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CONTRIBUTION OF KARAGOZ HUMOUR MAGAZINE (1908 – 1955) TO SOCIO-CULTURAL TRANSFORMATIONS OF THE TURKISH SOCIETY WHICH DERIVES ITS SOURCES FROM THE KARAGOZ HUMOUR PRACTICES AND ITS IMPORTANCE THROUGH THE PERSPECTIVE OF THE TURKISH CULTURAL HISTORY

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Abstract

The Karagoz newspaper which occupies a special place in History of Turkish Press in terms of both qualitatively and quantitatively also has an enormous significance in terms of Turkish Cultural History. As the paper has introduced itself as “Political, Humorous Public Newspaper” the criticisms on several public and political issues have been relayed through two famous humorous characters of the Turkish comedy, thus, it has been aimed to shelter behind social and political tolerance. The paper, start with displaying ironical, satirical and humorous approaches to the political, social, economic and cultural events of the mentioned period, has gone out of line during the course of time, due to political and social turmoil and pressure of the governing body that in turn has reduced the newspaper to nothing more than a “rough humor” In addition to this, during its publication life of forty seven years, all knowledge and comments contained within the paper as well as Karagoz depictions of visual expressions and statements have evolved along with social and political transition. All these knowledge and comments have been amalgamated in this study have been derived from the considerable issues of the pre-and post republic periods, also those issues published in Arabic script have been translated into contemporary Turkish to embody this work

Key Words: The Karagöz Newspaper, Turkish Humour Press.

Introduction

Throughout the history, in periods when people hesitate to express their views freely, they have chosen to express their views with disguise of humour. By the same token, people have preferred to relay an idea that they cannot express due to lack of courage have been relayed through other mediums. Not only just orally, but also in printed media this situation has been witnessed frequently and the prime examples of these are the humour magazines which cleverly blend the expression in humour.

The humour magazines which are suggestive of a veiled opinion while they make people laugh; almost able to addresses all layers of the society since the message relayed has been presented with a simple literature were the instruments for those intellectuals who were in need of relaying their message across, when the pressure of governance did limit their freedom of expression.

Function and Definition of Humour

The humour is a way of expression of a fact by decorating it with “jokes, wit, satire, etc” (Kocahekimoğlu,...:2) while it aims to encourage people to think and form behaviours in line with the idea relayed, it points out the lame dimensions of the governance with the goal of correction.

Reşat Nuri Güntekin expresses the function of humour as follows: The art of humour is definitely in close relation with the social turmoil and politics. Besides, humour is an art which closely follow the current events, and then launches a satirical attack on certain parts of these. (Yücebaş, 2004: 16) As for Ferit Öngören, humour is an instrument of criticism however, it has a function to educate the society as well as assisting them to have fun time and also enable them to form opposing ideas based on quality thought.(Öngören,1983: 11)

As Öngören points out, entertainment and tolerance exist in the foundation of humour and according to him; entertainment is the main source of motivation within the body of humour. However,

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entertainment is not entirely of humour and humour is not completely for entertainment. As tolerance to indicate cultural dimension of humour, with this dimension culture and humour become inseparable. Humour though, cannot continue to exist in an environment with no tolerance because it places funny and ironic emphasis on critical matters this then triggers tolerance into the being. (Öngören, 1983: 12)

Humour initially was perceived as a general entertainment; however, in time it was subdivided into various sections such as joke, wit, irony, derision, satire and sarcasm and throughout its development, it had been deducted from direct and open expressions to indirect veiled expressionism which in turn has transformed humour into a “scaled talent”.

Whilst drawing attention to various social problems and subjects by presenting these through amusing angle, wit enables society to get informed on current issues and this type of comedy sometimes called “joke” as well as being referred as wit which reveals the funny aspects of a person, event or behaviour. As wit contains clever and delicate sarcasms, basic motive of such type is criticism. (Kocahekimoğlu: 6) That involves ferociously condemnation of social problems, even though indirectly, guiding direction of attentions to the subject by the way of irony. Furthermore, now and again *hiciv* which was defined to mean *sarcasm* actually is being used to mean *disapproval* in Turkish. (Çevikler, 1986: 58-59)

Karagöz and the Tradition of Political Satire

The Karagöz “*galanty show*” which is a kind of theatre with wide audience following during the Ottoman dynasty has a distinctive place and importance among the Turkish culture that contains the types of humour such as wit, sarcasm and satire brought together frequently. During the play, the main target of the satire was government dignitaries whose attitudes, customs and manners were criticised. Even the sultan himself could not have managed to escape smart tongue and courageous stance of Karagöz. (And, 1963: 1) With its flexible structure, Karagöz screen was completely open to evaluation of current issues of the epoch and this very characteristic of Karagöz has transformed itself into an instrument of voicing public disapproval of decisions of governance that attracted wide criticism among the public.

Karagöz and Hacivat figures that were very popular among Turkish people have not remained as just shadows at the back of the stage but these characters were also used in comedy magazines. While these shadows could only reach out to a crowd limited with the capacity of the theatre, when their pictures and dialogues presented in printed media of periodicals that have reached out to the masses of people thus, criticism and supervision of governance was taken out to wider public. The *Karagöz* newspaper began to publish for the first time in 1908 as newspaper of humour which can be noticed from its name and whilst criticising the current issues, the goal here was to take advantage of two humorous characters of Turkish galanty show. However, this was not the first case of *Karagöz* name being used for such a purpose since an Ottoman Greek *Teodor Kasap* has used it in his humour magazine in 1873 called *Hayal* (daydream). Leading article in *Hayal* (*muhavere* = *dialogue*) and caricatures are formed with Karagöz – *Hacivat* duo. *Teodor Kasap Efendi* who was trying to develop Turkish light comedy “*ortaoyunu*” has published articles in his newspaper “*Diyojen*” in which he attempts to prove existence of high public interest in these light comedies and their storytellers called “*meddah*” in order to encourage wider interest. (Enginün, 2006: 675) [Teodor Kasap Efendi (1835-1905): is a Greek from Kayseri and is the proprietor of *Diyojen* (1870-1873) which is the first privately owned humour magazine published in Turkish. Namik Kemal also has contributed to this paper with his articles. Subsequent to its closure due to strict legal regulations and censorships over the press of the 1867 (Âli Decree), he has published the humour magazines of Çingiraklı Tatar and *Hayal* respectively. For detailed information see Yeni Türk Edebiyatı: Tanzimat’tan Cumhuriyete (1839-1923) Istanbul, Dergah Yayınları, 2006]

Karagöz Newspaper

Subsequent to 30 years reign of tough censorship controls over the press and media of Abdulhamit II, and the declaration of second constitutionalism (24 July 1908) numerous newspapers and magazines have entered into publication by capitalizing onto the milieu of liberty provided. Hundreds of short-lived papers started into publication one after another when only after seventeen days have passed following the declaration of II. Constitution, *Karagöz* newspaper was among these which started its life of publication on 10 August 1908. However, this paper’s life span was quite longer than its contemporaries.

In its early periods, paper has been published with a slogan of “*Illustrated amusement gazette, for now published on Mondays and Thursdays*” where Ali Fuad Bey took over the task of illustrations

and Mahmud Nedim has written the dialogues. The paper initially was consist of four pages and composed of medium size where the first page contained *Muhavare* = dialogues of *Karagöz* and *Hacivat* which was the leading article, same as Teodor Kasap's *Hayal*. Ali Fuad who previously worked as an illustrator for *Hayal* now publishes his own newspaper and names his newspaper after two beloved traditional characters which Turkish public approaches with tolerance as he targets to capitalize on "*toleration and fame*" these characters already conquered the hearts and minds of the public. Following the first few issues, current issues and daily commentary of the period had been presented through the characters' humorous trait in form of dialogues underneath illustrations of the duo.

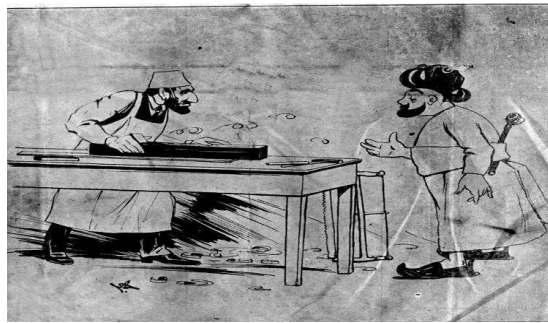
All articles presented under the title of *Muhavere* was written by Ali Fuad himself according to an article about *Karagöz* by Münir Süleyman Çapanoğlu who knew Ali Fuad so closely. (Üyepazarcı, 2008: 9) Humorous commentary of *Karagöz* was added subsequent to the sections of the paper "*Dahili*" (Domestic) where domestic news of the era was presented and "*Telgraf*" (Telegraph) where international news was presented. In addition to this, similar humorous commentary was also added under the section named "*Takvim-i Ceraid*" which presented the coverage of current events of the country by the other media.

As the paper has several writer journalists such as M. Rifat, Mahmud Nedim, Baha Tevfik, Mahmut Sadık, Ahmet Nebil, A. Rıfki, Fuat Samih, Ali Haydar, Aka Gündüz, Burhan Cahit, Baha Kamil and Osman Cemal it additionally has employed several other artists to draw apart from Ali Fuad himself who were Halit Naci Bey, Baha Bey, D. Mazlum and Ratip Tahir whose signatures are all recognized on the artworks of the paper.

Post Abdulhamit II Karagöz Newspaper and Its Content

In the first period of publication which was the term between 10 August 1908 and January 1935 *Karagöz* has published 2803 issues altogether and after almost twenty days of interval by changing ownership it has returned to circulation under the ownership of Sedat Simavi on 14th February 1935 starting from issue one rather than continuing over its past issues. The paper continued its life of publication uninterrupted despite repressive practices employed by "*İttihat ve Terakki Partisi*" (Committee of Union and Progress Party). Because, *Karagöz* has adapted a rather milder tone of criticism directed at the governing elite in this period of suppression in order to avoid harassment. However, persons and subject matters of domestic and foreign policy, financial practices of the government, governance of the city of Istanbul and similar subjects which topped the agenda of the period was criticised when and as deemed necessary. Provided that, in general terms the paper has preserved a line which was in support of the governance by its content presented.

Subsequent to the incident of 31 March, Abdulhamit II was dethroned and a caricature depicting his thirty years rule of suppression appear on the front page of the paper together with its dialogue of subtitles. In order to relay such heavy criticism the paper seems to have waited the dethronement of the sultan. Setting of the caricature was composed of a joinery workshop as the sultan was depicted behind a joinery workbench carving wood which was the main hobby of the sultan Abdulhamit II whilst having a conversation with *Karagöz* as follows:



Resim 1

- "I quite like this art... I just cannot give it up at all... Ah, if you knew Karagöz what I had been carving for thirty years?"
- Oh... I know it even though don't say it.. Isn't that your hobby which turned us all into sawdust?" (Karagöz, 1909: 1)

Following end of editorship of Mahmut Nedim due to his father, the Ottoman Printing Office manager Bekir Efendi's posting to Tokat, with request of Ali Fuad from the intellectuals of the period Baha Tevfik who had leftist tendencies and was the first person to bring the *thought of materialism* to the country became the new editor of the paper and stayed at this post until he handed it over to Mahmut Sadık in 1912.

During the period of Baha Tevfik's editorship of Karagöz Newspaper, a piece of news relayed concerning May Day draws attentions. In that news it was stated that: *"...first day of May is the day of socialists. Changing the world, eliminating the discrepancy among the rich and poor, and realizing a dream of helping everyone live a comfortable life is the distant dream of socialists, and in order to realize this dream socialists declared first day of May as their day of commemoration. They were demonstrating on this day and they still demonstrate. However, every year in European cities where socialists exist, there would be violent demonstrations. Socialists would fight and resist the police by fist to fist and scuffle would continue by using sticks, bars and bats. Now even the socialists realized that instead of fighting, working hand in hand and helping each other to develop and progress would be an aptly adopted behaviour, moreover, they started believing the changing the world must start from the ballot boxes. First of May not only left its own device just as a special occasion but it became a day of rejoice. Whole people – including socialist – go out to country side and picking flowers, young girls and young men give each other flowers in the mood of joy. Everyone is having fun, playing singing and dancing... First of May is also the day of Karagöz too. İbrahim Agha green in Kagithane is the venue of fun. All along, people of Istanbul call the first day of May, this colourful day of the spring "enchanted" and go out wander in the countryside and drink milk..."* (Karagöz, 1914: 3)

Following these remarks concerning the May Day, another piece of news draw the attention under the heading of "Vaccine" with the content related to the low salaries of government employees as follows;

".. this year, the other joy of beginning of May is the [government's] decision of payment of double wage this month. According to the rumour, due to smallpox epidemics, every government employee could get double pay upon providing certificate of vaccine proof. Caution against calamity! In Karagöz's opinion, this is a health and safety precaution and those government employees who get their double pay also must pay attention and question before they settle their debts to bakers, grocers and butchers if they had been vaccinated and asked for proof..." (Karagöz, 1914: 3)

Karagöz at Wartimes

After the death of Baha Tevfik at a young age, Karagöz has gone under editorship of Mahmut Sadık who later was to publish *Yeni Gazete*. Mahmut Sadık has kept this post until 1914. In the years of the World War One, (1914-1918) Aka Gündüz was at this position. Turkey has joined the war in alliance with Germany and Austria-Hungary. In the years of war, Karagöz continues to circulate and calls allied armies of British "Johnny the Kikirik" Russians "Moskof" (muscovite) or "the bear" French "Tango" in sarcastic and humiliating manner in news or articles concerning these countries.

In this period, news and articles presented through Karagöz frequently contains almost insulting elements to the entente countries, however, treatment of the allies of Turkey was completely different, starting especially with Germany, they all had been illustrated exaggeratedly strong and they represented in those illustrations to fit the purpose.

An article with the headline "New Khedive" (Yeni Hidiv or The New Viceroy) Britain has been attacked with such elements of insults and abuses which were hurled one after another. Under Aka Gündüz's editorship, Karagöz publishes the following article against Britain which takes the initiative to appoint a new Khedive to Egypt:

"... in fact, the degree of shamelessness and disgrace could not have been imagined. Wow, you son of a dog! [Referring to Britain] However, those who have not got a shred and drop of embarrassment, similar to the "kikirik" (referred to the British) who think it has been snowing upon being spat at their face, a disgraceful pig can only be expected to act in this way and in order to execute an attitude of this type one must be renegade of a lunatic asylum. No doubt, Egypt will be pulled and taken away from your filthy hands, as that lovely country's political posting was under the assurance and approval of whole European governments, this pig (Britain) is attempting to appoint a new Khedive to this country. Malevolent (referring to Britain) never thinks that his action is not only against us but

against the will of whole Europe and even his own allies are degrading him in a disgraceful way...” (Karagöz, 1915: 2)

In another piece of news statements as such is observed:

“...It has been understood from the news arriving from Cairo that Hüseyin Kamil the faked-up Khedive by the Kikiriks is getting ready to go to hell. It has been added that even the new committee of parliamentarians shall be accompanying him on this journey.

We were informed that many herds of pigs and bears had been brought into Erzurum and rings have been attached to the snouts of those remained alive and then they had all been aptly dealt with.

It was heard that France has been committing genocide in Morocco...” (Karagöz, 1915: 4)

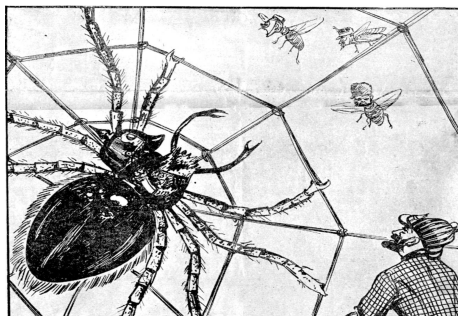
In another article titled “for persistence”: “...Reported by Afacan Bey [Afacan means Rascal and he is Karagöz’s son]: for persistence and ah! (Gloat over) I here repeatedly declare, all moskofs (Muscovites), Kikiriks (British) and the Tangos (French) will be squashed and they are being squashed, they are dying and they will die and they will be damned. In line with this and again for the sake of persistence and for explosion I hereby declare, Ottoman Empire, Germany, Austria and Hungary shall definitely be victorious. They are to know this fact as per just said...” (Karagöz, 1915: 3).. it contains assertive sentences. As countries of entente were vilified, in a caricature on the back page under the title of “Subject of the Day” Turkish ally Germany was almost portrayed as a guarding angel. The illustration has been composed of a setting; while figures representing Russia, England and France are carving up an Ottoman map with scissors in their hands, a German soldier at the near side of the caricature is depicted with a relatively large fist in the air waving at the entente. Upon noticing the German soldier, entente contingent drop their scissors and run and the following dialogue is given below the illustration:



Resim 2

- “Ayıkoff, Kikirik, Tango and their tails: Nobody is guarding, let us carve it up before anyone notices!
- Karagöz: Oi! Did you think this was a stray field of oat? When you saw the massive fist, you run like tucked tailed dog!” (Karagöz, 1914: 4)

Again, first page of the same issue bears a full page caricature depicts Germany as a massive big spider who trapped the entente powers represented as flies on his net and just taking his time to attack them and the following monologue is seen beneath the depiction;



Resim 3

- **Karagöz** : *They are coming by their own feet. Come on! Come on! One jump, you will hunt 'em all down!*(Karagöz, 1914: 4)

Another article containing similar statements was in the issue of *Karagöz* dated 22 December 1330 (Ottoman Calendar) under the heading of “What goes around, Comes around” (*Eden Bulur*). Article bearing the signature of an author by the name of “Karahisarlı Vehbi” expresses the current heart breaking status of the Balkan lands and the Turkish population of these lands which were broken away from the Ottoman Empire and again article relays the message that the Ottoman ally Germany would eventually take the revenge for all these:

“The whole world was captive at the hands of three damned. As they devastate, devastated they become, they fake a laugh. Scattered around gunpowder, petrol and they planted bombs and dynamites sporadically. They gave a fire which burnt, then Macedonia became wretched. They then erupted bloody insurrections in Albania. Who are those hands, that razzled and dazzled. Epir, Yanya many dwellings were desolated, repression and torture on one and a half million Hasan, Ahmet, Ömer, Yahya.”(Karagöz, 1915: 3-4)

A successful struggle the Turkish army has displayed in Gallipoli has topped the agenda in *Karagöz* Newspaper same as across the whole other media of the time. In Gallipoli, Turkish army put out a fierce and heroic resistance despite the heavy bombardment and has not allowed the allied navy to land at the coastal line of the area. The defeat of allied navy reflects to the cover illustration of *Karagöz* as follows: Allied warships being sunken to the bottom of Dardanelles and sailors try to save themselves by jumping into the sea. Whilst Afacan (or Rascal) *Karagöz*'s son throws “simit” (a ring shaped Turkish snack used here in allegorical form for lifebuoys) to the sailors

Post War

When signing of Mudros (or Mondros) Armistice finished the World War I, as *Karagöz* was the only humour magazine in Turkey, after the first days of the armistice *Diken* (*The Thorn*) a magazine by Sedat Simavi starts its life of publication. Same as Cemil Cem's humour magazine *Cem*, and other similar magazine *Kalem*, *Diken* has adopted a line of refined humour and irony which rather addressed the taste of the intellectual elite than the society in general. However, *Karagöz* being a paper for the general public, reached out large masses in time either by aptly praising or criticising the actions of the government and by doing so, it has built a reputation and increased its circulation. Major reasons lying behind the success of this magazine were the clarity of the language they preferred to adapt where they can be understood by almost everyone and their simple sense of humour which also can be understood by common human element of the society. (Çeviker, 1991: 17)

As *Karagöz* entered into period of armistice with death of the owner Ali Fuad, and then operation of the business fell onto the shoulders of his sister Fatma Hanim who brought an experienced journalist Burhan Cahit Morkaya into the management. During armistice period, *Karagöz* follows a pro-Ankara government stance. This aspect of the paper has naturally increased its respectability in the eyes of the readers and this in turn has transformed it into the top selling paper of Istanbul. (Üyepazarcı, 2008: 9) However, this biased stance of the paper had been adjusted to a mildly sustainable tone under the censorships of the occupying armies. Whilst a fiercely critical caricature was given on the cover page, the remaining pages contained urban issues and less objectionable subjects by the censorship. Despite this fact, paper could not managed to escape the natural destiny of the press of that particular period of censorship by publishing blank columns as many other papers have encountered the same crude issue.

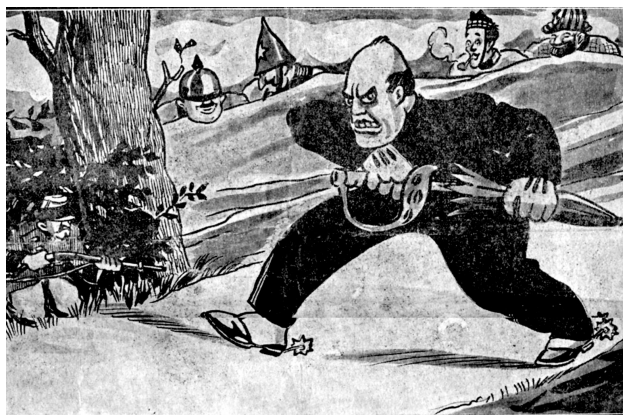
As per seen in the other newspapers of the period of Liberation War and Lausanne Agreement, *Karagöz* as well has adapted a national stance by portraying the national forces in form of heavenly creatures. The cover subject of the issue of 22 June 1338 (Muslim Calendar, 1920 in Roman) was the discourse of Mustafa Kemal Atatürk in Izmit. Second page of the Issue no:1185 of *Karagöz* was published blank as it was censored. Only the following dialogue was printed.

- **“Our General Mustafa Kemal:** *This nation has never lived dependent, cannot live dependent and shall not live dependent.*
- **Karagöz:** *Oh, may god bless you, may god herald your voice to the whole world and may god help you to defeat your enemies my General. Speak, continue to speak, more you speak which strokes [the national pride of], your army that is running from victory to victory. Long live, continue to exist you great General”.*

Karagöz continued its successful life of press after the declaration of republic under the management of Burhan Cahid. In this period majority of domestic issues were concerned with the progress of reform movements as the foreign policy issues was related to establishment and maintenance of the world peace. For instance: in 1920’s under the leadership of Mussolini, aggressive attitude of Italy was observed by *Karagöz* with utmost anxiety and the risk of Europe again engulfing into flames with a little spark has been relayed with a humorous but quite effective wording.

The subject of “*muhavere*” in the first page this time was the new attempt of Mussolini’s invasion of Albania. It has been noted that upon declaration of invasion of Albania by Italy anxiety of reaction of the other European countries to this new situation’s potential to trigger further new developments by a cartoon.

In a large caricature displayed on the front page, Mussolini has been illustrated with wearing his boot, his hand is aptly placed on the hilt of his sword, eyeing the surroundings with aggression as Serbian, German and French soldiers watch him from their hiding spots. Underneath the illustration “Mussolini has been looking for trouble, but he has not found it yet” was written in capital and bold letters then the below dialogue follows:



Resim 4

- **Mussolini:** *Edict on my chest, sword in my hand, who is to challenge me!*
- **Karagöz:** *Come on son, stop this madness, they say even the water sleeps but the enemy, don’t you value your life at all? (Karagöz, 1926: 2)*

Preservation and maintenance of the world peace was the primary concern and main theme of the news and commentary relayed during the interwar period, however, after declaration of the republic paper also contained domestic news concerning the progress of social and political reforms. It has been noticed that, as these were the early years of the declaration of Turkish Republic, fragility of the new regime was taken into consideration and based on this reality, harsh criticisms of governance was avoided. Countrywide reforms and progression movements have been relayed with positive mood and commentary in order to help establishing the new regime and gain public acceptance for it.

As mentioned, all progressive movements of the republican era was idealized and supported by the newspaper. For instance, paper contained news items which have appealed the public to support the efforts of modernization movements of the government. It has been noted that, public was encouraged to prefer contemporary clothes and also encouraged for education and science.

In an article under the headline of “Baggy Trousers, Veil, Loincloth..etc” it has been pointed out that in many places of Anatolia, women have started get into contemporary clothing, however, in some places it has been noted women still wear traditional clothes, therefore a call upon them to change their minds were deemed necessary:

“Veil in Trabzon, baggy trousers in Adana and loincloth in Eskişehir is slowly disappearing. We hope very soon to see all Turkish women out of such ugly garments and again hope to see them working in contemporary clothes.... due to being train station cities, especially in Eskişehir and Konya we all hope to see the women of these places out of these ugly rags and in contemporary dresses like mannered ladies that will please us all” (Karagöz, 1926: 3)

An article adjacent to the above article relays small scale Istanbul earthquake news in a humorous way and again this page contains an illustration depicting a man in contemporary clothing. In the same issue under a headline “*Banking Business Turns into Local Grocery*” spree of new small banks opening almost everywhere and lax system allowing these were criticized and the back page bears the picture of men in modern outfit waiting in front of a bank.

Another aspect of the paper which draws attention is its efforts of promotion of sports among the youth and its encouragement the youth to sporting activities. Idle youth sitting in cafes are encouraged either to work or pursue some sporting activities. A poem moving this subject to the top of agenda was published on front page of *Karagöz* issue 1908. In this poem titled with “Youth have not woken up yet” a pithy of Atatürk “*Sound mind is found in healthy body*” meaning sporting and healthy body would have healthy mind had been referred and in line with this concise statement, interest of European youth in many aspects and types of sports has been relayed to encourage the Turkish youth to pursue different types of sporting activities apart from just wrestling which the poem goes about saying, Turkish youth don’t simply aware of other types of sports except for wrestling and they just go to cafes, sit there without doing anything useful which they need to break out of this precarious situation:

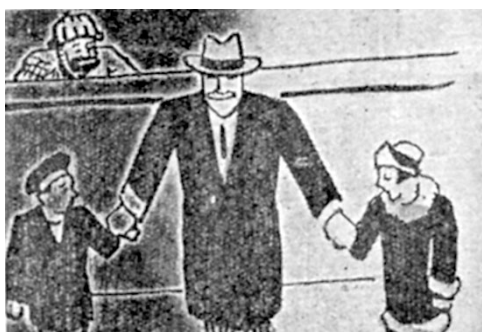
*Young man, open your eyes so, dont get defeated,
Move agile, enemy’s arrow doesn’t pierce your heart
Be careful, the stranger doesn’t undermine,
So, name of the Turk be mentioned with its past honour,
Let the western lands be thrilled with strength of the Turk,
Why don’t the children of Anatolia train?
Why don’t they attempt new games,
I just don’t know why these youth go astray of the old road,
Being a master wrestler is relic of the past,
European now have chosen different type game,
Sound mind still resides at healthy body,
Sloth is plaguing the youth,
Look, where the European youth is leaping over,
Strong’s word is valid everywhere,
Who split an object at strike,
Must give up this nation sitting in a state of apathy,
Dozing off in cafes is disease for all of us,
In this day and age backwardness in every nation is degradation,
All youth must train with their utmost strength,
Respect in this world for the strength of the body itself,
Anatolian youth must jump and run,
Youth blood in vain should run like flood,
Agility is basis of the victory
Goal of all, must be getting stronger!* (Karagöz, 1926: 1)

In line with this goal, Karagöz also praises the achievements of sports clubs and a news relays related to success of Fenerbahçe has been presented under the headline “*Bravo to Fenerbahçe*” as follows:

“ the strongest, primary and most wonderful football club of Istanbul has wonderfully defeated the Bulgarians at the last minute. These Bulgarians also did loose in Ankara but they complained of the hard football of “Muhafız Gücü” (Guards Force) [Ankara football club] saying they had been given swollen limbs and lost unjustly. How about the Fenerbağçe defeat? They have played so gently that ball met the Bulgarian net with the ease similar to pulling hair from butter. We congratulate these young men.” (Karagöz, 1926: 3)

It is noticed that with their humorous expressions, they were trying to encourage youth to football. In the next news column, a picture of “Bandırma Altın Şefik Sports Club” was given a space.

In subsequent issues of the paper, subjects such as changing countenance of the country and changing habits accordingly had been transmitted through humorous sense. 24 March 1928 issue, cover page of Karagöz was printed in colour for the first time and subject of the issue was the changing habits of the children. The related illustration has been composed of a very well dressed father in his western clothing, his daughter and son both dressed in western style same as their father on an Eid ul-fitr (Sweet Festival or Ramadan Bairam in Turkish) day and the following dialogue is seen underneath the illustration:



Resim 5

- **Father:** *It's festive day, so, tell me children where shall I take you? Shall I take you to a swing, merry-go-round or automobile ride?*
- **Karagöz:** *Come on chap, how can you ask such things to children of these days? You just get on and go as they will lead the way.* (Karagöz, 1926: 3)

In another case under the title of “Youth has opened their eyes” the newspaper points out that since the new generation started their education in modern schools, instead of old fashioned Madrasah, they had been equipped with the knowledge which enable them to live in civilized way and also points out the fact that new form of education brings the ability to possess contemporary thoughts and ideas:

“...the importance and the necessity of civilized life were understood among the Turkish youth. At the hands of fanatical, clueless, Madrasah rubbish, Turkish youth has learnt nothing more than callus in their hands (students used to be hit with a stick either to sole of their bare feet or inside their hands, this turn formed callus in their hands) and never knew what civilization was all about.... as they were en route to slavery and misery, they opened up their eyes with the revolution of the republic and it is necessary to learn, know, work and get tired and immediately accept every new invention in order to live like a decent human.” (Karagöz, 1928: 6)

As of 18 August 1928, the newspaper has started to publish in both Latin and Arabic scripts together and on 1 December 1928 it has completely transformed its publication into Latin scripts by abandoning Arabic scripts. However, adoption of the Latin alphabet had an adverse effect on Karagöz's sales and volume of circulation has fallen dramatically. Upon departure of Burhan Cahid from the paper in order to publish his own newspaper, and although, Orhan Seyfi Orhon and then Refik Ahmet Sevengil took over the management positions respectively, the paper has ceased its publication life on 26 January 1935.

After the shutting down of the newspaper, political party in power of the period the Republican Peoples Party (CHP) bought the paper from the owner Fatma Hanım and assist it to continue its life of publishing under the management of Sedat Simavi as humour magazine with a policy which targets to reach out the common public. From this time to 1950, Karagöz has continued its life as a mouthpiece of CHP. During this period, Sedat Simavi has displayed a successful journalism, especially throughout the depressive times of the war he has contributed to the public morale with the messages relayed. One of the

most interesting events of this period was Kemal Tahir's post as a journalist in *Karagöz* then the editor of the newspaper between 1935-1938. When Tahir was tried and imprisoned together with Nazım Hikmet his job at the paper was over. (Üyepazarıcı, 2008: 9)

In 1950 as Sedat Simavi starts to spend so much time and effort for *Hürriyet* he abandons his post at *Karagöz*, then the paper loses its popularity at a considerable rate. In addition to this, CHP loses the next general elections and loses the power which in turn diminishes the efficacy of *Karagöz*, then the paper continues its life for further five years with many interruptions and finally in 1955 it has shut down permanently after the issue 4785.

Conclusion

Karagöz which was purely public oriented newspaper by having the largest volume of circulation and longest life of publication has made remarkable contributions to the social life. The newspaper which has achieved to address everyone has played an important role by attempting to establish intellectual dialectic basis within the society and by doing so it has served immensely to the Turkish socio-cultural and political life. Because, the clear and simple language it has chosen to use enabled the society to understand all current events which they were interested in and more importantly, its embracement of humorous rapprochement stemming from the *Karagöz* galanty show and many more aspects and traits of which has increased its popularity among public this in turn has enabled *Karagöz* to enjoy a relatively long publication life. Besides, its illustrations as visual expression instruments have positively contributed to perception which has kept public awareness to the current events dynamically whilst transforming them. As this effective dimension of the *Karagöz* Newspaper was noticed by the influential governing elite of the country then *Karagöz* was taken as a vehicle to ride to realize the republican ideal and a very useful tool to transform and change both the country and people. So, in this period of fragility when principles of the republic was tried to be embedded into the public acceptance, harsh criticisms concerning political issues were relayed with a responsible tone and it has been observed that, negative criticisms were avoided, all government actions in relation to domestic or foreign policy issues and new government practices prior to their implementation had been mildly and positively imposed upon the public. However much this was the general case for the Turkish media, from declaration of republic to Atatürk's death in 1938, *Karagöz* seem to be the leading actor of this era. Eventually, evolving and transforming social developments and structure and changing view of public upon noticing *Karagöz* as a mouthpiece of the governing political party have all diminished the importance and functionality of the newspaper as a useful instrument both from public and political viewpoints.

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