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Reading Sociocultural Contexts through Photographs: A Case Study of Women Photographs, Taken in the Early Republic Period of İzmir

Fotoğraflar Yoluyla Sosyokültürel Bağlamların Okunması; İzmir'in Erken Cumhuriyet Döneminde Çekilen Kadın Fotoğrafları Vaka Çalışması

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Abstract: The individuals reflect the socio-cultural, economic and political changes in their society with their appearances, like a mirror. From the late Ottoman period, through the declaration of the Republic, several modernization steps have taken place in Turkish society. During that period, photography has taken a crucial role in society, both as a profession and social innovation instrument, by being a representative of the societal changes. Through that, regulations such as Dress Reform and Women's Suffrage Code, and western fashion have influenced women's image and re-defined their roles in modern Turkish society. These reforms provided more self-confidence and freedom to modern Turkish women. By that, the way women express themselves via photographs has been changed. This study aims to analyze the socio-cultural contexts, from the perspective of five randomly selected women photographs from İpek Cabadak's private collection, which is named "Photographs Entrusted to the Future". As a research method, iconographic visual analysis has been conducted, by considering social, historical and cultural incidents at that era, with the guidance of İpek Cabadak. Visual analysis of the selected photographs has been made based on some fashion clues, pre-iconographic data and historical facts from the early republic period. The analysis provides useful information about the roles and

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positions of Turkish women, their interactions and positionings among the society, in order to define the time and place those photographs have been taken and links between socio-cultural incidents. According to this study, photography can be considered a beneficial and efficient tool for visual analysis in historic socio-cultural studies.

Structured Abstract: Photography, by starting from its invention, has created a huge impact on the development of humanity, art, communication and culture, across the world. It has offered an alternative way of expressing emotions, visualizing situations, even manipulating truths by being the visually defined witness of the time. It obtained its own professional field and inspired further scientific studies about optics, data recording, etc. Adding to those, it has also created some significant impacts on humankind on psychological and socio-cultural levels. Rather than drawing portraits or sculpting busts, photography has offered a less expensive way of visualizing the physical being of humanity. Before photography, just monarchs and nobles were able to afford self-portrayal artworks. However, with the advent of photography, people were able to visualize themselves and eventually, immortalize them. During the late Ottoman period, photography has taken on some critical roles for strengthening society in front of the monarchy, by supporting westernization studies and the governmental reforms like Tanzimat and Constitutional Eras. After the Proclamation of the Turkish Republic, just as other novelties and reforms have been accelerated, photography has started to be widened across the Muslim societies. By the way, as results of reforms among society, individuals have become more aware of the importance of their own presences and gained more self-confidence. Photographs have become a tool for claiming the existence of the individuals and a communication method to represent body language and emotions. While, the social, economic and cultural structure of the society has been changed through the Republican reforms, Turkish women are the most effective symbols of the development, by observing the changes through time to time at that era. With the emergence of rapid fashion trends from Europe and America, Turkish women have changed their look, lifestyle and tendencies. Also, the visual reflections of the social reforms have affected the way of Turkish women behave and live. That is why women are the most significant visual representatives of that era who can be easily analyzed, visually. From that point of view, it is obvious that photography is very important by providing a visual database for historical and socio-cultural studies.

This study aims to evaluate the effectiveness of the visual analysis through photography, for defining the historical socio-cultural context. It aims to find out the benefits of photography in visual heritage, and the role of photography for the individuals' representations. Through evaluating the contributions of the photographic visual inputs, it is aimed to define a conceptual framework, to how to reach time/place contexts of the significant photographs, by visual analysis methods. Some studies about visual analysis methods in the literature have been considered the evaluation process as a single dimension. However, historical socio-cultural studies have mostly consisted of multi-dimensional considerations. That is why the levelled analysis methodology could provide more reliable data by cross-evaluation techniques.

For reaching this aim, a case study has been conducted. In this particular case study, it is aimed to define a pathway to apply visual analysis. This pathway has been defined through the iconographic and iconological aspects of visual analysis. Then, by applying the pathway, it is aimed to prove the efficiency of this methodology. For that, the main case study has focused on analysing women photographs, which belong to the early Republican Era of Turkey. For that, five randomly selected photographs from İpek Cabadak's private collection, which is named "Photographs Entrusted to the Future" have been analysed, by applying the steps of the iconographic-iconological analysis method. Through the steps of this analysis method, various levels of interpretations have been made. By that, it is easier to group or filter similar kinds of data in the bulk of samples and reach more scientific and reliable statements.

As a result of this study, some specific and general statements have been made about, the role of photography in social interaction and communication, the efficiency of photographs as tools in the visual analysis studies, the role of photography studios and photographers on the self-expression styles, the involvement of the personal style of the photographer in the photographs, fundamental visual elements to be analysed, the clues of fashion, dressing, hairstyle, body language, stance, mimics in the evaluation process, the purpose of the photographs taken, etc. Through the multi-dimensional evaluation process, some assumptions have been made through the clues and already-known historical facts, in order to find out the era and the timeline that photographs have taken in and with the guidance of İpek Cabadak. As giving more direct visual clues, the fashion elements are the most powerful filters to find out time/place context. Also, the background, photography technique, the interiors and some props of the studio provide lots of visual input to determine

place and time. Plus, the mimics and the stances give lots of input about the comfort levels of women, because of being in front of the camera.

This study mostly provides singular evaluations about the photographs and their visual specifications. Also, it gives insight into the general impression of social structure and time/place assumptions. For further studies, it is beneficial to expand the diameter of the study and increase the value of samples, in order to reach more holistic results about socio-cultural terms of particular time/place contexts. To experience the efficiency of iconographic visual analysis method in large scale researches, it could be beneficial to make focus group studies, for reaching more significant broader scale outcomes. In any way, it is obvious that photography is a very useful tool for visual analysis studies in the iconographic framework. For gaining more and more benefit in the long run, from the photographic visual input, the iconographic visual analysis researches have to be expanded.

Keywords: Sociology, Photography, Research Methods, Iconography, Iconology, Visual Analysis, Women Studies, Republican Era History.

Öz: Bireyler, dış görünüşleri aracılığıyla, buldukları dönemin sosyokültürel, ekonomik ve politik değişimlerini yansıtır. Geç Osmanlı Dönemi'nden Cumhuriyet'in ilanına kadar geçen sürede, Türk toplumunda bir dizi modernleşme adımları atılmıştır. Bu süreçte fotoğraf, hem mesleki bir enstrüman hem de yenileşimci bir araç olarak sosyal değişimleri temsil etmesinden dolayı, toplumda kritik bir role sahip olmuştur. Bunun yanı sıra, Kıyafet Reformu ve kadınlara seçme-seçilme hakkının tanınması gibi regülasyonlar ve batı modası, kadın imajına ilham vermiş ve kadınların Türk toplumundaki rolünün yeniden tanımlanmasını sağlamıştır. Bu reformlar kadınlara daha fazla özgüven ve özgürlük sağlamıştır. Bununla birlikte kadınların fotoğraflarda kendini ifade etme şekli değişmiştir. Bu çalışma, İpek Cabadak'ın "Geleceğe Emanet Fotoğraflar" isimli özel fotoğraf koleksiyonundan rastgele seçilen beş kadın fotoğrafının sosyokültürel bağlamda analiz edilmesini hedeflemektedir. Araştırma yöntemi olarak seçilen ikonografik görsel analiz metodu, dönemin sosyal, tarihi ve kültürel olayları doğrultusunda ve İpek Cabadak'ın yol göstericiliği ile uygulanmıştır. Seçilen fotoğraflarda erken Cumhuriyet döneminin moda ipuçlarına, pre-ikonografik veriye ve tarihi gerçekliklere dayalı ikonografik görsel analizler yapılmıştır. Bu analizle, fotoğrafların çekildiği zaman ve mekanlar ile sosyo-kültürel olaylarla ilişkisini tanımlamak amacıyla, Türk kadını, Türk kadınının toplumdaki etkileşimi ve konumu gibi konular hakkında kullanılabilir bilgiler elde edilmiştir. Bu çalışma doğrultusunda, fotoğrafın, tarihsel sosyokültürel çalışmalarda yapılan görsel analizlerde faydalı ve etkili bir araç olduğu sonucuna varılmıştır.

Anahtar Kelimeler: Sosyoloji, Fotoğrafçılık, Araştırma Yöntemleri, İkonografi, İkonoloji, Görsel Analiz, Kadın Çalışmaları, Cumhuriyet Tarihi.

Introduction

Until the 1830s, socio-cultural and historical events were recorded by written documents and occasionally by sketches, prints, or paintings. The invention and diffusion of photography was a milestone in the documentation of life and culture. More detailed and realistic information about the daily lives of people could be gathered through photographs, which turned out to be an immensely rich source for social, ethnographic, and historical researchers. Being true witnesses of time, photographs could provide various kinds of insight about the historical circumstances and cultural practices of significant regions and cultures. That is why understanding the socio-cultural development and changes in society is crucial to be analyzed to evaluate the links between the photographic data and the specifications of the periods.

By the insights gathered from the selected women photos from the İpek Cabadak's collection, which have been taken in İzmir between the years of 1910-1935, there are some comparative data to be analyzed, for understanding the socio-cultural changes after the declaration of the Republic. Adding to that, the differences among the society that have been constructed from a

variety of nationalities, religions and economic statuses, were able to be analyzed comparatively, by considering their varying responses to the social changes.

The present study uses historical studio photographs taken between 1910 and 1935 in İzmir, to gather some insight into socio-cultural changes after the declaration of the Turkish Republic in 1923. For this purpose, several women's photos were selected from a private collection. Women photographs are at the centre of this study because they perfectly reflect the restrictions put on, or liberties given to them at a particular period about social status, religion, laws, and fashion. With the help of fashion reflections, through the clothing, accessory use and the effects of republican revolutions, like educational and economic developments, women have become more significant symbols of social changes. With the help of tangible reflections of these changes, women's photos are the visual guides to read these revolutions in society.

Considering photography as a tangible artefact, with all of its parts -such as; front face, backside and the frame- create visual guidance for reading socio-cultural contexts and links among its historical accumulation. These parts have some varying impact ratios among each other while making visual analysis. For instance, in some cultures, most of the analysis results can be gathered from the front face of their samples, when there are no or insufficient inscriptive data on the backside of the photo. Through the content analysis period of the study, with the personal communication data from the interview of İpek Cabadak, and visual analysis of some sample photos from her collection, it is obvious to see that there is a lack of inscriptive data on the backsides, for the case of early Republican era Turkey photos. That is why, for creating a conceptual framework that can be applicable in a wide perspective, the visual analysis practices of the case study have been constructed, through just focusing on the fronts of the photos.

By analyzing these women photos from social, economic and political perspectives, with the iconographic and iconological photography analysis methods, the holistic framework has been gained for reviewing the development of the modern era of society in Turkey, since the late era of the Ottoman Empire until early Republican Era of Turkey. This framework is beneficial to understand the daily lives of İzmir people and their changes through revolutions and innovations. With the help of this study, it is crucial to understand the efficiency and the role of photography, in the case of analyzing socio-cultural contexts, through time.

History of Turkish Studio Photography

The technological, social and economic innovations and activities of the western countries through the Era of Enlightenment, had created significant differences when comparing with the Ottoman Empire. Consequent developments in Europe such as the Renaissance and the Industrial Revolution created a front which the Ottomans could not compete. Some governmental units of the Ottoman Empire have started to believe that the lack of Westernization was responsible for the decline of the Empire. The reforms that have been made for keeping up with the developments in Europe started in the early 19th century. Foreign specialists were brought on to effective military, economic and social government positions. Traditional clothing for the rulers was modernized. The Industrial Revolution affected the political, cultural and social aspects of the Ottoman Empire, pushing the government to take up a policy of westward thinking. All these changes have reflected in the daily lives of society. Apart from traditional painting, architecture, and music, the intellectual section of the Ottoman society started to show interest in Western art and culture. As a result of those improvements, the perception of photography had been affected positively in the empire. October 28th, 1839 was the date the Ottoman Empire learned the invention of photography on the Takvim-i Vekayi newspaper (Özendes, 2013).

The first photography studios opened in the empire belonged to Christian minorities. The appearance of the faces was accepted as a sin, the figures in science books are drawn without any consideration of light and shadow to keep them as illustrative as possible. These are the reasons that

photography in the Ottoman lands was not started by people of the Muslim or Jewish, but by the Armenian and Greek minorities. Even the portraits in the first photographs were Christians. Women who were depicted as Turkish were non-Muslim Turks but typically Levantine Turks wearing a veil. (Özendes, 2013).

The expertise in studio photography relied on authenticity and the use of natural light. They used a large number of accessories to enrich that experience of authenticity. Glass ceiling allowed the light to get into the studio, while reflective umbrellas and curtains were used to control it. The design and the charm of the studio with the glass ceiling were crucial in terms of the first contact with the client (Özendes, 2013).

Studio photography was an important phase of recording memories. With the decorations and controlled lighting, the studio created a different reality for the people to express themselves with their choice of clothing, gestures, and interactions between their family and friends. As studio photography gained popularity in the Ottoman Empire, with numerous studios opening by non-Muslim photographers, the 19th century was coming to a close, like the Empire itself.

Most of the Ottoman rulers were involved in some branch of art. Sultan Abdulhamid II adopted photography as an instrument for the country's recognition and promotion (Ak, 2011). He had supported the development of photography when compared with the rulers that came before him, by assigning photographers across the country to document the event and the institutions. They took photographs of the navy, army, schools, factories, train stations, mosques, archaeological sites, and nature. In 1893, the Sultan sent 51 albums to American National Library, and 47 albums to British Museum to make the propaganda of his empire (Özendes, 2013). After Abdulhamid II was dethroned, the public acceptance of photography as an expression and record-keeping carried on. With the Republic on the horizon, a new age was on the way for Muslim and Turkish photographers.

Socio-cultural Changes in Late Ottoman and Early Republican Eras of Turkey

Through the timeline, the changes by reforms, modernization, and westernization processes, etc. have also led some changes in different areas of the society, such as; industry, technology, law, politics, economics, lifestyle, diet, clothing, language, alphabet, religion, philosophy, and values (Thong, 2012). These changes have affected the creation processes of a new civilization, from the launch of the Tanzimat Edict to the early stages of the Republican era (Çağatay, 2014).

Considering the historical events, there are some linked processes among the late era of the Ottoman Empire and early Republican era, and the invention of photography. The invention of the photography and the launch year of the Turkish modernization movement are both in 1839 (Hirsch, 1999; Strauss, 2010). The Ottoman Empire embraced photography with great enthusiasm. The impact and meaning of photography were compounded by the thrust of modernization and westernization of the Tanzimat movement. By the turn of the century, photography in the Ottoman lands had become a standard feature of everyday life, of public media, and the state apparatus. (Çelik et.al., 2015). That is why the invention of photography is crucial for local culture and society. Because of coinciding with the reformist movements in the Ottoman Empire (Shaw, 2009), photography is a beneficial tool by giving some direct references to the timeline, between the Tanzimat Edict and the Republican reforms.

With the launches of the Tanzimat, the First and the Second Constitutional Era revolutions, and the changes in the daily lives of the non-Muslim communities; the western cultures, innovations, and habits have started to enter Anatolia. The clothing, the socializing habits, use of everyday objects, women's roles in the working life and social values of the non-Muslim minorities, like Levantines, Greeks, Armenians, Jews, French, etc. have affected the daily lifestyles of each other, mostly in the Pera district in İstanbul. After creating new value systems, with these innovative improvements, elite

Muslim Ottoman families have started to apply some of these novelties, into their daily lives (Kaya, 2018).

However, the reformist studies that have been done in the late era of the Ottoman Empire, for applying modernist western societies' cultures to their own culture, could not have been accessible from wider scales of the society, unfortunately (Fortna, 2011). After the proclamation of the Turkish Republic with the pioneering Atatürk, all westernization reforms have been spread to each individual, across the country.

From 1923 to 1938, a series of radical political and social reforms were realized. They transformed Turkey and ushered in a new era of modernization, including civil and political equality for sectarian minorities and women (Ab Rahman et.al., 2015). Atatürk has done reforms, like; the proclamation of the secular and democratic republic, popular sovereignty in the political field; the weekend act, establishment of modern farms, banks, and factories in the economic field; women rights, equality laws, western measurement adaptation, civil code and penal code, educational reforms, change of headgear and dress in the social field (Hanioglu, 2011). The social reforms were the significant triggers to construct a new, modern society, in the new republican Turkey. All these novelties were the milestones to create a better living community, in European standards, by embracing all parts of the society.

The reflections of these novelties could have been observed in various sections of the society. Women had some new social and political rights by the reforms of Atatürk and have actively started to take a role in communal and political fields (Kaya, 2018). These reformist movements of Turkish women have been supported by the role models like Sabiha Gökçen and Latife Hanım, in the field of everyday life, politics, social life, and economic activities, etc. (Barbarosoğlu, 1995). After the proclamation of the Republic of Turkey, women have started to take part in professional fields as lawyers, doctors, chauffeurs, pilots and deputies of parliament, etc. with the motivation of being like these role models. Also, at that era, female artists, for instance, musicians such as Melahat Pars and Neveser Kökdeş have become the symbolic figures who had proved themselves in their field and gained respect from the wide range of the society (Yağcı, 2019). These changes have obtained the personalization of women and these facts have changed the authority and dominance contexts in families (Kaya, 2018). Also, with the help of industrialization all across the country, the newly rich families of the Anatolian cities had started to move in bigger cities, by expressing themselves with their wealth. The women from these societies reflect a garnish type of look, by their jewellery and ornaments, which were graceless behaviours (Barbarosoğlu, 1995).

One of the indispensables of the modern world, the entertainment issue has started to be considered and widened across society, at that time. The novelty of social activities which are restaurants, hotels, cinemas, theatres have been entered the society, with the Tanzimat reforms and have accepted more in time (Meriç, 2007). The proms of elite communities and the home entertainment activities have changed through the time, and when they have come to the Republican era, these activities have shifted through public entertainment places. The close contact between men and women, while dancing at proms, is a crucial detail, by being a primitive reference for western style of public relations (Kaya, 2018). At that period, some of the changes that have been started were in the fields of art and literature. Improving cinema and theatre shows, have constantly spread among the wider scales of society (Meriç, 2007). They became effective entertainment tools, mass communication methods, and socialization channels.

The improvement in the visibility of women in public life, taking roles in the fields of education and politics, starting to be in professional life are the main milestones, in the reformist era. Women, who were perceived as an active figure in Turkish modernization studies, has become a sign of accomplishing it, by taking the roles in communal areas (Kaya, 2018). Through these changes in late Ottoman and early Republican eras, women had a significant crucial and critical role, with being

visual references and tangible results of these reforms. Turkish society has accomplished to spread modernity and democratic values across the society, through the precious efforts of women.

Women's Fashion in Early Republican Era

Clothing is a significant indicator of the social changes of a society's lifestyles and its culture over time. The individuals reflect their worldview with the clothes they wear (Özer, 2006). The modernization steps that began in the last periods of the Ottoman Empire have great effects on the clothing habits and styles of society, especially in the early republican period. With the reforms made during the Early Republican period, Turkey has become more global and has become closer to the style of western society, especially when it comes to clothing. Compared to the late Ottoman period, it is observed that women of the Republican period and European women of the same period had similar clothing, accessories, and hairstyles. In other words, in the early Republic years, the Ottoman clothing style started to lose its power, and westernized fashion style became very popular among Turkish society.

As the first president of Turkey, Mustafa Kemal Atatürk made reforms to position the Turkish nation as a modern secular state. His reform agenda called for the Westernization of clothing and reacted against the religious and traditional dress styles of the Ottoman period. Atatürk encouraged Western-style clothing for women while discouraging the wearing of headscarves (Cole & Deihl, 2015). Comparing the last periods of the Ottoman empire with the early Republican years, one of the remarkable changes in women's clothing is the shortening of skirt lengths and designs that expose the body parts of women such as arms, legs and necks began to wear. During the Republican era, dressing up as Western women became essential among women in Turkey. They began to represent themselves in society by more western-style (Özer, 2006).

During the 1920s, more simplified clothes became popular in Western fashion, and these evolutions in Western fashion have also been influential among women in Turkey. Especially with the proclamation of the Turkish Republic on 29 October 1923, by Mustafa Kemal Atatürk, the Westernization of clothing has accelerated; therefore, Western fashion trends became increasingly popular. Furthermore, as Himam and Pasin (2011) state, by The Dress Reform, series of regulations such as the Hat Law of November 1925 affected the society's clothing style since the turban and other forms of religious garb were outlawed.

The use of westernized clothing, "à la garçon" style hairs, headwears, and accessories were reshaping the women's image in Turkish society. Himam and Tekcan (2014) argue that dances such as tango, foxtrot, and charleston, which were popular in the world in those years, also had a significant influence on women's hair and dress styles. Women began to change their "look" by the effect of popular dancing styles.

Moreover, various styles of blouse and skirt combinations became popular in Western fashion during the 1920s. They were usually worn as over blouses covering the upper hip part of the body (Cole & Deihl, 2015). Daytime women blouse and skirt combinations generally made a variety of knit and woven fabrics, also became a popular fashion style among women in Turkey.

On the other hand, First World War effects, economic difficulties and the conditions of the period have brought simplicity to fashion. In the 1920s, instead of focusing on femininity women's clothing began to become masculine, and this was also publicized in fashion magazines of that time significantly (Özer, 2006). However, Himam and Tekcan (2014) argue that the popularity of masculine clothing style among Republican women in the 1920s cannot solely be considered as the Western fashion influence, as it also reflects the social struggles of women in society in that period. By the proclamation of the Turkish Republic, the position of women in society began to change dramatically, and they started to take part in professions that are often described as masculine jobs.

Therefore, they have adopted a more masculine clothing style that gives them more functionality in their professional and social lives.

Changes of style in Europe and Turkey were not limited to clothing solely. With the effect of the First World War and the emergence of modern fashion trends of the 1920s, women gave up the long hairstyles they used in the past years (Fogg & Steele, 2013). By the end of the 1910s short haircuts - generally known as “bobs” - became quite common among women and this hairstyle became part of their beauty routines (Cole & Deihl, 2015). Since long hair was generally associated with femininity in the past, short hairstyles such as flapper style could be considered as one of the important steps for women's freedom during the 1920s. These new Western hairstyles also greatly influenced the women living in Turkey; thus, many of them had their hair cut in this style and gave up the use of long hair (Özer, 2006).

Furthermore, it is observed that by the 1930s and the following years, the boyish figure of the 1920s was outmoded in Western fashion and women's clothing became more feminine by emphasizing natural curves (Cole & Deihl, 2015).

Also, in the early 1930s, new blouse styles emerged in fashion. The most remarkable difference in this new style blouses is the changes seen in the arms and collars. Thus, sailor collar fashion, which represents harmony and elegance, is one of the leading innovations in that period, and this innovative design has gained acceptance by women in Turkey (Özer, 2006). In addition to Western fashion impacts, in the early period of the 20th century, American fashion became famous all over the world. The emerging American movie industry has made a significant impact on fashion. Therefore, the clothing styles, shoes, accessories and even hairstyles of famous movie stars, influenced fashion in terms of various ways (Özer, 2006).

However, in the early Republic years, women's clothing style was not solely an inspiration of Western fashion. Since women were seen as pivotal figures in the building of modern and secular Turkish society, the modernization of women's clothing has been supported by the Turkish state intensely. The image of women had become the image of society. Additionally, The Republican woman has followed the developments in the fashion world tightly to integrate into modern Turkish society (Özer, 2006).

Methods of the Study

Aim of the Study

Photographic representations can provide understandings of people's lived experiences at a particular time. In this study, it is aimed to use the iconological-iconographic image framework as a method to understand the socio-cultural changes that were represented in five photographs from İpek Cabadak's photography collection named “Geleceğe Emanet Fotoğraflar - *Photographs Entrusted to the Future*”. These photographs depict different women situations of İzmir from the declaration of Republic to the 1950s. This qualitative analysis presents the influence of photographs by highlighting how socio-cultural situations of women were changed over time.

Iconology as a Method

Iconology is the science that studies identification, description, and the interpretation of the content of image through; its origin, literary sources, and the relations between the remaining objects (Margolis & Pauwels, 2011). It is constructed in three steps. In the first step, the pre-iconographical description focuses on the primary meaning of artistic reasons. In the second step, the iconographical analysis is concerned with the identification and description of images, stories, and allegories. In the third step, the iconological interpretation aims to provide an explanation of the instinct meanings of the contents being analyzed, which constitutes the world of symbolical values (Panofsky, 1982).

Systematic Approach for Case Study

In this research, five photographs were chosen from the collection of İpek Cabadak. For the case study, a qualitative research method was used. Due to the suitability of the research, the content analysis model was preferred. For acquiring information and establishing a relationship with the related contexts, such as gender, socio-political situation, technological development of the studios, etc. this model was applied.

The criterion sampling model was used in this research. According to Patton, pre-determined samples are chosen by the researcher in the criterion sampling model (Baş & Akturan 2013). There are five criteria in the research: İpek Cabadak's collection, Republican era, İzmirian, taken in a studio, woman as the main figure.

Data Collection

For this research, the most significant milestones were followed between the Ottoman Empire and the Republic of Turkey with different contexts. Some dissimilarities between these two periods, like transformation and representation of women in photographs, were established. Then, the collection of İpek Cabadak, which is a historical studio photography collection, was chosen for the sample research. The photographs were chosen with the recommendations of Cabadak, according to the suitability of the research. The research group made an interview with her and also visited "Hamza Rüstem Photograph Museum" in İzmir, for understanding historical and technological development. Collected data were evaluated in terms of the different contexts mentioned above.

Reliability and Validity

According to the aim of the study, the samples were analyzed through the iconological analysis methods and evaluated through the links among the photographs and the historical data as a primary source. The assumptions about photographs were re-evaluated with the guidance of İpek Cabadak, as the secondary source, for understanding the connection with reality. As a result of these studies, consideration of photography as a socio-cultural analysis method has been made. By applying a double-layered filter, the reliability and the validity of the case study have been controlled.

Applying the Iconological Framework

Photograph 1 (Figure 1)

Step 1 - Pre-iconic description: There are two young women in the photograph. They are in front of a plain dark background. One of them has put her arm on the other's shoulder. They are not smiling. The collars of their blouses or dresses are loose. They have short hair with a similar style. It can be understood from the stamp in the left corner, that the photograph was taken in "Çulluzade Biraderler" photography studio in İzmir.



Figure 1: Two Young Women Standing Close

Step 2 - Iconographic analysis: The hairstyle is called “bob cut” that was trendy between 1910-1930 years. Their items of clothing are casual; day-time dresses with loose V-necks were popular that period. The usage of V-necks can suggest that this photograph was taken after the declaration of the Republic and the reforms involving the women’s social and political rights because women are more confident in themselves after they have been given more rights. It can be observed that the light is coming from the top right, close to natural daylight. From the close physical interaction between the women, it is assumed that they have a close relationship.

Step 3 - Iconological interpretation: The woman putting her arm on the other's shoulder be the big sister in their relationship even if they are not actual siblings. This photograph can be a memento for them. It can be a photograph that would be sent to their relatives or friends. The possibility of the photographer being male or the act of women smiling not being welcomed in society can explain the lack of smile. Conversely, this could be their first time in front of a camera which explains the shyness.

Photograph 2 (Figure 2)

Step 1 - Pre-iconic description: A young woman is viewed in a photography studio named “Foto Park” in İzmir. She is not looking at the photographer. She is not smiling but has a composed expression. The woman made up with colouring her lips darker shade, and her long curly hair is on her shoulder. She is wearing a dark loose neck dress with a shiny pin on its neck and a pearl necklace. She can be sitting or standing in front of a light-coloured background. The photograph studio applied some techniques to the contour of the portrait for creating a frame by darkening. There is no indication of who the young woman was, her background, country of origin, the year in which this was taken, or who the photographer was. There is not any writing on the front face, but “Foto Park” stamp appears at the bottom.



Figure 2: A Portrait of a Young Lady

Step 2 - Iconographic analysis: The hairstyle and the dress of the woman may indicate that this photograph was taken through the 1940-1950s. The light is coming from the top front with a dramatic shadow on her face. Her expression is independent and confident. Additionally, she is well-cared, and her dressing style with loose neck illustrates that during this period, women were freed from certain limiting dress codes of the Ottoman era.

Step 3 – Iconological interpretation: It can be interpreted that the dark lipstick on her lips emphasized her femininity. As she has a composed expression, the woman may be elaborate on Hollywood artists. The photograph is differentiated from the regular portrait or a memory photograph. It seems that she purposely was photographed by herself looking away not to directly photograph focused on her beauty immortalized. It can be analyzed that, the Women’s Suffrage in 1934 affected the self-confidence in her expression.

Photograph 3 (Figure 3)

Step 1 - Pre-iconic description: In this photograph, there are a young woman and a girl. Their embrace suggests that there is a close relationship between them. The young woman is wearing a dark-coloured and patterned dress and a headwear; also put a brooch while the girl is wearing a necklace and a bracelet. They do not smile. There is a chair and a dark curtain and the light comes from right-top. The photograph was taken by “Foto Sedat”.



Figure 3: A Mother and Her Daughter

Step 2 - Iconographic analysis: The hairstyle of the woman, her dress and accessories may indicate that this photograph was taken through the late '20s and early '30s. It is possible to see the impacts of the '20s and '30s Western fashion due to fancy and open collar. Shortness of the skirt and being openness of the legs demonstrate the importance of the impact of the early Republican era on women.

Step 3 – Iconological interpretation: It can be inferred that they are mother and daughter. This photo may be taken for sending that to her husband. Also, it can be a memory of a mother and a daughter. It is more likely that this photo was taken during the early Republic era based on the signs such as the woman's headwear, hemline and open collar. The photographer can be a man because they do not smile or that was their first photograph.

Photograph 4 (Figure 4)

Step 1 - Pre-iconic description: Two young ladies in the photograph have posed closely to each other. The curly haircut models are similar and both of them are wearing 'V' neck blouse. The photo was taken in "Foto Park" İzmir studio. The pose has been designed as a portrait. The light is

directed from above. There are some decorative elements, such as a flower wreath around their head, as a frame. The photo has been colourized in post-production.



Figure 4: Two Young Ladies with Flower Wreath

Step 2 - Iconographic analysis: It is possible to assume that the photo belongs to a period between the end of the 1930s and the beginning of the 1940s judging by the hairstyle. Also, the colourization process has been made for creating a more realistic atmosphere. By that, also with the decorative elements, a more lively and dramatic scene has been created.

Step 3 – Iconological interpretation: There is a close relationship between the two ladies that can be understood by the body language. The photographer tried to express the bond of love between two them, with some visual arrangements. Around that time, different trials had been started, such as colourized prints or modifications. This photo could have been taken as a precious memory. Furthermore, estimated this photo was taken at a later decade compared to the previous one, smiling in a photo was still not well-accepted by society.

Photograph 5 (Figure 5)

Step 1 - Pre-iconic description: There are three young women in the photograph staring directly at the camera. They are not smiling. One of them is sitting while the other two young women are standing next to her. They are posing in front of a dark-coloured background. They have short hair and all of them wear a blouse - skirt combination. There is a patterned tile on the floor. The photograph is taken at “Çulluzade Biraderler” photography studio in İzmir. The photograph is partly damaged.

Step 2 - Iconographic analysis: Guessing by the shadows, the light is coming from the left front of the photograph. We assume that the photo belongs to the '20s or early '30s by looking at their “bobbed” hairstyles and their skirt-blouse clothing style. Their Western-style upper hip area covering blouses, ‘V’ neck and loose collars were very popular as fashion items during the '20s and '30s. Moreover, the usage of open neck blouses can suggest that this photograph was taken after the declaration of the Republic, because in early Republican years, one of the remarkable changes in women’s clothing was the designs that exposed some body parts of women such as arms, legs and neck. The background of the photograph was whitened in post-production.

Step 3 – Iconological interpretation: This photograph was probably taken in wintertime, judging from the relatively thick clothing. Because of the photo-atmosphere and their clothing style, it is possible to think that these ladies were part of the middle class. The woman sitting on the chair could be the elderly one. They could be sisters, friends or relatives. Because of their body language in the photo, it can be observed that they have a close relationship. This photo could be taken for them as a souvenir or it may have been aimed for loved ones.



Figure 5: Three Women in the Photography Studio of “Çulluzade Biraderler”

Findings and Discussion

This study constructs a systematic approach for using photographs and iconology to evaluate socio-cultural changes through time. By looking at the outcomes of the case study, it would not be too bold to say that photography is a scientific witness to historical changes, by reflecting the exact

specification of that era and country. It is supported by the links between the proven historical facts and socio-cultural reforms, related to the theme of the photography and iconological and iconographic evaluations of the photos.

Also, some common elements can be defined, through the iconographic and the iconological analysis of the case photos. For instance, there is a lack of smiling among the women posers, for all case photos, and also the most of the photos at that time, that have been observed through the literature review process. This situation can be explained by some possibilities when considering the socio-cultural context of that era. At those times, women were shyer when expressing themselves in public or common places. That is why even they want to smile instinctively; the role of the women in society hindered it (İ. Cabadak, interview, December 19th, 2019). As a more powerful reason, male photographers might be the cause of the non-smiling photos of women. Even there are some female helpers in the photograph studios, that occupied as secretaries or retouch artists, also have taken photos of women customers (İ. Cabadak, interview, December 19th, 2019), the rate of men photographers may have caused the non-smiling women personas.

Likewise, there is a significant reflection of fashion on women, as a self-expression on the tool during photo-taking processes. The changes and new trends in fashion, have directly taken part in photos, relating to the time that they have started to spread among society. Women have reflected these changes, directly in their daily lives, and express themselves, as modern women. These self-expression efforts that have been supported by fashionable items of that period, can be mostly observed by the photographs (İ. Cabadak, interview, December 19th, 2019), as the results of the attentive representations of women, in-purpose.

Adding to the self-expressionism efforts of women, the rise of self-confidence can be observed through the photographs. Modern clothing such as open collar blouses, use of accessories, and the proudest poses are the signs of self-confident modern women profiles of newly founded Turkish Republic. Also, as photography was a newly diffusing technology and trend across society, it can be argued that a woman who is posing for the camera is self-confident. The reforms of Republican Turkey, such as the election rights of women, the new family law regulations, the encouragement and education of women in professional life, the inducements to the art and artisan practices, and the obligation of using passport type of photos for governmental documents, have affected and encouraged women to get in front of the camera (İ. Cabadak, interview, December 19th, 2019).

On the other hand, it is possible to assume that there were some artistic concerns of photographers at that time. In some photographs, it is obvious that there are some interventions and interpretations of the photographer, such as using some ornaments or decorative elements, or applying some post-production techniques, to make photos more aesthetic and interesting. Adding to that, there are some modifications in the studio environment, by changing the direction or the density of light, integrating furniture or stands, etc. Beyond considering photography only a profession, photographers have perceived it as a field of art (İ. Cabadak, interview, December 19th, 2019).

When considering the absence of backside writings of the photos of that time taken in Turkey, the visual analysis data is beneficial to create holistic frameworks for sociological and historical research; and to help the link socio-cultural changes across the nation. Socio-cultural changes, reforms, fashion and daily life movements, educational and governmental documentations have affected the acceptance of the photography as a mass communication tool. Photography had a powerful impact on European countries, by introducing Turkish land visually to foreigners. With the help of photography, the visual database of late Ottoman and early Republican eras of Turkey are reliable records and witnesses of the time.

The interaction between photography and social reforms has improved the photography as a profession and art across Turkey. The regulations, photography shooting movements and curiosity have positively affected the acceptance of this profession. With the help of the modernization practices of late Ottoman and early Republican era, photography has positioned strongly among the society. This mutual relationship between photography and the socio-cultural context proves to be a valuable tool in the evaluative processes of scientific research.

Conclusion

This research has been constructed to define how to analyze the socio-cultural contexts of a certain era, by using visual materials that belong to that period. Through this perspective, photography has been chosen concept to evaluate the visual data that reflects socio-cultural specifications, focusing on cultural, political, and economic changes such as reforms, fashion, trends, movements, etc. According to the results of the study, a photograph can be considered as reference material for socio-cultural research, by being true witnesses and reflectors of significant periods. It is shown that photo review studies are very useful approaches for visual analysis studies in the iconographic/iconological framework.

In the case study, the interaction between the photography and socio-cultural context has been analyzed through this perspective, with early Republican era women's photographs from İzmir. These interactions have shown an overview of the role of photography in social studies. Particularly for this research, the political, historical and cultural reflections on daily lives, and fashion elements have provided reference data to determine the date that photographs had taken. The use of clothing, hairstyles, gesture, stance and mimics of the women have helped to make the socio-cultural analysis of the photographs. As giving more direct visual clues, the fashion elements are the most powerful filters to find out time/place context. Also, the background, photography techniques, the interiors and some props of the studio provide lots of visual input to determine place and time. Plus, the mimics and the stances give lots of input about the comfort levels of women, because of being in front of the camera.

This study mostly provides singular evaluations about the photographs and their visual specifications. Also, it gives insight into the general impression of social structure and time/place assumptions. The results of this study provide a mindset, for a similar kind of sociological and visual analysis studies. For further studies, it is beneficial to expand the diameter of the study and increase the value of samples, in order to reach more holistic results about socio-cultural terms of particular time/place contexts. To experience the efficiency of iconographic visual analysis method in large scale researches, it could be beneficial to make focus group studies, for reaching more significant broader scale outcomes. For gaining more and more benefit in the long period, from the photographic visual input, the iconographic visual analysis researches have to be expanded.

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