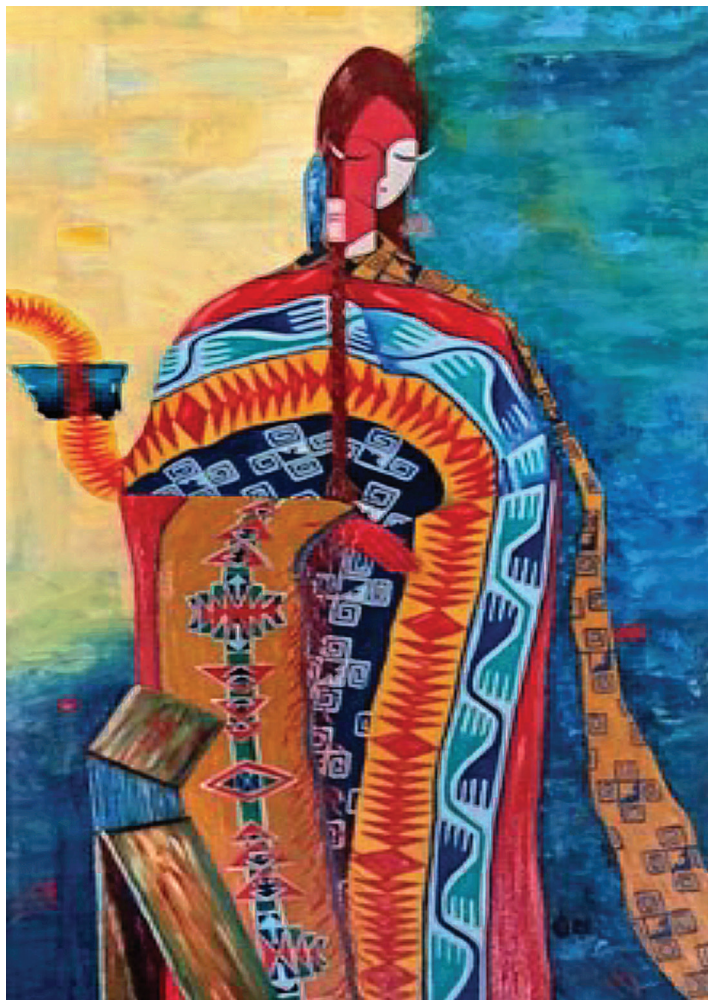


Fig. 7. Kışeç,
40x85 cm.

Fig. 8-9-10.
Bıçkır, çarkıfelek,
bird figures in
Anatolian weavings
(Photographs:
A. Aytaç archive).



It was painted in oil on canvas. The female figure at the center of the painting is dressed in traditional clothing. Physical movement is evident despite the loose clothing. The work is not solely focused on the figure; it also utilizes objects. In front of the figure, on a raised platform, are objects reminiscent of the painting.

The work uses a combination of warm and cool colors. The perception of the figure is interpretive. The outermost part of the figure's attire is a pattern of repeating bird figures in light blue and navy blue, with a red sawmill arrangement on a yellow band just below. Further inside, a repeat of a pinwheel-filled decoration on a navy blue background is seen, and the same pattern is blurred onto the yellow on the outer right. The central yellow section features geometric decorations, primarily in green and red, extending downward.

The female figure, with her regional attire and physical movements, reflects both traditional influences and contemporary dynamism. Recurring bird motifs on the garment evoke a distinct cultural memory and local narrative, while anatomical details, influenced by Cubism, emphasize the figure's spiritual aspect. The juxtaposition of warm and cool colors creates a multilayered experience and interpretation for the viewer.

According to reflective art theory, the work evokes associations with the profound culture of Anatolia. In its narrative approach, recurring images of birds and sawflies reveal local narratives. Within the context of formalist theory, geometric patterns and color contrasts create an aesthetic unity, while functional art theory strengthens the interaction with the viewer through object placement and use of perspective.

The work is an oil painting on canvas. It depicts three female figures in traditional clothing, holding a pitcher. Two are depicted standing and from the side, while one is shown seated on a green background. There is a relationship of distance and proximity between the prostrate figure and the figures behind her, reflecting perspective. The figures are in motion. Proportion and proportion are well-balanced, but the faces are deformed. The figures are tall and slender.

Warm colors predominate slightly. Green reflects the grass with brushstrokes. The central figure is prominent, appearing larger than the other figures. Yellow is predominantly used in the background. There is a cubic effect, with general distortion of the faces. The figures exhibit a dynamic, triangular composition. The middle and last figures in the painting wear white hand-on-hip motifs on their fezzes. The metal water jug carried by the central figure bears a goat figure. The edges of their red robes are lined with ram's horn symbols in the shape of waterways.

The deformed and frozen faces of the female figures in the work reveal the individual's inner conflicts and the uncertainty of the contemporary world.



Fig 11. Su Dolduran Güzeller, 45x90 cm.

Fig. 12-13-14. Ram's horn, hands on hips in Anatolian textiles (Photos: A. Aytaç archive) and «felt with a mountain goat and griffon fight scene from the Pazirik Kurgans» (Başar, 1999, 8).



The dominant position of the central figure expresses a sense of power and decisiveness. The symbolic motifs of goats, rams' horns, and other details bear traces of local myths and rituals. Perspective and dynamic movement suggest the constant flow of life, while the contrast of warm and cool colors conveys emotional depth.

From a projectionist perspective, the work reflects the inner emotions and complex world of the individual through the figures' deformations and elongated anatomy. From a narrative perspective, the dominance of warm colors, the ram's horn symbols on the red dresses, and the goat figure on the metal water jug support the rich narrative of cultural elements. From a formalist perspective, the triangular composition and balanced proportions, along with the cubic effect on the faces, underscore a modern aesthetic.

It was painted in oil on canvas. The work features a standing woman in traditional attire, rocking her baby in a wooden cradle. The figure has a regional feel. The neck is long and thin. The visible hand is slightly small compared to the body. It resembles the Rakursi technique. The painting is not just about the figure; there is movement in this work. A triangular composition was used in the production process, incorporating traditional motifs. Pink predominates on the facial features. The



Fig. 15. Ninni Yavrum Ninni,
45x60 cm



Fig. 16.
Azerbaijani
Turkish weaving
(Photo: A. Aytaç
archive).

covering over the cradle gives the impression of tulle. The face is deformed, suggesting a miniature style. Behind the figure in the painting, in a section resembling a chessboard, which could be described as a tapestry, are goat and tribal figures.

The work blends regional influences with modern techniques. The slender, elongated neck, diminutive hand, and the rakursi technique emphasize a deliberate anatomical deformation. The triangular composition adds movement and dynamism to the painting, while the tulle effect on the cradle and traditional motifs reinforce the local narrative. The goat and tall tamgas in the chessboard-like background, which could be described as a tapestry, reinforce the cultural references.

The work offers a modern interpretation of local identity. The figure's distorted form symbolizes a departure from traditional norms and the creation of a distinct aesthetic language, while symbolic elements promise a contemporary retelling of local myths. The rosy facial features reveal an emotional depth combined with a softness, while the movement reminds the viewer of the constant flow of life.

The work highlights local memory within the framework of reflective art theory. In its narrative approach, goat and boy tamgas, as well as elements that evoke a sense of tulle, enrich the local narrative. The triangular composition and the rakurs technique in the formalist elements emphasize modern aesthetics, while functional art theory reveals the interaction of dynamic figures with the viewer.

It was painted in oil on canvas. The portrait is prominent in the painting. The facial deformations are evident, creating a cubic effect. It resembles a woman's face. It has a regional style and was executed in a unique style. The painting evokes a dynamic, wind-blown atmosphere. Two amulet motifs are stacked below the portrait's neck, and three amulet motifs are stacked in the lower left corner.

The portrait is at the center of the composition. The cubic deformations on the face offer a modern interpretation of geometric forms and the use of line. The windy movement adds depth through dynamic movement and perspective. The stacked amulet motifs emphasize local elements through asymmetry and rhythm, while the color contrasts create a sense of vibrancy and depth in the viewer.



**Fig. 17. Gözün
Günlüğünden,
50x70 cm.**

**Fig. 18. Amulet
burning in
Anatolian textiles
(Photo: A. Aytaç
archive)**



The work centers on the portrait, conveying emotional turmoil through a sense of deformation and windy movement. The cubic effect on the woman's face evokes the fragility of the modern age and the texture of local narratives, while the amulet motifs evoke protection and mystique.

Inspired by reflective, narrative, formalist, and functional theories, the artist blends local motifs with modern techniques. The distortions and dynamic composition of the portrait establish a compelling balance between aesthetics and narrative, offering the viewer a rich sensory experience.



**Fig. 19. Kirman
Eğiren Kız.**

**Fig. 20-21-22.
Wheel of Fortune,
hook and ram's
horn patterns in
Anatolian weavings
(Photographs:
A. Aytaç archive).**



The figure in the painting resembles a young woman and is rendered in an interpretive tone. Her body lines are elongated, with a hint of the rakursi technique. The background is enriched with motifs and patterns. The figure is in a regional style and is in motion. Her clothing is warm in color. Green, pink, and red are frequently used. The background is dominated by green tones. The figure is slender and elongated, with anatomical distortions made to her face, befitting the nature of the painting. The figure is in motion, spinning a scythe. In the painting, the textile in the background features figures of a wheel of fortune, a ram's horn, and a goat within squares. This motif, in yellow, is the wheel of fortune in the blue stripe of the skirt. At the hem of the figure, on a dark blue background, is a wheel of fortune, immediately above it are figures of goats, and a row of hooks extending upwards.

The work demonstrates a well-balanced composition between the figure and the background. Elongated, slender lines, a rakursi technique, and deliberate anatomical distortions reveal the dynamism of the line and the depth of perspective. The outfit, highlighted by a warm color palette, the background dominated by green tones, and the motifs within the repetitive squares emphasize the design language of rhythmic and local elements.

Reminiscent of a young woman, the portrait combines the fragility of modern life with the warm narrative of local culture. The deformations reflect the artist's unique interpretation rather than traditional facial expressions, while the dynamic posture suggests spiritual movement and constant change. The pinwheel, ram's horn, goat figures, and hooks in the skirt present a protective and mystical narrative, paving the way for the viewer to develop their own interpretation.

Within the framework of projective theory, the artist presents the figure's distorted anatomy as a reflection of individual and cultural experiences. This narrative approach highlights a rich narrative through recurring local motifs, while the composition, color balance, and movement employed in formal and functional art make the work a powerful expression of modern aesthetics.

Here, the artist has used the animal figure in the form of a comb. The figure has been abstracted from its natural form and drawn as a comb. The painting features a distinctive brushstroke, clearly visible on the goat's body. The comb, a frequent use of the goat's hair, has been adapted to its body in this way. He has interpreted the wild goat with a unique deformity, and the goat's head is tilted backward, adding vibrancy to the painting.



**Fig. 23. Teke
Tamgalı Tarak,
32x45 cm.**



**Fig. 24-25.
Hands on hips
and ram's horn
decorations
in Anatolian
Turkish textiles
(Photographs:
A. Aytaç
archive).**

Yellow was chosen for its warmth. In the painting, a rectangular space has been left on the goat's body, filled with motifs of a goat, ram's horn, and a hand on its hip. The goat's hair, which hangs down, creates the impression of a comb.

The artist has abstracted the animal figure from its natural form and reinterpreted it as a comb. Sharp brushstrokes emphasize the goat's distinct body lines and dangling hair, while the goat's hand on its hip, and ram's horn motifs placed within the rectangular space add rhythm to the composition. The warmth of the yellow highlights the work's dynamic movement and vitality.

The goat's deformity disrupts traditional figurative understanding and offers a modern interpretation. The comb image, both an aesthetic and cultural symbol, explores the relationship with nature from a different perspective. The moving head, as an expression of freedom and change, injects spirit into the work.

The work combines local motifs with modern abstraction within the framework of reflective theory. A narrative approach supports a cultural narrative through the careful selection of motifs, while formal elements and dynamic composition strengthen the work's aesthetic. Functionally, the elements of movement and motion create a powerful visual language that engages the viewer.

The portrait is distinct in the painting. He even uses animal figures in the facial features, interpreted through commentary. He uses a mounted cavalryman holding a bow at the eyebrows. The distortion suggests a slight Cubist influence. The face is sparsely detailed. The nose, mouth, and chin are inspired by Turkish tamgas. The helmet also features a ram's horn design, facing both ways. The background color is blue. It is a static painting, and the portrait is interpreted. A pinwheel of fortune appears in the pupil.

The deformities displayed in the work, influenced by Cubism, allow for the abstraction of the elements, while the nose, mouth, and chin, inspired by Turkish tamgas, embody local elements. The blue background supports the balance and rhythm of the composition, while the double-sided ram's horn design on the helmet and the pinwheel of fortune in the pupil reinforce the work's symbolism.

The portrait creates a cultural dialogue by combining traditional motifs with modern narratives. The animal figure and the horseman detail can be interpreted as symbols of heroism and power, while the wheel of fortune in the eye alludes to the cycle of life and destiny.



**Fig. 26. Bağatır,
45x90 cm.**

**Fig. 27-28-29.
Azerbaijani
Turkish carpet
with horsemen
and Wheel of
Fortune and
Ram's Horn
in Anatolian
Turkish
weavings
(Photographs:
A. Aytaç
archive).**



The work highlights local motifs within the framework of projective theory, while the narrative approach presents a rich story with symbolic elements. Formal elements and a slight cubist influence emphasize modern aesthetic values, while functional elements establish an effective visual communication with the viewer.

Conclusion. Myth and mythology have made their presence felt throughout the ages. In the days before science was developed, humans imbued the events around them, known as laws of nature, with meaning, transforming them into their own unique stories. They painted them on walls and rocks using motifs, tamgas, or symbols.

Today, in contemporary painting, the subject matter depicted on canvas is also reflected in works using motifs or symbols. In the visual arts, Turkish mythological elements, motifs, and symbols have created a distinctive form and style. They have enriched Turkish painting. Tamgas, motifs, symbols, and mythological traces have become a style used by Turkish painters in their works today, just as they have in the past.

Painter Mehmet AŞÇI clearly incorporates elements of ancient Turkish culture into his works. His distinctive brushstrokes and his refined sense of miniature painting reveal a unique color harmony in his paintings.

Aşçı's nine works, examined, feature motifs, symbols, and stamps such as crescents, birds, hands on hips, goats, rams, ram's horns, waterways, trees of life, crescents, passionflowers, eyes, crosses, evil eyes, horses, bows, and combs. Mehmet Aşçı's paintings are a prime example of how symbols and stamps maintain their originality and find a way into contemporary art.

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Ahmet Aytaç, Ahmet Kuzu (Türkiye)

MEHMET AŞCI’NIN RESİMLERİNDE MİTOLOJİK İZLER VE SEMBOLLER

Kimi mitolojik öğeler eskiden beri dini inanışlardan kaynaklı olarak günümüze gelmiş olsa da insanın sosyo kültürel hayatının birçok noktasında var olmuştur. Tamga ise eski toplumlarda bir hanenin herhangi bir malın, hayvanın veya toprağın, kendilerine ait olduğunu göstermek amacıyla mühür niteliğinde kullandığı bir semboldür. Kimi toplumlarda kimlik kökeni göstergesi olarak kabul edilmiştir. Tarihte Türkler tarafından kullanılan bir

sembol olduğu bilinmektedir. Bazı tamgaların hayvan figürleriyle birlikte doğayla bağlantılı olarak kullanıldığı, toplumun kültürüne göre şekillendiği ve zamanla mitolojik bir unsur haline geldiği de görülmektedir. Türk sanatında motif olarak kullanılan tamga bir nesli bir sülaleyi de sembolize eder. Türkler kimi tamga ve sembollerini kültürel değerlerine ve inançlarına göre anlamlar yükleyip tekstil, mimari ve diğer sanat alanlarında motif olarak kullanmıştır.

Sanat eserlerinde tamga, motif ve sembolleri kullanan günümüz sanatçılardan biri olan Mehmet AŞÇI ise yağlı boya eserlerinde tarak, kuş, hac, çarkıfelek gibi tamga ve motifleri kullanmıştır. Çalışmada Mehmet Aşçı'nın tablolarında görülen mitolojik motifler üzerinde durulacaktır.

Anahtar kelimeler: tamga, motif sembol, haç, mitoloji, resim.

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МИФОЛОГИЧЕСКИЕ МОТИВЫ И СИМВОЛЫ В ЖИВОПИСИ МЕХМЕТА АШЧИ

Некоторые мифологические элементы, несмотря на то, что они пришли к нам из религиозных верований глубокой древности, и сегодня проявляют себя во многих аспектах социально-культурной жизни человека. Тамга в древних обществах использовалась как символ определения принадлежности какого-либо товара, животного или участка земли конкретной семье. В некоторых обществах она была принята как показатель идентичности определенного происхождения. Исторически тамга известна как символ, используемый тюрками. В тюркском искусстве тамга как мотив символизирует также принадлежность к роду или династии. Тюрки применяли тамгу в текстиле, архитектуре и других областях искусства как символ известных культурных и религиозных ценностей.

Одним из современных мастеров искусства, использующим в своих произведениях тамги и символы, является Мехмет Ашчи, в живописных работах которого мы видим такие мотивы, как гребень, птица, крест и колесо судьбы. В статье рассматриваются все эти мифологические мотивы на картинах Мехмета Ашчи.

Ключевые слова: тамга, символ, крест, мифология, изображение.