

Visual discourse of the clove: An analysis on the Ottoman tile decoration art

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Abstract

In tile art, one of the world-famous Turkish Handicrafts, a wide variety of patterns are used on tile objects. The most common of these, after the tulip pattern, is the naturalist clove pattern. Different meanings were assigned to this pattern within the boundaries of form, color and design. Identification and perception of these meanings have a special place within the frame of the culture that they relay. In this present study the fields of meaning of the clove pattern frequently used in tile decoration arts among Turkish handicrafts were tried to be determined. By taking Greimas' Actantial Model as the theoretical model, in the study visual discourse analysis of the clove pattern will be made.

Keywords: Clove Pattern, Ottoman Tile Art, Greimas, Visual Discourse.

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1. Introduction

Famous social scientist Levi-Strauss suggests that all societies believe that the line they want to render meaningful is the line between the nature and culture, and culture -as a process of creating meaning- does not only give meaning to the external nature or the reality, but also to the social system, the search for identity of the communities included in this system and their daily lives [1]. As Levi-Strauss puts it, in several eras of world history, nature was addressed for creating meaning within art and also symbolized the culture where art was involved. In the Turkish culture and particularly in most of handicrafts, patterns from the nature are highly common. It is an attention grabbing fact that flowers constitute most of these patterns and carry a worth-examining importance in terms of the meanings attributed to them. The study was limited with the clove pattern among the other decoration patterns used in the tile arts created in the Ottoman Era. The point whether the clove pattern portrayed in different colors, forms and sizes have characteristics that also signifies the culture of the time it was used will be questioned within the scope of the study.

2. Literature Review

Not many studies made on tile arts and particularly visual discourse studies could be found in the literature. Due to this reason, data were accessed through written, visual and virtual literature review method.

2.1. Tile Art Themes in the Ottoman Empire Era

The Ottoman Empire Era as the predecessor of the State of Turkish Republic, was a period where Islam was intensely prevalent in all aspects. In this period when the fear of idolatry was in question, the thought that human figures can be idolized or portrayal them was considered to be a sin, flowers were seen as the reflection of the heaven. Due to this understanding, affection towards flowers and the nature was eminently reflected on the artworks of the Ottoman Era.

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The most beautiful instances of these are the special palace gardens called "Has Bahce", arranged with heavy efforts. This interest shown to the nature and flowers also continued in Ottoman handicrafts and gained a well-earned reputation throughout the world. Among the famous Turkish handicrafts, tile art or tile decoration is the most widely known.

In tile decoration, a form of art that peaked in the Ottoman Era, it is observed that primarily tulip, rose and clove flowers are used as decoration patterns. Although it is not exactly known from where the colorful naturalist flower and leaf motives that emerged onto the tiles in the sixteenth century, there is a possibility that they may have passed from cloths to tiles [2]. Despite the fact that the tile works that came from China in that period also had an influence on the naturalist patterns, this theme can also be considered as the reflection of the love of nature in Turks within the context of religion.

2.2. Effect of Religion on the Ottoman Era Tile Decoration Art

Religious beliefs had a substantial effect on the prominent use of the nature theme in Ottoman Era handicrafts. Having started to adopt Islam in masses as from the 10th Century, after settling in the Anatolia and establishing the Ottoman State, the Turks reflected their deep love of nature and the faith they had towards Allah onto their works of art. Because human and animal figures are not used in places of worship in Islam, paved the way for intensive use of naturalist patterns. In Islam, the fear of going back to idolatry was the primary of the reasons causing concerns towards painting. Be it ideological or charismatic, it was feared that use of a figure of a leader could lead to a bad image [3]. The tradition of not using the figures of the living that were avoided in Islamic arts due to the fear of converting back to idolatry, continued in the Ottoman arts and even continues today.

3. Method: Algirdas Julien Greimas and the Actantial Model

Discourse, is defined as "statement, verbal or written realization of the language, use of the talking individual" [4]. The clove patterns on the tiles bear many discourses in them from the producing artist to beliefs and the political and economic structure of the period. Within the scope of this discourse, in the study clove pattern was dealt within the formal context in which it was used, and tried to be explained along with its supporters that render it visible and its opponents, according to the Actantial Model of Algirdas Julien Greimas.

In its general definition, discourse is a 'whole of expression conveying a statement'. Word, which linguist Ferdinand De Saussure defined as the opposite of language, is today replaced by discourse. The primary topic of linguistics is to examine the natural language, word on the other hand was given a secondary priority and excluded from the studies. Word was not found to be suitable for examination, because it has a dependency to the language and can endlessly change according to people. The same approach is also adopted by linguist Noam Chomsky. Also for Chomsky, known as the representative of modern semiology, the study-topic of this science is "discourse". Today, language and discourse are separated from each other as follows. "Language is the whole of elements and rules any speaker has to use constantly in order to produce words in a correct structure". On the other hand, discourse is "the result of the selections any speaker makes within the accumulation of language in order to make a proper statement in a concrete and certain case". A discourse starts with the creation of meaning and can end when an internally consistent meaning-gain process ends the statement [5].

According to the French linguist and philosopher Michel Foucault, who tries to reveal the relations of power that exist within the society by conducting discourse analysis, focusing on various social structures and institutions and by examining thoughts, "discourse" is a living organism that includes many relations of power and that is constituted of thoughts, beliefs, judgments, values, symbols, words, letters, institutions, norms and traditions that all together forms the whole world and humans and capable of shaking their foundations. According to Foucault, discourse expresses something beyond of being a series of expressions. It has social materiality and ideological freedom. The perception diagrams in any culture are described as a cultural code that supervises language and information as a single form. Having always been overlapped with potency, discourse generally reflects the ideology of its communicator [6]. According to Foucault, discourse is not a way to simply describe the world, but the primary image of social power. Some, if not all social phenomena are established within the context of discourse. No phenomenon exists outside of discourses. Instead of analyzing culture through the sociological "systems of signs", Foucault sees it as a social pattern

of power positions. Consequently he grounds discourse on power relations and particularly on the power relations that materialize within organized and institutionalized languages [7]. In this context, Foucault's thought corresponds with the fact that the administrative and institutional structures, social patterns and social power of the Ottoman State was presented to the world through cultural sign systems, or in the context of this study, through the discourse in the patterns used in tile art.

A work that is the product of an author constitutes a generated discourse. On the other hand "discourses that have an action and language practice" are "based on different expressions and different statements". As it is possible to cover the truth with language, it is also possible to generate beautiful, ugly, wrong, right, biased, objective or ideological discourses through language. All narrative and visual texts are fiction and carry the ideological lines of the persons who generate them [8]. There is no work that can be generated in an objective way, because all works include the discourse of those who produce them. Besides reflecting the welfare indications of the period, society and consequently the prevalent ideology, the fact that the flower patterns used on tile arts also reflect the ideology of the artist cannot be ignored.

It is a theory asserting that all social phenomena are structured in a semiotic way with codes and rules, and so interpretation and meaning practices can be comprehended through linguistic analysis. According to discourse theories, meaning is not given but socially established in a way that intersects many spatial spaces and practices lengthwise. According to many discourse theorist and particularly to Michel Foucault, one of the most important fields of interest of discourse theory is to analyze the theoretical foundations of the discourse, the viewpoints and positions of people from where they speak, and the power relations these both enable and prerequisite [9].

"The mission of semiology is not only to explain linguistically articulated semantic wholes, but the indirect signification lying under the expressions such as 'the thing that was experienced', 'that was felt' and 'that was affected from'. Discourse semiology, on the other hand, could be developed with the examination of texts that had narrative and figurative characteristics. Discourses were determined as two types of conversion areas by approximating paradigmatic and comparative phenomenon on one hand and syntagmatic analyses on the other; they were put forth as adjacent texts that are in a relation of conversion with each other, but also carry content conversions in their own structures [10]. Clove patterns that constitute the subject material of the present study form a basis that is suitable to examine within the frame of sociological discourse, due to their figurative structures. Since the sociological topics referred to as discourses are highly complex, several "levels of analysis" are needed in order to examine these. Consequently, the "deep level" that is determined by the abstract structures that enable the comprehension of a text and the logical-semantic processes that include the conversions in that text is separated from the "morphological - syntactic level" that determines the syntactic arrangement of texts [11].

A discourse is conveyed, necessarily through a language. However, the linguistic quality in this language does not have any functionality in terms of semiology. It merely undertakes the task of an intermediate by serving as a conveyor of the sociological content and enables the expression of images [12]. The tools for conveying the sociological content in the study are the clove patterns taking place in various forms on the tile decoration arts.

The point that is essential to understand here is that, in a sense discourse science is replaced by semiology. Semiology searches the fine, sensual or influential structure of the discourse within the internal structuring, instead of the apparent decorative variabilities [13].

4. Application of the Method

The fields of meaning of the clove flower pattern used in tile decoration among Turkish handicrafts will be tried to be explained by employing Greimas' Actantial Model and the levels of visual discourse. The descriptions in the Holy Bible and the images of Virgin Mary, Jesus, twelve apostles and angels are displayed on church walls for centuries and turned into iconographic images. On the other hand, due to the prohibition of pictures in the Islam worship, naturalist patterns such as rose, clove and tulip are attached great importance to on both the ornament of the Holy Book and on religious spaces. These patterns that were used primarily in page ornament art reached today with their uses on embroidery works, paper marbling art, cloths and tile decoration art.

4.1. Study Population Tiles: Tile Art in the Ottoman State

Plaque shaped wall pavement material made of clay and have one glazed and colored face are referred to as tiles. In broad sense, the word is also used for earthenware made in the same way such as plates, pots and cups. By referring the works in the form of plaque as "kasi" and those in the form of earthenware as "çini" (which stands for tile in Turkish), Ottomans separated the two types of work. The reason of this distinction is the fact that the origins of tile plaque art laid in Iran, while earthenware tiles came to the Ottomans from China [14]. Although having been influenced by these two countries, in time tile working took a unique form within the Turkish culture.

Examining tile art shows that the form of art reached peak success in the Seljuk Era (1077 - 1308) and that its technique that possessed an organic integrity continued through the early Ottoman tile art. However, although being the same with the Seljuk art in terms of the main characters, Ottoman tile art largely differed with its new material, technique and decorative characteristics. It is note-worthy that the use of tiles in Ottoman architecture progressed in a way closely related with the political state of the empire [15]. Best products in the tile art were made in the periods when the empire was strong. The Tulip Age constitutes the sample universe most suitable for these periods.

After the spread of tile art in the Ottoman State, convergence to naturalist patterns started to increasingly manifest itself as from the middle 16th Century. Fondness of flowers could be observed particularly in all branches of decorative arts. This drift towards naturalist patterns also affected tile and ceramic art. During the incline towards the nature flower patterns were stylized in a way that enable the recognition of the used plant. Details were kept at minimum and characteristic lines were maintained [16]. Although exhibiting a much more simplistic image of the plant than its form in the nature, recognition of the plant was made possible. Through the affection of flowers, the tireless uses of plantal patterns on tiles were processed over and over again [17].

4.2. Study Object: Theme of Clove in Tile Decoration

Clove is the name given to approximately 300 species of plants generally peculiar to the Mediterranean region that constitute the *Dianthus* species from the *Caryophyllaceae* family. They are usually grown as ornamental plants due to their spectacular pink, red, purple, white or yellow, and most of the time pleasant-smelling flowers. The most widely known type of clove is the Mediterranean (*Dianthus caryophyllus*) clove of 30 - 50 cm height. The plant that is generally grown in parks and gardens has a firm, upright and nodal stem, bluish green colored narrow leaves that cover the stem such as a sheath and fringed flowers [18]. In Turkey, nearly seventy different species are grown in their natural environment. As it is the case regarding tulip, clove that is in Turkish land for nine centuries became one of the national flowers of Turkey for centuries. Having such an old history, the flower takes place in many important works of art with stylized cases. Clove pattern can also be found in Seljuk stone and tile works. This passion continued throughout the 15th Century and became in a sense the symbol of pleasure and the grandmother of gardens [19]. Many different species were grown with care in the Ottoman hardens and even took a significant place in Turkish literature. Being one of the four favorite flowers of Turkish poetry, ornament and gardens, clove was also used as a decorative pattern in many different areas and with hundreds of different stylizations. In the 16th Century clove was used frequently, along with tulip -the favorite flower of the time- on tiles, stone works and cloth patterns. In the Ottoman Era and particularly in the 16th Century, hundreds of different hybrids species of clove were generated and separately named [20]. With the start of using flower patterns in Turkish handicrafts, the clove pattern that was initially seen on cloths were used also on tiles with plain and layered examples [21]. Although being dethroned by the Ottomans' favorite flower tulip for a period, clove always maintained its existence on handicrafts.

Associating the love and view of the nature's beauties with their innate grace and reflecting it onto their works, the Turks rendered knowing, growing and loving flowers that summarize nature's beauty, and expressing their social relations through flowers into an art [22]. Tile decoration is the primary of the artworks on which they reflect this grand love. The meticulously depicted clove patterns in the hand-made ornaments on tiles create a world-wide and well-earned admiration.

5. Analysis: Clove Pattern as a Sign

According to Charles Sanders Peirce known in America with his semiology theories, meaning occurs in consequence of a strong interaction between the sign, interpreter and object and although being historically positioned can be

changed within time [23]. The clove used on tiles create a distinctive image of meaning in terms of color, form and design, and present the fictionalized meanings to our perception.

In plastic arts image is fictionalized in two ways; while one is a fiction that is assumed to resemble the object it represents, the other is connected through a relation that does not resemble. "The image that emerges with human's perception of its environment has a stance that is used initially instead of what is not there, and that starts to gain other meanings when it is understood that it is more lasting than the thing it replaces. Images, are what speak about the views of their creators, as well as providing information concerning their eras, in historic terms" [24]. Strength of images makes it easy for them to take the place of the real objects. According to Berger, "Structural integrity in painting enables the image to be strong" [25]. It is assumed that as the elements in a work of art such as ratio, perspective, etc. create a more accurate structural integrity, the strength of images increase accordingly. The strong designs and fiction of meaning of the clove pattern used in tile hand arts, where the strongest masterworks were created in the Ottoman Era, enabled the creation of strong images. In this context the semantic analysis of the clove image that addresses the visual can be made through visual discourse / semiology.

5.1. Clove Patterns Discourse Analysis

"It is the images - not the words that are the chosen ways of expression of our civilization" [26]. Formal images, on the other hand, are material images that we can perceive mostly by our eyesight. As the outer world, the nature and flowers, also the object of clove is an image that we perceive through our eyesight. In the tile arts made in the Ottoman Era, this visual image is used very often. Flowers that have a naturalist appearance and the combination of plant patterns with nodular lines built a correlation with the ornamentation and hand-drawn paintings of the era. Although there are some influences from the Chinese porcelains in the development of this naturalist style, the first Ottoman tile art managed to preserve the unity of style of that time. Received influences were melted within the Turkish style after a short period [27]. Besides the creation of the Turkish tile artists' own discourses, it is clearly observed that the effect of Turkish - Islam discourse is prominent.

5.1.1. Discourse examination groups; visual, written and verbal

Basically, discourses are composed of three groups as visual, written and verbal. In the written discourse, the context is made of only through the words and the emphasizes are placed with punctuations. In verbal discourse, the emphasis that conveys and deepens the meaning is supported by the emphasizes made by the speaker [28]. Visual discourse, on the other hand, occurs with the patterns, colors, designs and forms used in the images. Explanation of the meaning of the clove pattern used in tile art will be made in line with visual discourse analysis. During this analysis, our analyze object will consist the elements of form, color and design. All other objects are excluded.

5.1.2. Components of visual discourse object: form, color and design

In discourse analyses, dividing and grouping the objects, or the images in this case, to their components provide a great convenience. The components of the clove flower as our study topic were arranged as form, color and design.

5.1.2.1. Form

20th Century's art historian Gombrich, does not regard perspective as an invariable code of representation, but in a way peculiar to painting as a flexible trial and error method associated with the assumptions tested through the structure of seeing. If seeing is a distinctive product of experience and acculturation, then our efforts to make pictorial images harmonic to each other is not a kind of the naked truth, but on the contrary a world that we have shaped before in our representation systems [29]. Artists reflect the images they see with their own perspectives. In each image, exist the artist's own inner world, ideology, feelings, love and hate. The image in described displays does not exactly represent the people, spaces or the nature, and can only transform into a superior case on an abstract and decorative status that represent its own material and formal elements [30]. In the hands of artists, images mediate a wide diversity of feelings and thoughts. In the way how also Gombrich described painting as a "peculiar image", even though they resemble the real plant, the clove patterns on tiles are reflected in different images artistically. This is the primary reason why each artist conveys the same image with a different angle, perspective and way of seeing.

The semi stylized flowers that started to take place on the ornaments of the surahs (individual chapters) of the Koran as small clusters of plants on the late 15th Century, were replaced with a new style after the 16th Century made with flowers from palace gardens. - Although being semi stylized, the flower patterns on tiles preserved their characters and are recognized with the whole of the pattern with their own distinctive names [31]. Although the cloves used in patterns exhibit an image that is not deformed, they do not exactly describe a clove. Due to their semi stylization, the cloves are depicted only with a few flower leaves that can be seen from the front. The rear leaves of the flower are not included in the image.

Even in the naturalist, stylized and schematically depicted examples, cloves were represented in a way in line with their existence within the nature. This has never changed for the clove pattern [32]. It can be clearly understood, wherever it is used, that it is a clove flower.

The cloves that exist within the composition in a semi stylized form are depicted with their own stems and their own leaves, as it is the case with other flower patterns. Only in mixed pattern illustrations and links this rule is not abided by. Mixed patterns that give a sense of eternity are composed of separate groups of flowers resembling a garden [33]. As it is the case in other flowers, also cloves are included in this group of flowers. Although not being depicted exactly as they are in the nature, the flowers can be recognized within these mixtures.

After the sepal of the flower is depicted in drawing the pattern, the place to where the leaves will be fixed is positioned on the cup in a form similar to half circle as a fan [34]. These sepals are reflected in a green color, similar to their natural appearance. However, in some tiles different colors were also used in line with the harmony of colors.

The cloves used on tiles are tried to be depicted in a way most similar to the truth in terms of wilt, connection and plain or wavy edges [35]. Also the leaves of the cloves pictured in a way similar to their appearance in the nature are presented in a realistic way. Therefore, they can be easily recognized among other flowers also in large boards that include vases or decorative sun figures.

5.1.2.2. Color

In tiles cloves were mainly used in white or red colors. The cloves on a dark colored background were usually left white and a single red dot was positioned on each petal [36]. In this way the attention-grabbing characteristic of white on a dark background was used. Also through the noticeability of contrasting colors the visuality was provided in a clearer and more apparent way. Cloves within open backgrounded and particularly complex patterns are pictured in red. Red was used due to the fact that it is striking characteristic and since it is the color that has the longest wavelength and strongest vibration within the range of colors. Also, clove flowers in the nature are usually red. In the case of tile art, the red cloves within complex patterns immediately stand out. In Turkish handicrafts and particularly in tile arts the color red is used in an embossed way. This embossed red exhibits a three dimensional image and therefore becomes more noticeable.

5.1.2.3. Design

In terms of design, mostly the marks of the Ottoman Era Islamic understanding of art are observed. The belief that flowers represent the heaven increased the love and respect shown towards flowers. With this effect, flower patterns in tiles were used more prominently.

The cloves semi stylized in tiles were designed in different forms. On some tiles cloves are positioned on curves as semicircles or drawn in a way that face each other. In some other clove patterns are depicted with two sepals.

From time to time cloves are over stylized and presented in a way that is mixed within the patterns, sometimes within bouquets and other groups of flowers, drawn with softer lines. As distinct from the other flowers, cloves were depicted side by side without being melted among the other flowers [37]. Therefore in tile decorations cloves are clearly distinguished from the other flowers. Their use in the design without being mixed with other flowers separates cloves from other flowers. Cloves, along with the various flowers started to be used on the tile arts in the mausoleum of Hurrem Sultan (Roxelana), were later used frequently on tiles. These uses exhibit themselves in a way designed with various bouquets of flowers, with bird patterns and particularly with tulips. Also, cloves are depicted both with their roots and in vases. On the tiles used in the mausoleum of Suleiman the Magnificent "a fresh atmosphere

consisting of red tulips and cloves and sweet green leaves is dominant. The tiles in this mausoleum give the effect of a landscape in spring" [38]. The designs created on tiles also pave the way to different feelings as a whole. Usually designed in a way that resembles a fan, the leaves of the cloves in the middle of the fan are usually larger and the flower is cut into pieces that symmetrically diminish towards the sides. In the cutting process, usually a leaf is left right in the middle. Due to this reason the numbers of leaves are odd, such as three, five, seven and nine. Although there are exceptions to this, this rule is generally followed. After giving a saw tooth figure to the leaves, they are decorated according to the taste of the artist [39]. The bud cloves depicted on tiles are highly similar to the way bloomed cloves are used. Only the fans of the cloves are not opened and shown as large and small leaves on top of each other.

In the design of cloves, the flowers are depicted from the side with three to nine leaves [40]. While a line that cuts the leaves sideways is used in some clove patterns, in others dots were used on the leaves or leaves are illustrated plainly. In some other patterns drop forms are used on clove leaves. Upright clove patterns or wilted cloves are positioned according to the design. The sepals beneath the flowers constitute a single layer in some patterns and have multi layers in others.

5.2. Algirdas Julien Greimas and the Actantial Model

The analysis models Greimas developed for the narrative dimension of his theory substantially affected literary critics, literary reviews, text explanations and narrative analysis techniques. One of Greimas' models is the Actantial Model [41]. In this model Greimas asserts that even though the narrations take place in different forms, the events included in the narration (sequence of actions) develop around the same type of persons (actants). The characteristics of these actants included in the narrative are determined according to their relations and functions.

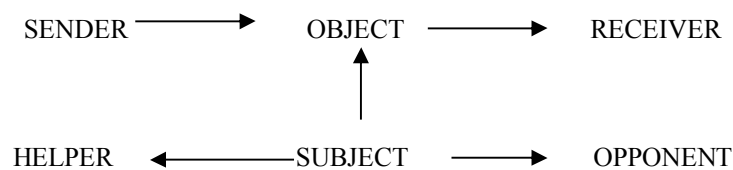


Figure 1: Greimas' Actantial Model

Greimas' model focuses on the object between the sender and the receiver, and to which the subject desires to reach. It is formed according to the desire of the subject and the roles played by the helper and the opponent [42]. The forms related with discourse are within a relation with the narration. The roles of the object, subject or the sender are being covered with figures in terms of meaning. By establishing relations between each others in these figures, they can be generated with varying contexts and meanings. Combining with each other, all figures can carry the image towards a single meaning [43]. Similarly, also the clove patterns on the tiles can express a single meaning by coming together.

According to Greimas' theory, clove constitutes the object that is the actant in the narration. While the sender is the artist who made the tile, receiver is those who watch the work of art. According to the theory, the helpers and supporters of the appearance of the clove object are the red color, and the thin stem and small leaves designed to be noticeable. Again according to the theory, the hindering opponents is the tulip patterns painted with a dominant dark blue that pushes clove patterns to the background. Also the intensive use of flower stems used in complex patterns on tiles hinder the clear appearance of clove patterns. When used together with clove, also large leaves, bird patterns and vases with complex patterns are positioned among the opponents of the clove pattern.

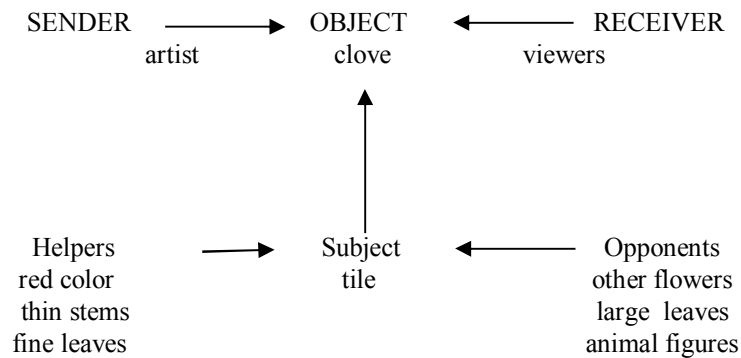


Figure 2: the components of clove pattern

According to another analysis that can be made at discourse level, creation of the tiles, or in other words the status of the actants, can also affect factors such as affection, love, pleasure and ornament.

5.3. *Helpers: Affection and Love*

It is known that in late 19th Century, lovers expressed their love to each other through cloves. Lovers expressed their feelings on the basis of the cloves they took with them [44]. Each number of cloves the people in love with each other held expressed another feeling. Having been the symbols of affection and love, cloves were also reflected to Ottoman tiles with the same feelings. Described by the Turkish poet Ahmet Hasim as "a drop of flame, taken from the lips of the beloved", clove attracted the attention of many poets in the Ottoman Era, and constituted the subject of many poets. Cloves are also among the flowers frequently mentioned in folk songs [45]. While it is the sweet red color of clove that is referred to with the line 'a drop of fire', the same red color was used also in tile decoration. The eminent use of clove on tiles is supported by these feelings of love and affection. The love of clove was reflected through tiles, while it was helped by love, it was opposed for a period by rose and tulip; still, clove managed to convey the love and affection it bore to the viewers.

5.4. *Helpers: Pleasure and Ornament*

In the "Semailname" documents that describe the characters, qualities and views of Ottoman Sultans and portraits the sultans and Turkish elders are generally depicted as holding roses in their hands and sniffing flowers. In the portrait made by Nigari, one of the greatest painters of the 16th Century, Barbarossa Hayreddin Pasha was illustrated while sniffing the clove in his hand [46]. Also visual senses are addressed in addition to the love of flowers. Therefore flowers and clove were extensively used in the portraits of Ottoman statesmen, and the same taste undertook a supporting role in tiles.

Flowers also had an important part in sultan weddings; the areas where the ceremonies held were decorated with flowers. Also the valuable gems and garments presented as gifts to the sultan were accompanied with flowers [47]. Presence of flowers among the most valuable goods in a special day such as a wedding day supports the naturalist approach, love and affection exhibited on tiles.

5.5. *Opponents: Tulip Pattern*

Being one of the most important opponents of the clove patterns on tiles, tulip is a flower that was subjected to many writings and discussions. This importance attached to tulip is due to the symbolic value associated with it, as well as the beauty of the flower itself. Because the letters used in the Arabic word for tulip were the letters used to write the name "Allah". The tulip pattern in the 16th Century had an oval form. After the external lines of this oval form are drawn in the most simplistic way, the sepals and leaves of tulip are drawn into this oval form [48]. As the favorite flowers of the Ottomans for a period, tulips together with roses caused clove to remain in the background, yet cloves managed to continue their existence.

6. Conclusion

Image is a concept that bears contradictions within itself and can only have a meaningful structure within certain boundaries that are consistent and reliable. Image culture has much more meanings than learning or another dimension [49]. Also the Turkish tile art of the 16th Century exhibited an image that was different than the culture, art and learning environment of the period. As the earthenware and wall decoration art of the Ottoman Era, tile art was one of the handicrafts where flower patterns were used intensively and in Ottoman tile art flower pattern illustration reached an advance level. The affection towards flowers was drawn finely and depicted in a way most similar to the actual.

Although being not in its exact real appearance as in the nature, the clove pattern used in tile decoration art was illustrated in a way that reveals its distinctive features. It was particularly used white on dark backgrounds and red on light backgrounds, and thus added noticeability to. During the design, it was presented in a lateral cross section. Also by fictionalizing with different flowers, leaves and birds, extensiveness was tried to be created on the fields of meaning. The use of nature and particularly flower patterns as the living figures in tiles and other handicrafts indicates that these works were under the influence of the religious discourses of the Ottoman Era. The endless love towards plants and flowers as the gifts of the nature, was reflected on Ottoman arts with the same degree. The flowers were particularly grown in palace gardens of the sultans, named as "Has Bahce". The fact that many different kinds of cloves grown in these gardens were named separately should be considered as an indication to this care. Although being grown in various colors, cloves were generally depicted in red on tiles.

The clove patterns used in tiles are observed to take place in the same spaces with supporters -according to Greimas' theory- such as noticeable red color and fine leaves, and with opposers such as larger leaves, complex patterns and other patterns available just next to them. Especially the embossed red color is easily recognized as the most important supporter. In some periods clove left its throne to rose and tulip and faced with the opposition of these flowers, in Greimas' terms. Yet the artist's passion for affection, love, pleasure and ornament never allowed the interest shown towards clove to diminish and as the most important helpers, cloves were taken as the subjects of love, folk songs and poems, and books were written on it. The tiles adorned with naturalist patterns were used to decorate the mosques and mausoleums as the favorite buildings of the period and clove always took its place on these tiles. Tile art also advanced in line with the political status of the state and different reflections were made in each different period. The most intensive and careful uses of naturalist patterns on tiles were made by the end of the 16th Century. It is observed that as the perfect reflections of the political, religious and geographical force of the growth of the Ottoman State in the 17th Century, the form, color and design developments and fields of meaning of the clove patterns used in tile decoration art are transferred onto handicrafts realistically as analyzed within the frame of Greimas' Actantial Model.

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