

INTERACTION BETWEEN EAST AND WEST CONCERNING VISUAL CULTURE
AND FASHION: FOCUS ON JAPAN AND TURKEY

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Interaction between East and West concerning Visual Culture and Fashion:
Focus on Japan and Turkey

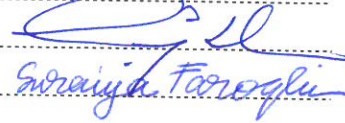
Görsel sanat ve moda üzerinde Doğu ve Batı'nın Etkileşimi
Odak: Japonya ve Türkiye

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Abstract

Culture is the element that constantly changes and interacts. One of the areas that intense interaction can be seen is visual art and fashion. Georg Simmel describes fashion as a desire to change, and emulation.¹ The inspirations from different cultures play an important part in the emergence of the “new” concept in fashion.

After the Industrial Revolution, the Western culture has been influential on the East. However, it is also possible to see the influence of the Eastern culture on the West. So, how have the West and the East been inspired and benefited from each other to enrich their art and culture?

In this thesis, interactions between East and West are examined. I especially focused on the interactions concerning visual arts, fashion, and beauty concepts since intense interaction is seen in those areas.

First of all, I examined the general westernization process of Eastern countries, and bring the general character of westernization processes into sharp contrast. I select Japan and Turkey as representatives of Eastern countries that have been affected by the West, since these two countries have modernized quickly after establishing their own civilization. Meiji Japan and the early Republic period of Turkey took advantage of nationalism as a means of

¹ Georg Simmel, *Philosophie der Mode*, (Berlin: Pan-Verl., 1904),8, 9.

establishing modern nation-state. In this process, their female identity also had transformed drastically. Thus, influence of westernization movement on female identity in Japan and Turkey is also examined.

In terms of visual art and cultural aspects, the West and the East have interacted intensely. The East helped to change Western common sense with its exotic elements. Especially, arts such as *ukiyo-e* in Japan, and Ottoman textile have gathered attention and inspired the Western artists. The interest of the West toward the Orient extends to fashion. *Kimono* in Japan and *şalvar* in Turkey had been seen as a quite novel design on the Westerners' eyes; and those designs inspired Western designers to create unconventional, yet practical clothes.

On the other hand, when it comes to the influence of the West on the Eastern culture, it was not limited to the change of the political system and the rise of women's rights. It has also been a big influence in terms of visual culture and fashion. Comfortable and practical clothes inspired by the Orient have been developed and popularized by designers such as Paul Poiret, and have been introduced in magazines, and consumed by Japanese and Turkish upper-class. Many of them adopted eclectic fashion, which is composed of indigenous and Western fashion, since tradition persisted. Gradually, Eastern beauty sense also has been westernized, and many of the young generation pursued the ideal European look.

As a result, the traditional East and the innovative West have inspired each other and undergone drastic changes affecting one another. And those changes went beyond imitating each other.

Özet

Kültür sürekli değişen ve birbirini etkileyen unsurdur. Etkileşimin yoğun olarak görüldüğü alanlardan biri görsel sanat ve modadır. Georg Simmel, modayı değişme isteği ve taklit etmek olarak açıklamıştır.² Modada ki “yeni” kavramının doğuşunu farklı kültürlerle etkileşimi ve ilham alması önemli yer teşkil etmektedir. Sanayi devrimden sonra Batı’nın Doğu’yu etkilemesi ön plana çıkmıştır. Fakat Doğu’nun da Batı’nın üzerinde izleri görülmektedir. Peki Batı ve Doğu, kendi sanatını ve kültürünü zenginleştirmek için nasıl birbirlerinden ilham almış ve faydalanmışlardır?

Bu tezde Batı ve Doğu’nun birbirleri ile etkileşimleri incelenmektedir. Özellikle tezin odağını bu nedenle; etkileşimin yoğun görüldüğü görsel sanatı, moda ve güzellik kavramları açısından bunları anlamak ve karşılaştırmaları üzerine kurdum.

Öncelikle genel olarak Doğu ülkelerin genel batılılaşma sürecini ve batılılaşma karakterinin nasıl olduğunu araştırdım. Dolayısıyla Doğu ülkelerin temsilcisi olarak Japonya ve Türkiye’yi ele aldım. Çünkü bu iki ülke Batıdan ayrı kendine özel bir kültüre sahip olup bir anda hızlı bir şekilde modernleştiği için Batıdan etkilenen Doğu ülkelerin temsilcisi olarak düşünülebilir. Japonya ve Türkiye’nin genel modernleşmesini karşılaştırdıktan sonra

² Georg Simmel, *Philosophie der Mode*, (Berlin: Pan-Verl, 1904), 8,9.

modernleşme sürecisinde büyük değişimlerin görüldüğü kadın imgesini inceledim. Meiji dönemindeki Japonya ile Cumhuriyetin yeni kurulduğu dönemdeki Türkiye, Batı'nın kendilerinden önde olduğunu düşünerek kendilerini korumak amacıyla milliyetçilik duygusunu araç olarak kullanıp eski sistemi Batı'dan örnek alıp değiştirerek modernleşmeye geçilmesini sağlamışlardı.

Görsel sanat ve kültürel açıdan Batı ve Doğu birbirlerini etkilemiştir. Doğu, Batı'ya egzotik unsurlarla sağduyunun değiştirmesine yardımcı olduğunu görebiliriz. Özellikle Japonya'da ki ukiyo-e ve Osmanlı'da ki dokumacılık gibi el sanatları, Batı'da ki sanatçıların ufkunu açmıştır. Batı'nın Doğu'da ki sanata karşı ilgisi moda kadar uzanır. Örneğin, Japonya'da ki kimono ve Türkiye'de ki şalvar, Batı'da ki pratik kıyafetlerin ortaya çıkmasını sağladı.

Batı'nın Doğu'yu etkilemesi, politik sisteminin değişimi ve kadın haklarının yükselmesiyle sınırlı kalmadı. Kültürel açıdan da büyük etkisi oldu. Örneğin, Doğu'dan ilham alarak ortaya çıkan rahat ve pratik kıyafetler, Paul Poiret ve Coco Chanel gibi modacılar tarafından geliştirilip yaygınlaştırıldı ve Doğu'da da dergilerde tanıtılarak tüketilmeye başlandı. Ayrıca, Batı'da daha çok ön plana çıkan fiziksel güzellik anlayışının izleri Doğu'da görülmeye başlanmıştır.

Sonu olarak geleneksel olan Doęu ve yeniliki olan Batı, birlerlerini etkileyerek gnmze kadar kltrel ynden byk deęiřime uęramıřlardır. Etkilendięi lkeden aldıęı kltr kendi tabiatına dnřtrerek var olan bir řeyi yenileřtirmiřtir. Ve bylece Doęu ve Batı birbirini etkilemesi“taklit etmenin” tesine gemiřtir.

Introduction

History of Westernization in Japan and Turkey

The Japanese escaped from adopting only one abstract philosophy or religion. They had a worldview that consisted of shamanism, animism, and ancestor worship since the fifth century.³ Until today, most influential systems of worldview were Mahayana Buddhism, Confucianism, Christianity, and Marxism. Values that are favorable to Japanese daily life were adopted, eliminating abstract elements and basic principles. For example, a memorial service for the dead comes from Buddhism. Daily ceremonies and rituals come from Shinto. Status system and hierarchical relationships come from Confucianism.⁴

Japan had been closed country, with contact only with the surrounding countries such as Korea and China, until the sixteenth century. In addition, natural resources were limited; and Japan stayed behind other countries in terms of economic and industrial development. In other words, Japan had been isolated and relatively poor for a long time.

Japan started to have contact with the West at the end of sixteenth century with the introduction of the gun by Europeans. It brought about a variation to the strategy in battle. Then, European missionaries started to settle down. Edo government (1603–1868) sensed danger by the rapid spread of Christianity, and made the decision to close its window to

³ Şuiçi Kato, *Japon Edebiyatı Tarihi*, translated by Oğuz Baykara, 41.

⁴ *Ibid.*, 39.

foreign countries in order to protect the development of its civilization.⁵ The ban on Christianity had been continued to the beginning of Meiji (1868–1912). Because of this political reason, many of the Edo people had a bad impression of Christianity.

The isolation lasted for more than two centuries. Even though Japan closed its window on its own merit, Edo intellectuals were becoming vaguely aware that Western nations had a huge power in terms of technology and military, and that there was room for improvement on the situation at that time in Japan.⁶

As an exception of isolation, only Dutch traders were accepted to stay in Japan.⁷ Between 1638 and 1720, Edo intellectuals investigated the Western civilization in the Dutch trading post called *Dejima* in Nagasaki.⁸ Specifically, Western astronomy, medical science, mathematics, and botany had been researched. This period became the preparation to modernize the country by absorbing Western civilization.⁹

Furthermore, because restrictions on foreign books had been eased since the middle of the Edo period, books on Christianity published in China also had been imported to Japan. Japanese classical scholars resulted in taking the doctrine of Christianity to strengthen the

⁵ Yoshiyuki Kato, “Kokka, Shukyou, Bunka-Kirisutokyou to Nihon no Deai (State, Religion and Culture: Japan’s Encounter with Christianity)”, *Language, Culture and Communication, Journal of the College of Intercultural Communication* (2015), 184.

⁶ Murat Belge, *Militarist Modernleşme / Almanya, Japonya ve Türkiye* (Istanbul: İletişim Yayınları, 2011):548,9.

⁷ *Ibid.*, 382.

⁸ *Ibid.*, 384.

⁹ A. Mete Tuncoku, *Toruko to Nihon no Kindaika-Gaikokujin no Yakuwari-(Modernization of Turkey and Japan- The role of foreigner)*, (Tokyo: The Simul Press,1996): 32,33.

ideology of the nation under the emperor for the foreseeable future.¹⁰

At the beginning of the nineteenth century, Western imperialism had reached Japan. The primary goal was to force an end to the Japanese policy of isolation and to open Japanese ports. The affair in 1853 became a turning point of the isolation. The Perry expedition forced Japan to conclude unequal diplomatic relations between Japan and the “Great Power.” Young samurai who recognized this signature as indignity of the country, ravaged the army in the Boshin war (civil war between the imperial court and the shogunate). As a result, the Perry expedition led to the collapse of the ruling Tokugawa shogunate.

In order to amend the unequal treaty, restoration of imperial rule began, and the government made a start at the modernization movement to reach the same cultural and industrial level as the West. In 1868, the Meiji restoration had been found under the slogans *Fukoku Kyohei* (enrich the country, strengthen the military) and *Bunmei Kaika* (civilization) emulating modern nations in the West.¹¹ Hirobumi Ito, who was a key person to regarding the Meiji constitution, realized that there was no factor to unite the country such as national history or religion.

The foundation of the Meiji restoration had been a formation of the modern Japanese nation under the emperor of Japan.¹² Not only restoration, but the entire modernization

¹⁰ Yoshiyuki Kato, “Kokka, Shukyou, Bunka-Kirisutokyou to Nihon no Deai (State, Religion and Culture: Japan’s Encounter with Christianity)”, 184.

¹¹ Selçuk Esenbel, A. Murat Demircioğlu. *Çağdaş Japonya’ya Türkiye’den Bakışlar*, (İstanbul: Simurg Yayınları, 1999), 18.

¹² Murat Belge, *Militarist Modernleşme / Almanya, Japonya ve Türkiye*, 391.

movement between 1868 and 1945 could be recognized as the project to form an empire-centered nation-state. The Meiji restoration sought to return the emperor a predominant position establishing a Shinto-oriented state. There was a reason that Japanese classical scholars and Meiji leaders made use of indigenous religion, Shinto, to glorify the emperor. The throne had closely related the sovereignty of God with the transcendent power in front of people.¹³ On behalf of supporting the secular throne to earn divine authority, the religion, Shinto, played a key role in the project to form an empire-centered nation-state.¹⁴

The Shinto had a deep relationship with a school of Japanese philology and philosophy known as *kokugaku*, which had been popularized by Norinaga Motoori during the Tokugawa period. A Japanese classical scholar focused on a religion peculiar to Japan, Shinto. Shinto is a polytheistic religion because ancient Japan was animistic and believed in the divinity of all natural existences. Differing from monotheism, Shinto does not have doctrine. Thus, it was relatively easy to change the contents. And the imperial court set themselves as the descendant of *Amaterasu Okami* (the humanized god of the sun), which is the god who holds the highest-ranking position. Motoori advocated a doctrine of Shinto glorifying the emperor, claiming that *Amaterasu Okami* presides over the world and Japan, which the descendants of god govern superior to other countries.¹⁵ Then, other scholars developed

¹³ Yoshiyuki Kato, “Kokka, Shukyou, Bunka-Kirisutokyou to Nihon no Deai (State, Religion and Culture: Japan’s Encounter with Christianity)”, 188.

¹⁴ Ibid., 194.

¹⁵ Manabu Daikoku, “Kokka Shinto no Kiso-chishiki” (2007), 7, accessed January 10, 2017, file:///C:/Users/Owner/AppData/Local/Microsoft/Windows/INetCache/IE/XFDFO7P8/koshiki.pdf.

Motoori's thought and it turned into the formation of the Japanese empire in the end of the Edo period.¹⁶ In the process of developing the doctrine of Shinto, Japanese classical scholars took much notice of Jesuit books. In order to form the real school of Japanese philology and philosophy, it was inevitable to compete with Buddhism and Confucianism, which swept the country. The refutation of Jesuits toward Buddhism and Confucianism could be considered as great reinforcements to advocate for Shinto. Because of this reason, Jesuit books and bibles were often copied into the Shinto doctrine.¹⁷

In the prior one-thousand years, Shinto and Buddhism had been a syncretic belief. In the Edo period, the feudal system of the *Tokugawa* shogunate was established, and several religions coexisted relatively peacefully. However, the Meiji leaders excluded Buddhism with *Haibutsu Kishaku*, which abolished Buddhism and attempted to make Shinto the state religion in order to gain faster allegiance to the emperor to be worshiped and unite the country.

A number of regimes had been conducted to return the emperor to a preeminent position. Meiji government issued new regulations to have jurisdiction of all lands and people in 1871. Under the reform, all *daimyo* (feudal lords) were required to return their authority to the emperor. The *han* (feudal clan) was replaced with prefectures. Confirmed in the samurai's

¹⁶ Nobuhiro Katsurajima, *Bakumatsu Minshuu Shisou no Kenkyu* (Study on folk thought in the last days of the Tokugawa shogunate) (supplemental revision) Bunrikaku, (2005):53-83.

¹⁷ Yoshiyuki Kato, "Kokka, Shukyou, Bunka-Kirisutokyou to Nihon no Deai (State, Religion and Culture: Japan's Encounter with Christianity)", 189.

hereditary position, the *daimyo* had been sent to every prefecture as a new governor. The tax system had been renewed. The process resulted in replacing the old feudal system with a new oligarchy, and the formation of a new centralized Meiji government.

Even though officials from the favored former *han*, such as Satsuma, Choshu, and Tosa, staffed the new ministries, many of the officials from the samurai class were not satisfied with the restricted privilege compared to the one in the Tokugawa period. They had protested against the Meiji government, demanding the establishment of the National Diet and the constitution. This movement started in 1874 continued until the establishment of the National Diet in 1890.

After the bicameral legislature was first convened as the Imperial Diet, the leader of the Freedom and People's Right Movement, Itagaki Taisuke, created *Jiyuto* (the Liberal Party). Okuma Shigenobu, who was expelled from politics, cofounded *Rikken Kaishinto* (the Constitutional Progressive Party). As the rival of these parties, *Rikken Teiseito* (Constitutional Imperial Rule Party) was founded by the conservative Meiji oligarchy. In 1890, the first election had been conducted. Voting rights were given only to males, ages 25 and over, who paid 15 yen in direct national taxes. As a result, the Liberal Party won the election and the Diet had been carried out. After the Meiji restoration, it took almost 20 years to proclaim the system of administration. Even in bringing democracy to the country, the right of the emperor

had been emphasized.¹⁸ In 1889, after 13 years of Ottoman constitution, the Meiji leaders composed a modern constitution based on the Prusso-German model. One of the most important sections of the constitution specifies the sovereignty of the emperor.¹⁹ In the Meiji constitution, the emperor is introduced as the chairman of the government. In addition, the office of *Jingishou* (Shinto worship), established in 1871, ranked even above the Council of State in importance. Because of these reasons, organizing political parties did not have much influence to the politics.²⁰

Furthermore, a movement to glorification of the Emperor had been conducted, and the emperor was introduced as national symbol to the citizens. The emperor had joined rituals in the *Ise* shrine for letting him have a role in public. Also, it has a meaning to enhance the holiness of the emperor, connecting him with Shinto.²¹

While the government was establishing a Shinto-oriented state, Meiji intellectuals attempted to enlighten the citizens' modeling on the Renaissance. Fukuzawa Yukichi, who was one of the founders of modern Japan, came from an impoverished, low-ranking samurai family. Yukichi lived in the society that one's social position is inherited from his or her father without exception. Through many generations, social position remained unchanged. Yukichi believed that this conservative system ought to be changed.

¹⁸ LM Cullen, *Fashioning a state and a foreign policy: Japan 1868-1919*, Cambridge Academy, (2003), 221.

¹⁹ Masao Kume, *Ito Hirobumi Den*, C.2, (Tokyo: Toseisha, 1940), 612-617.

²⁰ Selçuk Esenbel, A. Murat Demircioğlu. *Çağdaş Japonya'ya Türkiye'den Bakışlar*, 185.

²¹ LM Cullen, *Fashioning a state and a foreign policy: Japan 1868-1919*, 221.

Yukichi, who learned Dutch and English, realized there are two things lacking in the East, science and an independent spirit. According to him, it's inadequate to adopt Western science just as knowledge. Complementing the principle of Western civilization is indispensable to modernize Eastern science and education. In his opinion, the reason that western society had become powerful relative to other countries was because Western countries fostered education and individualism.

Between 1872 and 1876, Yukichi published 17 volumes of *Gakumon No Susume (An Encouragement of Learning)*. The book teaches the lesson that an existing distinction between the wise and the stupid, and between the rich and the poor, comes down to a matter of education. Yukichi claimed that social success is equated with a level of civilization, and outlined the importance of the equality of opportunity. In other words, he insisted education is the key to success, and fostering education leads personal independence and national independence. In this way, Yukichi attempted to bring the Western trend of the educational system and individualism, instead of the conservative system. *Gakumon No Susume* became a bestseller in Japan, and it implies how much the citizens are curious about Western culture.²²

Since Yukichi's philosophy, "enlightenment and civilization" did not oppose the policy of Meiji government, the importance of an academic career had been emphasized more and more. As a result, it led to creating a new education system in Meiji Japan. First, the students

²² Şuiçi Kato, *Japon Edebiyatı Tarihi*, translated by Oğuz Baykara, 333-351.

study *han* learning and European language, especially English. Then, they go to Tokyo to study in newly-established universities. This new education made it possible to be born in new intellectual groups.

One of these groups is a conservative traditionalist. These intellectuals attempted to protect Edo culture and literature, discounting the need to take Western culture. The second group is nationalist. Differing from traditionalists, nationalists attempted to introduce their own culture to the West in order to spread it as universal culture. The third group is the creator of hybrid culture. Intellectuals who had received education in foreign countries, such as Ogay Mori and Soseki Natsume, attempted to create new literary fashion in Japan combining Western reasoning and Chinese vocabulary. The fourth group consists of the Christians and the Socialists. Since English education had been monopolized by the American Protestants, their philosophy was the biggest influence on Japanese intellectuals in the latter part of the nineteenth century. Then, Christian intellectuals and writers' groups were born. Protestant Kanzo Uchimura led a path to his students criticizing Meiji government and even enlightenment beyond the power of the state. Then, Japanese Christians accomplished the establishment of the Socialist Party from 1904–1905.²³

Japan gained a victory in the Sino-Japanese war in 1885, and Russo-Japanese war in 1905. These events led the unequal treaty revision. In addition, Japan, who joined the Allies

²³ Ibid., 333-351.

in World War II, gained a victory again. Thanks to the victory of wars, a nationwide economic boom had been generated. The economic boom was not only caused by the reparation money; the process of formatting armed forces also contributed economic progress. In preparation for war, Western technology had been imported, and number of industries, industrial and financial private business conglomerates called *Zaibatsu*, emerged. They played quite an important role in terms of Japanese economical advance from the Meiji period until the end of World War II. *Zaibatsu* developed in cooperating with bureaucrats; and they made it possible to grow the industrial manufacture five times, and the national revenue doubled.²⁴ After all, the alliance between politician and businessman brought out the country's industrial potential.²⁵

In addition to industrial advancement, the Kanto earthquake in 1923 accelerated the westernization trend. The earthquake destroyed most of all Edo-style buildings in Tokyo, then caused Western metropolitan city to be born. The railway connecting Osaka, Koube, and Kyoto was built. Therefore, provincials left agriculture and gathered in big cities to work as businessmen. An office worker, called *salaryman*, became a trendy occupation among the young generation. This made it possible for the young generation working class to access Western culture.

When the economic boom had passed its peak, serious inflation onset Japan, where a

²⁴ Ibid.,119.

²⁵ Robert E. Ward, Dankwart A.Rustow, Political Modernization in Japan and Turkey”, (Princeton, New jersey:.,Princeton University Press,1964),127.

huge gap between the capitalist and proletariat classes came to the surface. The increase in prices made the household economy of working class more difficult. From 1897 to the end of World War I, the number of the employees who were working under inferior conditions increased from 400,000 to 1.7 million.²⁶ Worse still, the Great Depression and Kanto earthquake ended up giving further impetus to lead to a chaotic situation. Reducing the revenue from agriculture, these disasters ruined villages.²⁷ Because of these reasons, the Socialist movement increased rapidly. In 1922, the Japanese Communist Party had been founded as an underground political association. In order to elevate the status of the working class, members of the party demanded to establish a wage floor and regulate the daily working hours. This party did not have much influence on politics since it was forced to dissolve after two years; however, Marxism spread and turned out to be the focus of interest among the young generation. While the Communist and working class was having difficulty, the elite class was continuing their rich life. Their admiration of the West and indifference toward poor people made Socialists and Rightists irritated.²⁸ People recognized Marxism thought as a symbol to fight for the social injustice between the rich and poor. In addition, Marxism was an unavoidable topic for intellectuals and writers at that time, and ended up enriching themes in Japanese literature.²⁹ However, a number of writers were caught and

²⁶ Germaine A. Hoston, "Marxism and National Socialism in Taisho Japan: The Thought of Takabatake Motoyuki", *The Journal of Asian Studies*, Vol.44, No.1(1984),48.

²⁷ Robert E. Ward, Dankwart A. Rustow, *Political Modernization in Japan and Turkey*,134.

²⁸ LM Cullen, *Fashioning a state and a foreign policy: Japan 1868-1919*, 249.

²⁹ Şuiçi Kato, *Japon Edebiyatı Tarihi*, translated by Oğuz Baykara 762-768.

they lost the right to write freely until the end of World War II.

Because of social unrest, the Japanese government schemed to expand its region. Japan annexed Korea in 1910. Consequently, Japan obtained the South Manchuria railway, which was transferred to Japanese control following the Japanese victory in the Russo-Japanese War. This led the Japanese government joining the disarmament conference in 1930. However, the army and navy recognized this as an invasion of their rights and assassinated some of the key politicians in its effect.

Japan continued the territorial aggrandizement, conquering south part of Manchuria, Mukden, in 1931, and then all of Manchuria in 1932. The League of Nations cautioned Japan to return Manchuria to China. Declining this proposal, Japan left the League of Nations and forward imperialistic politics.

Nationalists used the code of *Bushido* to mobilize citizens to war and justify the aggression of Japanese military taking advantage of its favorable reception. In fact, *Bushido* was the widespread vocabulary that came from the book *Bushido: The Soul of Japan* by Nitobe Inazo, where the Japanese samurai's sense of morals was introduced to the West. New militarism stressed *Bushido* ethos to boost nationalism.³⁰ Japanese philosopher Tetsujiro Inoue glorifies the suicide of army as evidence of truthfulness to the emperor, emulating the samurai's *harakiri*. Moreover, the National Mobilization Law and National Spiritual

³⁰ LM Cullen, Fashioning a state and a foreign policy: Japan 1868-1919, 265.

Mobilization movement were legislated in the Diet of Japan. All the citizens were forced to promote self-annihilation supporting war to observe patriotism and loyalty for the emperor. In addition, during the Pacific War, when the second Sino-Japanese war came to a dead end, Japan started to go down to Indochina. The foreign minister announced the government's policy to build the greater East Asia coprosperity sphere, which justified occupied Asian populations that the Japanese imperial army rescues Asian countries from Western power.

In this situation, America, England, and Holland ordered Japan to return China. Japanese prime minister, Toujyou Hideki, declined their order and made war against England and America. The American who had been an idol for the Japanese turned out to be the adversary in battle. Japan in those days was reeking of fascism. The hopelessness of worshipping and dying for the emperor and nation went unnoticed until the atomic bombings to Nagasaki and Hiroshima by America in 1945.

After the loss of a battle, Allied occupation of Japan removed militarism and democratized Japan. In 1946, voting rights had been given to women; and in 1947, the democratic constitution had been enacted instead of an anti-democratic regime. As a movement of democratization, the emperor has been regarded as only a symbol. Also, the prime minister is picked from Diet members.³¹ Ironically, Allied occupation resulted in solving some problems in Japan.

³¹ Selçuk Esenbel, A. Murat Demircioğlu, *Çağdaş Japonya'ya Türkiye'den Bakışlar*,186.

Compared to Japan, Turkey had quite a different character in terms of region and resources. Turkey had been a major trade center connecting Europe, Asia, and Africa. In addition, rich natural resources helped the growth of its population and development until the sixteenth century. Since Turkey is geologically close to the West, the first contact with the West happened in the eleventh century, which is quite earlier compared to Japan. However, the Ottoman Empire was not willing to acknowledge European civilization while the empire had power. Thus, the relationship between the Ottoman Empire and Europe was not amicable, and a number of wars broke out for years.³²

The empire erupted into a Westernization movement in order to protect from the incursion by Western countries. Since the aim of Westernization was to prevent attack from outside countries, the first movement was reform of military. Yet, the weaker the empire became, the more it depended upon the West. There were three main reasons to open the new page of Westernization in the Ottoman Empire. First, some bureaucrats who achieved a mastery of the West advocated that a Western governmental structure was necessary on behalf of maintaining the existence of the empire. Second, another reason was the pressure by Western countries, which took aim at growing the influence of Christianity in the empire. The last reason was the uncontrollable insurrection by Egyptian governor Mehmet Ali Pasha.³³ Ottoman leaders ended up getting support by Britain to suppress the insurrection by Mehmet

³² Mete Tuncoku, *Toruko to Nihon no Kindaika-Gaikokujin no Yakuwari*-(Modernization of Turkey and Japan-The role of foreigner),7.

³³ Nurettin Sazi Kösemihal, *Batı uygarlığı ve biz*, (Istanbul: Ak Kitapevi,1968), 97.

Ali. Britain was willing to support the empire since it attempted to make use of the empire to compress Russia's territorial expansion. As a result, the Ottoman Westernization movement called the *Tanzimat* had emerged. English diplomatist, Russophobe Stamford Canning, played the important role to support this reform.³⁴

The essential part of the Tanzimat is actually a continuation of Mahmud II's politics. He aimed at reinforcing central government organizing modern military. To realize this, modern center and provincial bureaucracy had to be ready.³⁵ One of the biggest changes is transformation of a power center from *saray* (court) to bureaucracy.³⁶ Thanks to this transformation, administration had been more rationalized and more specialized. Especially, foreign ministry had been specialized and taken an important role since the empire was always pressured by the West. One of the key people in the Tanzimat, Resit Pasa and his students, Ali Pasha and Fuat Pasha, took this mission and dealt with not only foreign diplomacy, but also judicial and educational reform.³⁷

Despite of all these efforts, the Tanzimat is generally considered as failure. As a critical defect, Ottoman leaders missed economic development. Neither the first nor the second generation of Tanzimat bureaucracy was interested only in reform in terms of military and politics, and was not aware of economic development. Mainly foreigners were dealing

³⁴ Robert E. Ward, Dankwart A. Rustow, *Political Modernization in Japan and Turkey*, 52, 3.

³⁵ Erik J. Zürcher, *Turkey A Modern History*, (London, New York: I.B. Tauris, 1993), 41.

³⁶ *Ibid.*, 52.

³⁷ *Ibid.*, 60, 61.

with trading.³⁸ Interest in economy had the one of the biggest points that would determine success or failure between Japan and Turkey.

As a result of the Tanzimat, the Ottoman Empire was not regarded as a member of Europe yet. Western countries stipulated the empire to give equal right to all minorities, especially to Christians, knowing the empire was keen to join the Treaty of Paris in 1856. It was not long before the new reform called *Islahat Fermani* (Edict of Reform) was suitable to this condition. Thus, after 1856, the history of the Ottoman Empire was named as the Western intervention period.³⁹

English ambassador, Canning, had planned to create a Christian union in the empire's society as a barrier against Russia to go south. For that reason, he had attempted to conduct a regime, which made sure all Ottoman citizens had equal rights, and prevented from intruding religion on the public field to strengthen Christian union in the empire.⁴⁰ In 1843, new punishment law was executed for both Muslims and non-Muslims. In 1867, land ownership had allowed for non-Muslims for the first time. Additionally, enforcement of *shari'ah* had been restricted only to family law.

Since the Tanzimat period, education had played important role for the modernization process.⁴¹ In 1869, based on the French national education ministry, a new

³⁸ Robert E. Ward, Dankwart A. Rustow, *Political Modernization in Japan and Turkey*, 153.

³⁹ Fatma Acun, *Atatürk ve Türk Inkılap Tarihi*, (Ankara, Siyasal Kitapevi, 2009), 57.

⁴⁰ A. Mete Tuncoku, *Toruko to Nihon no Kindaika-Gaikokujin no Yakuwari*-(Modernization of Turkey and Japan- The role of foreigner), 196, 198.

⁴¹ Erik J. Zürcher, *Turkey A Modern History*, 65.

education code had been issued. According to this code, education for male students consisted of three steps: *ruşdiye* (primary education); *civilian idadiye* (secondary schools), and *sultaniye* (college).⁴² In this period, the number of elementary and junior high schools increased favorably. In the nineteenth century, those schools could be divided into four types: *mektep* (traditional Islamic school); secular public schools, which were founded in the Tanzimat period; schools that were founded by Christians in the Ottoman Empire; and schools by Catholics, Protestants, and Jews from foreign countries.⁴³ These educational institutions gave birth to new intellectuals who were well-versed in the West.

From the first half of the nineteenth century, the Ottoman Empire began to have a closer relationship with the West; and intellectuals who gained familiarity with Europe, or became fluent in its language began to have a high social position. The problem was a serious gap between a court culture and folk culture. On behalf of sustaining the empire with importing the Western technology and culture, the need for communal enlightening was keenly felt. This particularly revealed itself in the form of newspaper and literature at that time.⁴⁴ Turkish literature did not come into existence derived from history and society as it happened in Europe, but it started as an imitation of the Western literature as a part of Westernization.⁴⁵ Practically, literature played a part of educating people in addition to the

⁴² Ibid.,62.

⁴³ Ibid.,66.

⁴⁴ Berna Moran, *Türk romanına eleştirel bir bakışı I* (Istanbul: iletisim yayinlari,1994):14.

⁴⁵ Ibid.,9.

promotion of Westernization.

Ahmet Mithat Efendi, one of the prolific writers and first novelists in the Tanzimat period, was a person who dealt with political and social problems of that time.⁴⁶ Unlike many of his contemporaries, Mithat did not fully approve of some of the revolutionary or subversive activities conducted against the Ottoman government and the established order. According to Mithat Efendi, for societies that had weak educational and cultural foundations, anti-regime activities were dangerous and could only lead to chaos. Mithat Efendi also differed from other contemporary intellectuals in his attitude towards literature; unlike most writers of his period, he did not support the direct emulation of western values. Instead, he believed in a synthesis of eastern and western cultures. Hence, he authored enlightening pieces on many diverse topics that appealed to him, whether originating from the West or the East.

In general, the Tanzimat reformers and intellectuals advocated that it was desirable to adopt Western administration and modern techniques while preserving traditional institutions such as the *shari'ah*, the religious courts, and the religious schools.⁴⁷ According to Ottoman intellectuals who regarded themselves as conservative Muslims, it was feasible to be a pious Muslim taking the West for a model of civilizing. In other words, at least the dilemma between different values of the West and the East was still not really a serious

⁴⁶ Ibid.,10.

⁴⁷ Robert E. Ward and Dankwart A. Rustow, *Political Modernization in Japan and Turkey*,63.

problem to be considered for them.⁴⁸

However, there were people who Westernized superficially, the so-called *Alaftanga züppe* (European snob). To avoid this flourishing current, Mithat enlightened people in giving examples of the right and wrong type of modern person in *Felâhî Bey ile Rakım Efendi*. One is a positive character as a genuine gentleman who has ties to the morals and traditions of Eastern civilization, but at the same time is civilized by internalizing the Western culture. The other one is negative character as a pseudo-gentleman who undervalues his own customs and traditions, and internalized only the free and relaxed lifestyle. The dissension of these two types is treated often in Tanzimat novels. Recaizade Mahmut Ekrem also depicted the life of a superficially Westernized pseudo-gentleman as black humor. For them, a genuine modern person is informed both of the Eastern and the Western culture.

Not only writers, but intellectuals were born. One of the important intellectuals, Yeni Osmanlılar, had seen the birth as a resistance to the Tanzimat movement. Namık Kemal and other members of Yeni Osmanlılar, who advocated nationalism in the footsteps of the French Revolution, adopted the remaining golden days of the empire, in which the Tanzimat had been recognized as an imitation of the West without regarding traditional Ottoman and Islam values. They aimed to establish constitutional administration instead of a tyrannical government in a conceptual development. In 1876, Mithat Pasha completed the first

⁴⁸ Berna Moran, *Türk romanına eleştirel bir bakış* 1,17.

constitutions called *Kanun-i Esasi* in the Ottoman state. In 1877, the first Ottoman parliament was called.

However, the new *padishah*, Abdülhamit II, who is known rather infamously as the “red sultan” for his despotic rule, invalidated the constitution by the reason of defeat in the battle with Russia in 1877. Even though he attempted to reinforce the tie of Islam using the caliphate symbol in order to counter liberalism, nationalism, and constitutionalism, he was unsuccessful in uniting the nation.⁴⁹

After the revelation, novelists were in desperation over politics. In this period, there was a transformation in literature. *Servet-i Fünun* writers, adoring fans of the West, internalized not only the technique, but also personality and sense by realists, naturalists, and psychologists of Western literature.⁵⁰ Hence, the characters in *Servet-i Fünun* novels are not fatalist as in Tanzimat novels, but rationalistic. He or she is not representative of society, but of the individual.

In 1889, *Ittihad-i Osmanlı Cemiyeti*, aimed at founding the constitution and parliament, had organized. The political turmoil in the Ottoman Empire resulted in the fleeing of young intellectuals. In Paris, Ahmet Rıza and other members who were called *Jon Turk*, began to publish a newspaper called *Mesveret*, giving a new direction of life.

The Second Constitutional Period allowed a basic dispute related to the Ottoman

⁴⁹ Erik J. Zürcher, *Turkey A Modern History*,83,90.

⁵⁰ Selma Bas, “Batıya hayran bir neslin romanı: Servet-i fünun romanı, International periodical for the languages, Literature and history of Turkish or Turkic Volume 5/2 (Spring 2010),359.

society. This dispute had continued among four ideologies: Westernism, Ottomanism, Turkism, and Pan-Islam in terms of the selecting among wealth of Western civilization. Actually, most of the intellectual group were willing to adopt Western modernization. Even the Pan-Islam group, except radical members, believed it was possible to reconcile *shari'ah* and modernization.⁵¹ After all, they had to wait for the regulation of Westernization until the foundation of the nation-state established by Atatürk.⁵²

After the conclusion of the armistice of Mudros, the government by Ittihat ve Terakki Cemiyeti ended. Political liberty in the empire had been so limited that the degradation of padisha was argued by European occupants. Dissolution of parliament and political instability let the power center transfer to Anatolia, and left Istanbul in chaos.⁵³

Because the former political and social mechanism had been halted, citizens in Istanbul were obliged to get to know new social and cultural patterns of occupants and refugees from Russia from 1918 to 1923.⁵⁴ The rich in the Mütareke period differed from those in the Tanzimat in terms of behavior and manner. The chaotic situation as it were led more toward ostentatious life by spending money on cars, women, alcohol, and gambling.⁵⁵ This type of jack-a-dandy attitude was criticized in magazines and literature at that time.⁵⁶

The socially and politically precarious situation in Istanbul reinforced by Mustafa

⁵¹ Ibid.,135.

⁵² Robert E. Ward, Dankwart A.Rustow, "Political Modernization in Japan and Turkey", 63.

⁵³ Elif Mahir Metinsoy, Mütareke dönemi İstanbul'nda Moda ve Kadın,1918-1923, (İstanbul: libra,2014),39.

⁵⁴ Ibid.,37,38.

⁵⁵ Ibid.,48.

⁵⁶ Ibid.,54.

Kemal Pasha founded the Republican People's Party in 1923. Moreover, in order to break off with the Islamic world left as a vestige of the Ottoman Empire, Mustafa Kemal got down to secularization.⁵⁷ Compared to the Tanzimat and Constitutional period, the Early Republic period was quite different in terms of attitude toward the Westernization movement. Westernization in the Ottoman period was limited as it was conducted because of the pressure by the West. It involved all sections as the reform in the Early Republic period had been conducted as a result of the desire to Westernize.⁵⁸

In the 1920's, it was possible to see European influence in every part of daily life in Turkey.⁵⁹ Main targets of Mustafa Kemal's anti-Islam reform were government education system and law. In 1922, the sultan and calif had been set apart and the sultanate had been abrogated. The calif had been active only for religious function, though the relationship between parliament and calif had been uncertain. To solve this situation, Mustafa Kemal abrogated the caliphate and dismissed all Ottoman dynasties.⁶⁰ In addition, religious symbols were abrogated one after another. In 1925, the hat, symbol of Christian Europeans, had replaced the Ottoman traditional *fes*. In the same year, *türbe* and dervish convents, which had played an important part in Muslim life, closed.

Moreover, the modernization movement extended to the cultural field. Magazines

⁵⁷ Erik J. Zürcher, Turkey A Modern History, 196.

⁵⁸ İlbeyi Özer, Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda, (İstanbul:Truva Yayınları,2014),77.

⁵⁹ Ibid.,78,85.

and newspapers played the part to introduce Western lifestyle and promote cultural Westernization. Western etiquette and encouragement of sports were topics that were often featured. In addition, literature in this period had original character. Since most of writers were in concordance with statements of political force, they took an active role as social engineer, rather than dealing with their own aesthetic pleasure in novels.⁶¹

While secularization movement moved along, influence of the Great Depression reached Turkey. In 1930, in order to regain trust from citizens and reorganize the derelict Republican People's Party, he encouraged the Liberal Republican Party to be in opposition. However, this party dissolved soon after since it was recognized as an alternative power by some citizens and gained unexpected popularity. After this occasion, Mustafa Kemal started to tighten his regime. He controlled cultural and intellectual activity. Social and cultural organizations such as *Türk Ocakları* had been dismissed. Moreover, all liberal and socialistic newspapers had been eliminated. In addition, educational institution began to be used to spread Kemalist propaganda.⁶² During this time, Kemalist doctrine developed. He especially emphasized Turkish language and history. After the decease of Mustafa Kemal, the new president of the Republic, İsmet İnönü, relaxed this movement.⁶³

Similarly, the Westernization movement of Japan in the Meiji period and Turkey in

⁶¹ Gizem Akyol Aycan, Erken cumhuriyet dönemi türk romanlarında edebiyat algısı ve türk edebiyatının dönemlerine bakış, Ankara, International Periodical For The Languages, Literature and History of Turkish Volume 7/3, (Summer 2012), 174.

⁶² Erik J. Zürcher, *Turkey A Modern History*, 185-189.

⁶³ Murat Belge, *Militarism Modernleşme Almanya, Japonya ve Türkiye*, 611.

the Tanzimat period rooted in preparation for protecting country from the West.⁶⁴ Both Meiji Japan and the Ottoman Empire realized the strength and priority of the West. They were especially interested in the strength of western military. In order to protect their own country from these powerful enemies, both Meiji Japan and the Ottoman Empire first attempted to organize the modern military emulating the Western one. Even though they focused on the same point, the result was different. While holding the domination power, the Ottoman Empire was not willing to be like the West. However, from the eighteenth century, the empire started to emulate the West as it lost power. The Westernization movement continued and became governmental politics in the nineteenth century. Despite all of these efforts, the Ottoman Empire could not catch up to the pace and breadth of Westernization in Japan.

According to Murat Belge and A. Mete Tuncoku, there was a striking difference between Japan and Turkey in terms of general character in the Westernization movement. There was difference in objectives of each leader. Ottoman leaders believed that once they reorganized the army in a Western way, they would succeed in regaining the previous reputation. Because of this, reorganization of military had been selectively focused, and the other sections such as political and economic systems were not considered much. On the other hand, Meiji leaders aimed at building a powerful nation, which is essentially different from the past one. And Meiji leaders recognized what Tanzimat leaders did not find out. They

⁶⁴ A. Mete Tuncoku, *Toruko to Nihon no Kindaika-Gaikokujin no Yakuwari*-(Modernization of Turkey and Japan- The role of foreigner), 9.

comprehended that capitalist economic structure existed behind the advance of Western military and industry; thus, Japan focused on building a capitalistic nation-state and economic independence under the slogan “*shokusan kougyou*” (encouragement of new industry).

Japanese economic independence was obvious in comparison with the Ottoman Empire’s one. Thanks to fine showings by *Zaibatsu*, Japan had not been in debt to the West until the twentieth century, and did not look with favor on the entry of Western firms to the country. On the other hand, the Ottoman government had a huge debt against the West since Western firms played important role in the Ottoman Empire from the nineteenth century.⁶⁵ In this way, the lack of economic and industrial politics obstructed the Ottoman’s Westernization progress.⁶⁶

There are several reasons for the Ottoman Empire’s lack of progress in terms of investigating the West compared to Japan. First, poor relationships between Muslims and Christians had obstructed the Ottoman Empire to understand the West. According to Medieval Muslims, Christian Europe was seen as barbarous and unbelieving in their eyes. The Ottoman Empire, which governed by the sultanate and caliphate, believed in the superiority of Islam and regarded Europe as a barbarous enemy. A number of battles with Europe had broken out. Because of these reasons, it was difficult for the Ottoman Empire to

⁶⁵ Ibid.,120.

⁶⁶ Ibid.,42.

admit Western superiority and adopt their culture.⁶⁷ And the empire did not consider emulating the West until they realized the progress of Europe at the collapse of the empire. On the other hand, since Japan did not have any abstractive philosophy or specific religion, Japanese did not hold hostility toward Christian Westerners as much as the Ottomans. Whatever was favorable for themselves, the Japanese were willing to adopt all of it.⁶⁸

In addition, regionally, Japan could behave freely without being exposed to the Western pressure compared to the Ottoman Empire. Moreover, because of its rich natural resources, the Ottoman Empire could have had a self-sufficient economy. In other words, rich natural resources had obstructed the Ottoman's approach to the West. On the other hand, since Japan was poor in natural resources, it made it easy to approach the West.⁶⁹ Also, variety of race in the Ottoman Empire made it difficult to unite the citizens. Unlike homogeneous Japan, there were no national consensuses, which regarded Westernization as an essential project in Ottoman society.⁷⁰ Moreover, the literacy rate was quite different between Ottoman society and Meiji society. According to the research in 1868, while the literacy rate of Turk-Muslims at the beginning of the nineteenth century was limited to 2–3 percent, then it reached barely 15 percent in 1911, 40 percent of Japanese men and 20 percent of Japanese women were literate.⁷¹ The working population consisted of those who were

⁶⁷ Ibid., 121,214.

⁶⁸ Ibid.,14,15,215.

⁶⁹ Selçuk Esenbel, A. Murat Demircioğlu. *Çağdaş Japonya'ya Türkiye'den Bakışlar*, 27.

⁷⁰ Murat Belge, *Militarism Modernleşme Almanya,Japonya ve Türkiye*, 394,395.

⁷¹ Ronald P. Dore, *Education in Tokugawa Japan*, (Berkeley: University of California Press),1965.

educated and they promoted economic modernization. This shows that the Ottoman Empire was lagging behind Japan in terms of education too. All these reasons made it difficult for the Ottoman Empire to investigate the West, and lagged behind Japan in terms of general modernization.

In Turkish history, uncompromising Westernization vision similar to Meiji Restoration emerged in republic reform.⁷² However, the Turkish Republic and Meiji Japan took opposite ways to realize the common aim, the foundation of the nation-state. While the modernization movement was carried out by removing religious authority in Turkey, it was done by bringing religious authority in Japan. In other words, specifically Turkey had separated state and religion by removing the sultanate and caliphate. Japan integrated state and religion by bringing *tenno* (the emperor) and *sinto* authority, which is based on the mythological narrative.⁷³

There is a quite important difference in the given aspects of the Ottoman sultanate, caliphate, and Japanese *tenno*. In the Ottoman Empire, the old Turkish believed it had been dissolved. However, Islam controlled the empire, and religion and state were integrated in the sultanate and caliphate, and had authority to unite the Ottoman citizen. However, in the process of the modernization movement, Kemal Atatürk took the advantage of Turkism to break away from the authority of the Ottoman Empire and find the brand new republic.

⁷² Selçuk Esenbel, A. Murat Demircioğlu, *Çağdaş Japonya'ya Türkiye'den Bakışlar*, 20.

⁷³ *Ibid.*,153.

Because the origin of sultanate and caliphate is a universal religion called Islam, nationalism (Turkism) and religious authority (caliphate) could not be the same. Thus, the caliphate was no longer suitable to unite the citizens, and Republic of Turkey chose the way to separate state and religion by removing the sultanate and caliphate to emphasize the Turkism. On the contrary, through the ages, several religions existed together in Japan and there was not enough powerful religion to control the country. Since the authority of the Tokugawa shogunate had been secular, Meiji Japan deemed necessary to unite the citizens in a different way from Tokugawa shogunate, and decided to bring religious authority called *tenno* to establish the centralist regime. The origin of *tenno* is a Japanese national belief, Shintoism. Since there is a close relationship between nationalism (Shintoism) and religious authority (*tenno*), *tenno* could be the symbol for nationalism. Because of these reasons, the Republic of Turkey chose to remove religious authority; and Japan chose to bring religious authority to boost nationalism and settle the nation-state.⁷⁴

Speaking of common ground between the modernization of Japanese and Turkey, one of the similarities is the emergence of exceeding Westernized manner. In the Tanzimat period and the Meiji period, which is counted as the beginning of the Westernization movement, with political change, Western culture was imported to the country and it was first internalized by the upper-class. Some of the enthusiastic fans of western culture superficially

⁷⁴ Ibid.,163.

emulated the Westerners' fashion, interior, and behavior.

In Ottoman society, the first internalization of Western culture was made by the elite and rich, such as the children of rich *pasha*. It was possible to see obvious change in their customs and lifestyle. They emulated Western lifestyle from the architecture to the furniture of mansions.⁷⁵

Because of the sudden significance of descendants of indentured importees of Western culture, people were confused of they should choose and what they should leave, and lived in dilemma.⁷⁶ Ignoring science and technology, which Ottoman intellectuals attempted to introduce, snobs called *Alafranga züppe* had appeared, and they felt admiration for the pleasure and luxury of Western lifestyle.

Japan was in haste to internalize the superficial part of western culture in order to revise the unequal treaty. In 1883, Western hotel, *Rokumeikan*, had been built to host foreign guests and show them a symbol of modernized Japan. Moreover, the daily cultural life had been promoted.

In this period, *shinshi*, the Japanese translation of gentleman, was emerging as Westernized men. *Shinshi* was named to be an admiration for the people who economically succeeded and lived in modern life. At the same time, it was named to ridicule the people

⁷⁵Nihayet Arslan, Osmanlı ve Rus Toplumlarında Medeniyet Değişmesi: Bihruz'lar ve Oblomov'lar, Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Türkoloji Dergisi, 18, 1, (2011), 71, 72. accessed January 10, 2017, file:///C:/Users/Owner/AppData/Local/Microsoft/Windows/INetCache/IE/XFDFO7P8/19636.pdf.

⁷⁶ Inci Enginun, *Halide Edib Adivar'ın Eserlerinde Doğu ve Batı Meselesi*, (İstanbul: Milli eğitim basımevi, 1995), 64.

who emulated Western look superficially. In this way, in both Turkey and Japan, the Westernized snob emerged as an after-effect of the sudden Westernization movement.

Influence of Westernization Movement on Female Identity in Japan and Turkey

In the Edo period, Japanese women were expected to spend their life in the house. The only duty of woman was called *sanjyu* (three conformities), which came from the teaching of Confucius. It says when you are young, obey your father. When you get married, obey your husband; and when you get old, be guided by your children. Women could get their sovereignty only when they became mother-in-law.⁷⁷ It is understood that obeying men in the family was enough for women in this respect. Although life change was seen in the Meiji Restoration within high classes, they bounded up with division of role by gender in the Edo period even after the restoration.

Against these circumstances, intellectuals started to struggle for expanding the female rights through publications. Following the male-oriented education, one of the important writers, Yukichi Fukuzawa, defended the importance of female education in his book *Gakumon no Susume (An Encouragement of Learning)*. In addition, a number of magazines about modernization of the country and improvement of women's rights had been published. Emori Ueki and Arinori Mori criticised patriarchy and insisted the importance of improving equality of woman-man in the scientific journal *Meiroke Zasshi*. Also with the

⁷⁷ Ruth Benedict, *Kiku to Katana (The Chrysanthemum and the Sword)*, translated by Matsuji Hasegawa, (Tokyo:KodanShagakuBunko,2005),312.

same intention, Yoshiharu Iwamoto published the first female student magazine *Jogaku Zasshi* in 1885.

Female intellectuals also struggled for women's rights. In 1871, there were five female students in 107 students, and bureaucrats who were sent to Europe by government. One of the female students was Umeko Tsuda. Comparing Japanese women with western women, she realised how low the public statute of Japanese women was, and devoted to develop lifelong female education. She founded *Jyoshi Eigaku Jyuku* (English School for Girls).

Talking of the state and its administration viewed as the ruling political power, Meiji government could not found the appropriate female education system; indeed, bureaucrats did not care much about female education. In 1872, *Gakusei* (the education system order) that promotes western style co-educationalism was declared. Owing to this, more than 20,000 primary schools were established. However, first years after *Gakusei* declaration matriculated, students were 40 percent male and 15 percent female. After the elementary education, three choices were prepared for girls. Co-ed secondary school, state teacher's training school for girls, and female missionary school.⁷⁸ Since the image of the girls in missionary school were known as *haikara*, meaning modern, vivacious, and elegant, missionary school was the most popular among Meiji girls.⁷⁹

⁷⁸ Minako Saito, *Modern girl Ron*, (Tokyo: Bungeishunju,2003), 23,24.

⁷⁹ Yoshitomo Watanabe, *Misshon School no Joshikyoku ni Kansuru Ikkousats* (Consideration on female

In 1873, with ban of Christianity lifted, female missionaries living in Japan started to found missionary schools in main cities. Those schools were introduced as private schools because the ministry of education did not accept them.⁸⁰ Education in these schools was given appropriately for Puritan beliefs and recalled the traditions in the schools in the Northeast states of America.⁸¹ In addition, since they were boarding schools, the life of students even resembled students in a convent. Students learned English, music, tailoring, and Western manner from foreign teachers.⁸² Students learned the difficulty of establishing themselves in faith and living as a modern woman spending time together with missionary teachers in schools and dormitories.⁸³ Compared to other schools, instead of fewer sewing lessons, lessons of foreign language were doubled in missionary schools. Because of that quality of education, missionary schools started to be more popular.⁸⁴ Efforts of foreign young missionaries had influenced the improvement of Japanese female education. However, girls had no opportunity to be teachers or intellectuals before World War II because the high education system was not ready for them. As a result, the aim of educating girls was to develop their potential to marry a successful man.⁸⁵

education of Missionary school, Aomori Gakuin Jyoshi Tanki Daigaku Kiyou 62, (2008), 150.

⁸⁰ Minako Saito, *Modern girl Ron*, 24.

⁸¹ Kazuya Matsumi, *Nihon Kirisutokyou Shakai Bunkashi (Cultural History of Japanese Christian society)*, (Tokyo: Shinkigensha, 1948), 163.

⁸² Hitomi Miyaji, "American boodo Senkyoushi: Koube, Osaka, Kyoto Station wo Chushin ni 1869-1890", (American Missionary Board: based on Koube, Osaka, Kyoto in 1869-1890), (Kyobunkan, 2004), 182.

⁸³ Oshio Hosoya, Shigeo Kouno, Shinjyou Okuda, Yoshikio Konno, *Shin Kyouiku Daijiten (New encyclopedia of Pedagogy)*, (Tokyo: Daiichi Houki Shuppan, 1990), 323.

⁸⁴ Yoshitomo Watanabe, *Misshon School no Joshikyoyuiku ni Kansuru Ikkousats (Consideration on female education of Missionary school)*, 153.

⁸⁵ *Ibid.*, 159.

The Sino-Japanese War became a motivator to change this situation and Westernize female education and identity. After this war, Japanese nationalism started to rise and Japan became organized as a modern country. Improvement of female education had been a serious consideration. With *koutou jyogakkourei* (women's higher school order) in 1899, high schools for girls were accepted officially from the government.

The government did not forget to highlight the ideology of “[m]an for the field, woman for the hearth,” considering biological differences between men and women. The common principle of female education was called *ryousai kenbo* (good wife, smart mother). Shizuko Koyama claims this discipline was not as simple as moral values belonging to Japan. This principle is accepted as a norm of female identity of the modern nation.⁸⁶

The origin of this principle was adopted by the Western countries in the nineteenth century. The industrial revolution created a new field—market space. Handicraft business gave place to factories.⁸⁷ In capitalist society, bourgeois took the aristocracy's place and the proletariat was born. Protestants provided development of modern capitalism with claiming the best way to avoid transgression was to work. At the same time, the house had been a private resting area for men who worked in the market, and the importance of the role of housewives was indicated.⁸⁸ Also, love-based marriage and nuclear family had been seen in

⁸⁶ Shizuko Koyama, *Ryousaikenbo toiu Kihan*(Norm of Ryouisai Kenbo),(Tokyo:Keisoshobo,1991),7.

⁸⁷ Mikiko Eto, “Kafuchosei to Jyenda Bungyou System no Kigen to Hatten-Dansei Shihai regime wa Ikani Tsukuraretanoka, (Origin and development of Patriarchy and Gender division of labor-How is Male dominated rejime created)”, *Hogaku-shirin Dai103 Kan Dai 2*, (2005),36.

⁸⁸ *Ibid.*,44,45.

bourgeoisies. Married bourgeois women were not required to work, and supported their husbands as a housewife who dedicated herself to housework and taking care of the children.⁸⁹ As a result, new ideology that women were the keystone of the family had been aggrandized in Western societies in the middle of the nineteenth century. In America, hearth and home was introduced as a small heaven; the importance of housework and motherhood were emphasized.⁹⁰ After the 1850s in England, women belonged to heart and home had been a truism in society.⁹¹ Also, the development of capitalism gave bourgeois women financial possibility and spare time to get education, thus increasing the educational level of women.⁹² Capitalism integrated women to society with giving them the task of housework and motherhood. In this way, new identity—good wife and smart mother—was widespread among European society and spread to whole world.

This current situation influenced Japan. In the Taisho period (1912–1926), agriculture started to give place to industry. Because of it, the eldest son of the farming families undertook the family business and younger brothers moved to the city and worked as a businessmen. Their wives were dedicated to housework and taking care of the kids and

⁸⁹ Ibid.,36,39.

⁹⁰ Shapiro,Laura, *Kaseigaku no Machigai (Mistake of Domestic Science)*,translated by Sachiko Taneda, Shobunsha,(Tokyo:Shobunsha,1991),24,25.

⁹¹ Mikiko Eto, *Kafuchosei to Jyenda Bungyō System no Kigen to Hatten-Dansei Shihai regime wa Ikani Tsukuraretanoka*, (Origin and development of Patriarchy and Gender division of labor-How is Male dominated regime created),43.

⁹² Ibid.,50.

protecting the family. New housewives in big cities were representing the image of modern women that adopted the identity of good wife and smart mother.

Japanese educator and philosopher, Masanao Nakamura, adopted this as national duty to Japanese women and showed a way to support the modernization of women.⁹³ Also, intellectuals who supported *ryousai kenbo* claimed women have to be effectual indoor and men have to be effectual outside—emphasizing women and men can be equal if women take advantage of being a woman.⁹⁴ After the national policy approved that wise and cultured women were fundamental for the nation-state, the concept of *ryousai kenbo* developed.⁹⁵ In the *Koutou Jyogakkourei* declared in 1899, this principle developed and was accepted as the official discipline of female education.⁹⁶

When the the Meiji state started to enact this discipline in the country, Meiji women had been distinguished from passive Edo women because Meiji women took a national duty to be educated and raise new generations. Since *ryousai kenbo* gave girls the reason to attend school, the number of female students increased rapidly; and the female student became a representative of the image of a modern woman following the housewife.

⁹³James L. McClain, *Japan: A modern history*, (New York, London: W.W. Norton,2002), 258.

⁹⁴Shizuko Koyama, *Ryousaikenbo toiu Kihan* (Norm of Ryouisai Kenbo),55.

⁹⁵ Masashi Fukaya, *Ryousaikenbo Shugi no Kyouiku*(Education of Ryouisai Kenbo principle), (Aichi:ReimeiShobo,1996),11,13.

⁹⁶Yuko Kurazumi, “Kindai Jyoshi Doudoku Kyoiku no Rekishi: Ryouisai Kenbo to Jyoshi Tokuseiron toiu Futatsu no isou(The Historical Review of the Modern Moral Education to Girl Students: The Theory of Good Wife, Wise Mother and Women’ s Feature—Two Aspects of the Girl’ s Education)” ,Tokyo Daigaku Daigakuin Kyouikugaku Kenkyujyo Kyouikugaku Kenkyushitsu Kenkyu Kiyou, No 34, (2008),51.

Furthermore, rationalization and Westernization of lifestyle took shape in the Taisho period. Terms such as culture, hygienic, and health had been featured often in magazines.⁹⁷ In terms of transformation of lifestyle, there are huge differences between the Meiji period and the end of the Taisho period. Only governmental buildings were Western architecture in the Meiji period. After the Kanto earthquake in 1923, Western modern buildings were built everywhere on ruins. At the same period, Western buildings called *bunka* (culture) apartments were built and they caught the attention of people. In *bunka* apartments, kitchen space was innovated and household electric appliances such as rice cookers and fridges were used. These innovations made cooking more rational. Therefore, articles about cooking in women's magazines were featured. Cooking shows were popular on radio programs and cooking classes were held in the main cities. With the introduction of the Western meal, Japanese-Western mixed menus were also featured.⁹⁸

In addition, development of science and the rationalization of housework renewed motherhood. Previously, motherhood was just giving birth to a child and breastfeeding. In the Taisho period, children came to be regarded as having unique physical and mental abilities, and housewives undertook the mission of raising and educating children. Dresses, toys, and

⁹⁷ Minako Saito, *Modern girl Ron*, 63.

⁹⁸ *Ibid.*, 66-72.

snacks were produced targeting children, and articles related to methods for raising children appropriately were often in magazines.⁹⁹

Magazines had a huge influence on creating the image of a modern woman. Female magazines showed up in 1880. Also, most of the readers were not female, but male intellectuals who supported the female movement. At the turn of the twentieth century, magazines prepared for female readers started to be published. The trigger of development of female magazines was the birth of *ryousai kenbo* discipline and increasing the number of female students. *Ryousai kenbo* specified ways to enlighten woman. Moreover, the more increasing the number of female students, the more the number of female readers increased. As a result, the number of women magazines increased to 150 in the beginning of the twentieth century; and according to these magazines, different images of the modern woman showed up.¹⁰⁰

Educated women had not only read magazines, but also attempted to publish them. In 1911, educated women from the middle class published *Seito* magazine to support female writers. In these magazines, progressive subjects such as gender problems and free love were argued. Hence, women in *Seito* are called *atarashi onna* (new woman). Although *Seito* had been out of print five years later, it caused a sudden increase of the feminist movement. In

⁹⁹ Ibid., 72-74.

¹⁰⁰ Ibid., 53,154.

1920s, different feminism associations were established and discussions about modern female lifestyle were happening.

At the same period, Japan gained a victory in the First World War and national income suddenly increased. Western dresses belonging to the upper class had become widespread in the middle class since the 1920s. In addition, adopting Western contemporary culture was supported. Because of this, young girls and boys started to imitate European or American fashion and manner.

The First World War brought not only economic boom, but also a change in Japanese female lifestyle. Foreign women who supported men during the First World War were featured in the Japanese newspaper. Educators who had been affected by these women in the news promoted Japanese female students to take sports education and go out to work in a job appropriate for women.¹⁰¹ With the development of the city, women were assigned jobs. Those women were known as: “annai girl” (reception in shopping center); elevator girl; shop girl; mannequin girl; bus girl; and air girl (cabin attendant). Additionally, a new style of prostitution started to show up especially at cafés in Tokyo.¹⁰² In fact, the café was a platform for gathering intellectuals together in the Meiji period. It was designed as Western-style architecture, which satisfied the intellectual and middle class’ desire of living

¹⁰¹Shouji Araki, “Renai Kekkon Ideology no Tanjyou nit suite (About ideology of love marriage)” , Gunma Daigaku Shakai Jyohougakubu Kenkyuronshu, 13, (2006),256.

¹⁰² Nobuhiko Baba, “Kafe to Jyokyu no Modernism Shiron, Shukutokukokubun” , Aichi Shukutoku Tanki Daigaku, No39, 32.

like Europeans.¹⁰³ After the Kanto earthquake, the numbers of the café suddenly increased and began to have characteristics of nightclubs instead of a European café. The *kyōkyū* (waitress) served food, beverages, and erotic services there. They took the place of the *geiko* in the Edo period. Since the *kyōkyū*'s salary was composed of tips, the fund was beauty and erotic attraction.¹⁰⁴ *Kyōkyū*'s free love relationships and cash salary came from tips.¹⁰⁵ As the *kyōkyū* sold her beauty and erotic attraction, a woman's femininity was always emphasized when she entered the male society. And it was regarded as inappropriate to work equally with men.

In the 1920s, a new type of woman called a flapper or *garçonne* had emerged with an appeal for emancipation in the Anglo-Saxon culture after the publication of a novel named *La Garçonne* (1922) written by Victor Marguerite in France. These new girls behaved without caring about traditional moral sense.¹⁰⁶ These peerless modern girls appeared in other countries and were known as “saloon woman,” “modeng xiaojie,” “kallege ladki,” and “neue frauen.”

In Japan, the first years of the Showa was a period that fell into moral putrefaction and sickly materialism prevailed, along with irreligiousness and chasing physical pleasure.

With the increasing the number of companies and shopping centers, a new type of girl similar

¹⁰³ Ibid.,56.

¹⁰⁴ Ibid.,66.

¹⁰⁵ Shiseido, *Shiseido Monogatari*, Shiseido Kijgyo Shiryokan Shuzouhin Katalogu, (1995),9.

¹⁰⁶ Carolyn Kitch, *The Girl on the Magazine Cover: The Origins of Visual Stereotypes in American Mass Media*, (London: The University of North Carolina Press, 2001),122.

to the flapper and *garçonne* called “modern girl” appeared. Modern girl, or *moga*, was shorthaired, careerist, dance sports lover, open, and hedonistic. *Moga* was often criticized by the government and the right-wing magazines that she was a threat to traditional Japan. This is because she disregarded tradition by showing disloyalty to morals and preferred Western fashion instead of the *kimono*. However, as a matter of fact, the *moga* was a model consumer in purely economic terms, and a source of patronage for department stores and a booming beauty salon industry.¹⁰⁷

Although Western culture and the modern girl caught people’s attention, women in Western garment were 4 percent in 1925,¹⁰⁸ and the *moga* were just 1 percent in Ginza.¹⁰⁹ However, *moga* showed up even in Japanese literature and had been argued frequently. Compared to *atarashi onna*, modern girl is self-indulgent having a profession like a fashion designer, actress, or typewriter. Thanks to getting economic freedom, she was disposed to live a free life instead of having the responsibility of motherhood and concerning subjects like feminism or the suffragette idea. Chougo Kitazawa who used the phrase “modern girl” at first, explained the character of the modern girl: free like women in England, but neither intelligent nor talented, just ordinary. Women that were born and live to her delight.¹¹⁰ Because of their free and active attitudes, people were looking derisively on the modern girl.

¹⁰⁷ N. Lancaster and Micaela Di Leonardo, *The Gender/Sexuality Reader: Culture, History, Political Economy*, (New York: Routledge, 1997), 494.

¹⁰⁸ Minako Saito, *Modern girl Ron*, 33-36.

¹⁰⁹ Wajiro Ima, Kenkichi Yoshida, *Moderunorojio-Kougengaku*, (Tokyo: Gakuyou Shobou, 1986), 23, 24.

¹¹⁰ Chougo Takizawa, “Modern girl no Hyougen-Nihon no Imouto ni Okuru Tegami” (Modern girl’s expression-The letter to my sister in Japan), (1923), 85-86.

The word “modern” that has been used from the end of the Taisho period meant not only contemporary, but also surprising social ills especially for conservatives. The modern girl surprised everyone. One of the remarkable features of modern girl was the novelty of her appearance. They walked around the streets with short hair or *mimikakushi* (Western-Japanese hairstyle) and short skirts. Their sense of beauty was Western, and dresses fashionable in Paris and New York at the same period.¹¹¹

The modern girl had attracted a great deal of public criticism as much as attention.¹¹² Communists criticised those girls’ consumerism, the right wing criticised their immoral attitudes, and feminists criticized their attitudes that exhibited her femininity.¹¹³ In the feminist movement that started with *Seito*, the liberation of women was continuing to be discussed, but a more serious problem came out—the gap between wealthy bourgeois and the poor proletarian. From the First World War to the beginning of the Showa period (1926–1989), because of economic depression, the life of the proletarian had been tough. When Japan started to invade China, national mobilization law was enacted and communists were arrested and all political groups such as the left wing, feminist movement, and the Westernization movement had been extinguished, and citizens were forced to devote their time into the war.

¹¹¹ Kaori Toyota, “Modernize Bungaku nimiru Modern Girl (Modern girl in modernize literature), Bunkagakuen Daigaku Kiyou Jinbun, Shakaikagaku Kenkyu 22, (2014), 112.

¹¹² Sadami Suzuki, Hajimeni (Introduction), in *Modern toshi bungaku 2 -Modern girl no Yuwaku-* (Modern city literature 2 -Seduction of Modern girl), ed. Sadami Suzuki, (Tokyo: Tokyo Shuppan Kabushikigaisha, 1988), 1.

¹¹³ Minako Saito, *Modern girl Ron*, 263-264.

In war times in the 1940s, *ryousai kenbo* was explosive. The government had the slogan of “give birth to a lot of children and increase the population.” Because of that, the government expected women to marry at an early age and the motherhood mission was emphasized more.¹¹⁴ In 1938, the ministry of health was established. Campaigns such as loaning the cost of marriage, rewarding families that had many children, and legalizing support for mothers and children began.¹¹⁵

In the process of the Meiji modernization movement, a number of projects had been conducted to transform the identity of Japanese women by the spreading of schools for girls, increasing the opportunity to work, and assigning national duty. A lot of female images appeared such as female students, Western housewife, *atarashi onna*, and modern girl. In spite of these, *ryousai kenbo* discipline continued to exist with some transformations from the beginning of the Meiji period to the end of the Second World War.

As same as Edo Japanese women, in the Ottoman society, the status of men and women had never taken the same place in any area and women were taking secondary position. In a social life coordinated by religious rules, women were invisible in their existence.¹¹⁶ Therefore, the role of Ottoman women in society remained limited with their

¹¹⁴ Ibid.,198.

¹¹⁵ Ibid., 206,207.

¹¹⁶Ayca Gelececek Bakacak, “Cumhuriyet Dönemi Kadın İmgesi Üzerine Bir Değerlendirme” , Ankara Üniversitesi Türk İnkılap Tarihi Enstitüsü Atatürk Yolu Dergisi ,Güz ,(2009), 628.

domestic responsibilities. They had indoor jobs such as being a maid, governess, and private teacher.

Efforts for taking a place in society and creating the identity of the women in the modern nation period had been actively pursued since the Tanzimat reform, and even previously.¹¹⁷ The important trigger happened after the Russo-Turkish War in 1828–1829. On receiving the result of defeat, Mahmud II wanted to find out the reason of Russian victory and imposed this duty to the commander of the Ottoman naval forces, Halil Rıfat. Rıfat, who was sent to Russia as an ambassador, gave the answer to the padishah: While women in Istanbul were sitting at home all day, Russian women were going out from the morning to work among men even in the small villages.¹¹⁸ This answer became one of the motivators that caused change in the women's movement in the Tanzimat period—the abolition of slavery in 1847, opening of female junior high schools in 1858, and girls between the ages of 6–11 got a chance to study in sultanahmet high school.

In spite of opening schools for girls, because of male teachers, parents were not willing to send their daughters there. Therefore, a school of education for girls was opened in Istanbul in 1870. In the Constitutional period, educational opportunities were expanded more and more. After the constitutional monarchy, besides the school of education and midwifery, schools of nursing, fine arts, medical, and business were added to female educational

¹¹⁷ İlbeyi Özer, Osmanlı' dan Cumhuriyet' e Yaşam Ve Moda, 236.

¹¹⁸ Amiral(e) Çetinkaya Apatay, *Türklerin oba-toplum yasantısındaki düşünce ve inanclarından Atatürk Türkiyesi' nin Türk Kadınına*, (Istanbul: Kazancı kitap ticaret A.S., 1996), 46.

institutions.¹¹⁹ After solving the problems about education, some women reached a certain cultural level and had a voice in several areas of social life.¹²⁰

The liberal atmosphere of the Second Constitutional period gave women more opportunity in print culture. Hundreds of periodicals were published. In Europe, the public sphere developed with the rise of the modern state and capitalist economy in the seventeenth and eighteenth centuries.¹²¹

The emergence of markets and factories made the structure of the public and private spheres, and this differentiation is essential characteristics of modernity. While bourgeois men got property, women and proletarians without any property could gain entrance to the public sphere particularly through print as readers.¹²² Print culture opened new routes of public access to women by providing for interaction between the private and public spheres. Female writers had an impact on the general public and readers contributed to the public sphere while reading in the private sphere of the home.¹²³

Ottoman women also challenged the stereotype of Muslim women who were sequestered in a private sphere. And during the nineteenth century, upper and middle class

¹¹⁹ Tigince Oktar, *Osmanlı toplumunda kadının çalışma yaşamı: Osmanlı Kadınlar Çalıştırma Cemiyet-i Islamiyesi*, Cağoğlu, (Istanbul: Bilim Teknik Yayınevi, 1998), 33-50.

¹²⁰ Ayca Gelececek Bakacak, "Cumhuriyet Dönemi Kadın İmgesi Üzerine Bir Değerlendirme", 630.

¹²¹ Hülya Yıldız, "Rethinking the political: Ottoman women as feminist subject", *Journal of Gender Studies* (2016), 2.

¹²² Haberas, J., *The Structural transformation of the public sphere: An inquiry into a category of bourgeois society*, translated by T. Burger, F. Lawrence, Cambridge, MA: MIT Press, (1989), 56.

¹²³ Hülya Yıldız, "Rethinking the political: Ottoman women as feminist subject", 4, 7.

Ottoman women increasingly participated in print culture.¹²⁴ The 1880s saw the birth of women writers. *Kadınlar Dünyası (Women's World)* was first published in 1913 with an editorial staff composed only of women who adopted the strategy of publishing only women's writings. They published writings for nine years.¹²⁵ Female journals in the late Ottoman period brought middle Ottoman women into the political realm, which helped them to reach the public sphere. In this way, magazines created a forum for discussion that reached across the public and private divide.¹²⁶

In 1900, the first bareheaded women pictures were seen in Sanayi-i Nefise. In 1908, with the declaration of the constitutional monarchy, an unveiled woman harangued during street shows.¹²⁷ In this period, there were three dominating groups in the discussion about the social position of women: Westernism, Pan-Islamism, and Turkism. While Westernism and Turkism stimulated civilization and the advancement of women in the society, Pan-Islamic movements were not willing to allow men and women to share the same social life and criticized defenders of Western movements on the purpose of preventing family structure.¹²⁸ Independent war had been an important process for the advancement of Turkish women in the society. During war, almost all women from intellectuals to villagers struggled as much as

¹²⁴ Ibid.,5.

¹²⁵ Ibid.,9.

¹²⁶ Ibid.,11.

¹²⁷ İlbeyi Özer, *Osmanlı' dan Cumhuriyet' e Yaşam Ve Moda*,234.

¹²⁸ Nilüfer Göle,*Modern Mahrem*, (İstanbul:Metis Yayınları, 2001),58,59.

men to rescue the country from occupation. And women had been seen in the outdoors more and more.¹²⁹

In the truce period, moral collapse had been seen in some poverty-ridden families. White Russian refugees who wore expensive dresses and pinned jewelry were blamed for setting a bad example for young Muslim women; and moral corruption was feared.¹³⁰ In spite of all the criticism, men-women relationships and social rules eased off gradually. Married or unmarried couples were seen more on the streets at this period. Love marriages rather arranged marriages started to take place.¹³¹ Additionally, in the 1920s, *haremlık* and *selamlık* (occupying separate quarters for men and women in a house) were seen less in wealthy families.¹³² Moreover, in the truce period, poverty and the chaotic circumstances of war triggered Ottoman women to get out of the house and enter the social life.¹³³ The sexual life of women was liberalized. Even though prostitution was forbidden for Muslim women and the punishment was serious once they got caught, a number of Muslim women got pulled over to the dark side for different reasons in that period.¹³⁴ Poor women could not find any other way to sustain their household except for prostitution. Some of the rich women sold their bodies just for a wealthy life.

¹²⁹ Ilbeyi Özer, *Osmanlı ' dan Cumhuriyet ' e Yaşam Ve Moda*, 235.

¹³⁰ Zafer Toprak, "İstanbul' luya Rusya' nın Armağanları: Haraşolar," (1992), 75.

¹³¹ Zafer Toprak, "Cumhuriyet Arifesi Evlilik Üzerine Bir Anket: Görücülük mü? Görüstücülük Mü?" , *Tarih ve Toplum*, No.50, (1988), 32.

¹³² Ilbeyi Özer, *Osmanlı ' dan Cumhuriyet ' e Yaşam Ve Moda*, 237.

¹³³ *Ibid.*, 118.

¹³⁴ *Ibid.*, 184.

This situation was worrisome for the society and intellectuals of that period.¹³⁵ In the first year of the First World War, girls started to get university education.¹³⁶ Female students took lessons such as geography, history, chemistry, literature, and philosophy.¹³⁷ Similar to the Japanese educational principle, *ryousai kenbo*, Ottoman education of the time was aimed at training women to be a good housewife who could handle the family budget and be a good mother who raised prospective children. The social position of women widened further and they were accepted as an individual and got social responsibilities that were monopolized by men.¹³⁸ To put it another way, achieving success in social life was very valuable. Their failures in their career were regarded as failures of their family and homeland. After all, having education and achieving success was a duty for women to get equal social position with men.¹³⁹

At the same time, due to wartime mobilization, a considerable number of the male population bore arms and died on the battlefield. In 1930, about one million women were left as widows. Because of that, women found themselves in working life willingly or unwillingly.¹⁴⁰ They took part in factories, government offices, and civic actions.¹⁴¹ Since the entry of women in business life was considered temporary, people had predicted that

¹³⁵ Ibid.,151.

¹³⁶ Ibid.,117.

¹³⁷ Hakkı Sunata, *Istanbul ' da Işgal Yılları* 1, 2, Basım, (İstanbul: Türkiye İş Bankası Kültür Yayınları,2006, 23.

¹³⁸ Elif Mahir Metinsoy, *Mütareke donemi İstanbul ' da Moda ve Kadın*,118.

¹³⁹ Ibid., 118,121.

¹⁴⁰ Ayca Gelecek Bakacak, "Cumhuriyet Dönemi Kadın İmgesi Üzerine Bir Değerlendirme" ,635.

¹⁴¹ Ibid.,631.

women would go home after war. However, in the advancing years, that turned out to be different from what people expected.

Mustafa Kemal attempted to change the image of women in expanding his politics that are totally different from the Ottoman Empire.¹⁴² In order to establish a society that has no resemblance to the Ottoman one, the abolishment of religious authority was planned. He attempted to decrease the people's passion to religion with his reform. In the fighting against the caliphate and *shari'ah*, Mustafa Kemal set his eyes on the identity of women since women were a social category that felt the heavy pressure of religious authority. Mustafa Kemal objected the symbols of Islam, burqa and veil.¹⁴³ In his speech in Kastamonu, he mentioned that "I see some women in some places, wearing head scarf, breechcloth or something like that and they hide their faces and eyes, face away from men and lie low. What is the point of this attitude? Gentlemen, does the mother or girl of a civilised society get into this bizarre situation?"¹⁴⁴

As early as 1916, Mustafa Kemal wrote down these notes in his diary: "Conversation with president Kurmay on reforming female covering problem and secular and social life: 1.

¹⁴² Leyla Kırkpınar, *Türkiye' de Toplumsal Değişme Sürecinde kadın in 75 yılda kadınlar ve erkekler*. ed, Ayşe Berktaş Hacımırzaoğlu, (İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfı, 1998), 19, 20.

¹⁴³ Ibid., 17.

¹⁴⁴ Tazer Taşkiran, *Cumhuriyet' in 50.Yılında Türk kadının Hakları*, (Ankara: Başbakanlık Kültür Müst.Yayımları, 1973), 84.

Training women as capable mothers 2. Giving women liberality 3. Convincing men that being with woman is effective to moral, idea and feeling of them.”¹⁴⁵

Additionally, Mustafa Kemal kept his wife Latife with him when visiting and touring. She was shown as a sign of a modern Turkish woman. Latife attended a nationwide tour without her veil.¹⁴⁶ The changes of republican women were reflected in her.¹⁴⁷

On behalf of strengthening the new identity of women, increasing the effectiveness of women in daily life and modernizing them were needed as a part of a Kemalist anti-Islamic ideology. Actually, long before the republic, the lifestyle of urban and middle class families already began to be Westernized in terms of science of household management, hygiene, childrearing, and standards of health and beauty.¹⁴⁸ However, a republic woman was expected to be modern and active in the public sphere and behave and dress in what the state defined as modern. In the magazines published in the first years of the republic, like *Kadın Yolu*, *Sus*, *İnci*, *Musavver Hale*, and *Muhit*, the personality of the new women in the republic period was introduced by an effort to resemble their fellows in the West and give a role similar to the role played by Western families. Women who kept to older customs in the public sphere were not accepted into this republican sisterhood.¹⁴⁹ The government promoted

¹⁴⁵ Afet Inan, *Mustafa Kemal Atatürk' ün Karlsbad Hatıraları*, (Ankara:Türk tarih kurumu yayınları, 1983),22.

¹⁴⁶ İlbeyi Özer, *Osmanlı' dan Cumhuriyet' e Yaşam Ve Moda*,238.

¹⁴⁷ Leyla Kırkpınar, *Türkiye' de Toplumsal Değişme Sürecinde kadın in 75 yılda kadınlar ve erkekler*.ed,Ayşe Berktaş Hacımırzaoğlu,19.

¹⁴⁸ Jenny B. White, “State Feminism, Modernization, and the Turkish Republican Woman” , *NWSA Journal* 15, 3, (Fall 2003),146.

¹⁴⁹ *Ibid.*,146.

women to be active in the public life. These strategies were enacted: curtains were removed that separated men and women in tramways in 1923; women appeared in dance halls;¹⁵⁰ birth of the first female dentist in 1926; first woman lawyer in 1927; short pants for schoolgirls; female athletes competed in sports in 1929; women's driver's licenses in 1930; and three women were registered to a political party. Also, suffrage of Turkish women was introduced in 1930 for local elections and in 1934 for national elections. A number of role models differed from tradition was promoted.¹⁵¹ The first beauty contest that was organized in 1929 was a good chance for it.¹⁵² In 1932, Keriman Halis was chosen as Miss Universe. Not only beauty queens, but female pilots, opera singers, and professors emerged. In almost every field, Turkish women were keeping in step with the life of the modern world.¹⁵³

Mustafa Kemal put an emphasis on the education of women since advancing women in every subject was one of the necessities. In the Tanzimat and Constitutional periods, female education was less important than male education. There were statements such as, "Because men[']s brain[s] [are] bigger than women's, men are more intelligent."¹⁵⁴ Women's education was limited to being literate enough to write letter to her husband and knowing

¹⁵⁰ Ilbeyi Özer, *Osmanlı' dan Cumhuriyet' e Yaşam Ve Moda*,238.

¹⁵¹ Erik J. Zürcher, *Turkey A Modern History*,196.

¹⁵² Leyla Kırkpınar, *Türkiye' de Toplumsal Değişme Sürecinde kadın in 75 yılda kadınlar ve erkekler*.ed,Ayşe Berktaş Hacımiraçoğlu,21.

¹⁵³ Ilbeyi Özer, *Osmanlı' dan Cumhuriyet' e Yaşam Ve Moda*, 238,239.

¹⁵⁴ Nuri Doğan, *Ders kitapları ve sosyalleşme (1876-1918)*, (Istanbul: Bağlam Yayınları, 1994,42,43.

enough math to shop.¹⁵⁵ In the first period of founding the Republic of Turkey, these opinions were deleted from all textbooks, even though they had revived after 1945. Being educated is a responsibility to society. In 1921, coeducation became legitimate.¹⁵⁶ Since then, women started to get every kind of education opportunity as men. Turkish women did not perceive this as simple as an opportunity to get education, but as a mission to be educated and enlighten and contribute to society.

Although Mustafa Kemal aimed to get rid of Ottoman ideology, there were several common points between the Ottoman Empire and the Republic of Turkey. One of them was the sustainment of patriarchy. In the early republic period, Western patriarchy took over Ottoman patriarchy's place.¹⁵⁷ Leaders of the Turkish modernization movement in the republic continued to be state, in other words, men. Women could not break away from being objects even after they became a symbol of civilization in the republic.¹⁵⁸ In order to legitimize their power, men let women be the "ideal woman" as a symbol of the modern Turkey. It also facilitated works of men and the construction of the nation-state.¹⁵⁹ The image of the ideal Turkish woman created by state feminism was aware of her rights, active in social life, well-educated, and productive.¹⁶⁰ In other words, men attempted to manoeuvre

¹⁵⁵ Ibid.,43.

¹⁵⁶ Elif Mahir Metinsoy Mütareke donemi İstanbul' da Moda ve Kadın,1918-1923,125.

¹⁵⁷ Fatmagül Berktaş,Cumhuriyet'in 75 yıllık serüvenine kadınlar açısından bakmak in 75 yılda kadınlar ve erkekler.ed,Ayşe Berktaş Hacımiraçoğlu,4.

¹⁵⁸ Ibid.,1.

¹⁵⁹ Ibid.,2.

¹⁶⁰ Firdevs Helvacıoğlu, *Ders Kitaplarında Cinsiyetçilik(1928-1995)*, (İstanbul, Kaynak Yayınları, 1996), 89.

women to adopt their national duty—live for others.¹⁶¹ Some of the Turkish female intellectuals founded the Female People's Party under the chairmanship of Nezihe Muhiddin for obtaining the political rights of women. However, the Turkish government rejected to legalize this party.¹⁶² In the history of the republic, the liberation movement of Turkish women in the political sense has always been carried out by state feminism.

Talking of the female image, there is a huge difference between the Ottoman and republic society. There was a remarkable feature of the republic women in the public life. In Turkish society, in which *namus* (honor) of man is often measured by behaviors of a woman from his family, the participation of women in public life can be possible only with a way that internalizes male identity.¹⁶³ In order to be legitimized in public life, women had to have a nonsexual existence.¹⁶⁴ For that reason, the image of republic women did not meet the image of the traditional Ottoman women.¹⁶⁵ Republic women had a look: dark-colored costume, short and tied up hair, and a face without makeup.¹⁶⁶ They played sports and dismissed her femininity. In addition, the existence of father had a great effect on new women rather than mothers. In the republic period, ambitious women were empowered by

¹⁶¹ Fatmagül Bertay, Cumhuriyet'in 75 yıllık serüvenine kadınlar açısından bakmak *in 75 yılda kadınlar ve erkekler*.ed, Ayşe Bertay Hacımirzaoğlu, 2.

¹⁶² Yaprak Zihiniolu, *Kadınsız İnkılap: Nezihe Muhittin, Kadınlar Halk Fırkası, Kadın Birliği*, (Istanbul: Metis Yayınları, 2009), 147.

¹⁶³ Deniz Kandiyoti, *Cariyeler, Bacılar, Yurttaşlar*, (Istanbul: Metis Yayınları, 1996), 179.

¹⁶⁴ Nilüfer Göle, *Modern Mahrem*, 109.

¹⁶⁵ Leyla Kırkpınar, *Türkiye' de Toplumsal Değişme Sürecinde kadın in 75 yılda kadınlar ve erkekler*.ed, Ayşe Bertay Hacımirzaoğlu, 16, 20.

¹⁶⁶ Deniz Kandiyoti, *Cariyeler, Bacılar, Yurttaşlar*, 179.

their fathers. Father-daughter relationships were getting closer.¹⁶⁷ Women had taken on the mission under the protection of their fathers participating in social life.¹⁶⁸

State feminism was concerned with women's public emancipation, but had little concern for their private life and feared that encouraging women to be active in public could lead to a moral breakdown of society. Thus, one of the theorists of the new republic, Ziya Gökalp, sought a solution by claiming that the modernization of the Republic of Turkey was not a copy of the West, but something essentially Turkish. To prevent the young generation from recognizing modernization as Western individualism and romantic love, Gökalp promoted to look to its own semi-mythic past in pre-Islamic Turkic.¹⁶⁹ Also, it helped to distance them from the Islam-tainted Ottoman heritage. By looking to its nomadic Turkic past for historic roots, the republic could unite the country unlike Europeans and the Ottomans. Gökalp's ideas spread over the next two decades in many of the new state's reforms.¹⁷⁰

While the dismissal of the femininity of women was in the public sphere, state feminists did not forget to emphasize the importance of the role as mother.¹⁷¹ Modernity, as defined by the Turkish state, included marriage and children. State feminism claimed that

¹⁶⁷ Fatmagül Bertay, Cumhuriyet'in 75 yıllık serüvenine kadınlar açısından bakmak *in 75 yılda kadınlar ve erkekler*.ed, Ayşe Bertay Hacımirzaoğlu, 4.

¹⁶⁸ Nilüfer Göle, *Modern Mahrem*, 10.

¹⁶⁹ Jenny B. White, *State Feminism, Modernization, and the Turkish Republican Woman*, 147.

¹⁷⁰ *Ibid.*, 148.

¹⁷¹ Fatmagül Bertay, Cumhuriyet'in 75 yıllık serüvenine kadınlar açısından bakmak *in 75 yılda kadınlar ve erkekler*.ed, Ayşe Bertay Hacımirzaoğlu, 3,4.

marriage meant becoming a responsible citizen.¹⁷² Republic women had to be uncomplaining and dutiful at home.¹⁷³

The modernization movement of Turkey was implemented from men to women. Although women were expected to be as free as Western women, they had to be obedient and have appropriate ideology by men's eyes. Republic leaders prepared the way to cope with the possibility that women act without restraint by insisting before anything else that women are accepted as wives and mothers, and that the most important duty of women was determined as raising children and doing housework.¹⁷⁴ The mother role given to women had another meaning that is an unsurpassable gap between men and women no matter how they get great opportunity in social life. Thus, it is possible to say that the targeted woman type in the republic period was not a copy of a Western woman. Duties given to republic women were raising new generations as a mother of the country and playing the *ana ve cacı* (mother and sister) role. After all, the ideology of the republic women was integrated with progressive Western identity and the obedient Eastern identity.¹⁷⁵

In the comparison of the Westernization process of women in modernizing Japan and Turkey, it is remarkable that the war had been the milestone of the women's movements.

The government of Meiji Japan and the Ottoman Empire were influenced by foreign women

¹⁷² Jenny B. White, *State Feminism, Modernization, and the Turkish Republican Woman*, 154.

¹⁷³ *Ibid.*, 146.

¹⁷⁴ İlbeyi Özer, *Osmanlı' dan Cumhuriyet' e Yaşam Ve Moda*, 246.

¹⁷⁵ Yıldıız Akpolat Davut, "Bir kadının Magazin Dergisi: Süş", *Tarih ve Toplum*, C. XXXVI, 152, 1996, 102.

who actively pitched in with contributions of supporting men during the war. It had been an opportunity to reconsider female education. In addition, the emergence of magazines made it possible for literate women to access the public sphere while staying private in particular aspects of life.

Another similarity was the mission of motherhood. It was obvious to see that in the image of Japanese women: *ryousai kkenbo* (good wife and smart mother), and in the image of Turkish women: *ana ve bacı* (mother and sister). Both of the images were not created by women themselves, but by state feminism. On behalf of protecting male domination, men drew a line between themselves and women by emphasizing the motherhood image to prevent women from becoming mannish to be equal to them.

At the same time, there were important differences between the image of Japanese and Turkish women. In the republic period, because of being a symbol of Westernization, women's imaginary characteristics were clear. On the other hand, Japanese women pertained to the principle of "good wife, smart mother" as the ideal modern female image from the Meiji period to the end of the Second World War. Yet, the image of the Japanese ideal woman varied by class and education level since there was no leader or incident to gather society under a single roof as Turkey.

**Prehistory of Japonism: Discovery of Eastern Artwork Evokes an Exotic Curiosity
among Westerners in the Renaissance Period**

In considering the influence of Japanese art, fashion, and aesthetics on Western culture, the term “Japonism” is often heard. It is used particularly for the Japanese influence on European art especially in impressionism. Its widespread aesthetic phenomenon was even associated with the development of Western visual culture.

Japonism is seen in a variety of genres from the late nineteenth century up to the 1920s in Europe and the United States. In the wake of the World Exposition in the nineteenth century, Japanese art such as *ukiyo-e*, *rimpa*, and crafts had a huge impact on the Western artists. At first, French artists directed their attention. In 1870, the influence of Japonism in the French art world was already noticeable. The term “Japonisme” appeared in the French dictionary in 1876. Before long, Japonism had spread all over Europe and the United States, and it influenced wider range of genres, such as crafts, architecture, mode, photography, theater, music, and so on.

In Japonism prehistory, the Tokugawa Shogunate had traded only with the Netherlands under the seclusion policy. In addition, the Japanese artwork flowed through Europe via the trade of the Netherlands during approximately 200 years alone. Since Chinese porcelain came to have difficulty in importing because of the instability of the peace and

order in China, porcelain started to be exported from Japan. Moreover, the shogunate paid the price for imported goods to the Netherlands with porcelain. As a result, for 30 years, from 1652 to 1683, approximately 1.9 million Japanese porcelains were sent off to Europe.¹⁷⁶

In addition, the *kimono* was passed to the Netherlands and was popular as a gown for men once the mayor of the Dutch East India Company presented rare crafts to the Japanese general. The general gave a fine floss silk *kimono* to the Dutch mayor to return the favor. The number of *kimonos* that the Dutch firm received was 123 pieces in 1692. These *kimonos* were made of luxurious cloth and had comfortable form. Also, because of the trend of exoticism in those days, the *kimono* was of high value and attracted widespread popularity in the Netherlands. For the increasing demand of the *kimono*, the East India Company started to produce *kimono*-like gowns for the European market in the Coromandel district in India, which was famous for its dyeing technology.¹⁷⁷

European missionaries in Japan also had the rare opportunity to touch Japanese artwork. Since Francisco Xavier had settled in Japan in 1549, Christian missionaries visited Japan and they had their eyes on Japanese laquerware and attempted to make the ritualistic utensils in church. They were patterned with Christian geometrics and Japanese flower patterns with a free line. They also added the Chinese mother-of-pearl. In this way, new

¹⁷⁶ Japonism institute, *Japonism Nyumon*(Introductory Japonism),Shuji Nakashina.,(Tokyo: Shibunkaku Shuppan,2000),13,14.

¹⁷⁷ *Ibid.*,2.

multi-cultural lacquerware had been created and East India Company exported it to Europe.



Figure 1. European-style chest with plant, bird, and animal designs in mother-of-pearl inlay, sixteenth century, Kyoto National Museum, HK31.

The porcelain and the lacquerware were stars of the exports from the beginning of the seventeenth century. The *ukiyo-e* that had a deep relationship with the Japanese departed later.¹⁷⁸ Even though all of Japanese artwork entered indirectly to Europe through a Dutch trader until that time, the conclusion of the Ansei treaties in 1858 made European countries

¹⁷⁸ Ibid.,14,15.

such as France and Britain enabled to trade with Japan directly.¹⁷⁹

Eastern Art and Fashion has Appeared as Target of Art Appreciation in Western

Countries

In the nineteenth century, a new type of event called the “international exposition” came up. In the exposition, it was possible to see the rare crafts of colonies at one sweep. Starting with the London World Exposition of 1851, it was held flourishingly in New York, Paris, and other major cities every several years. There was the display from China at the first London international exposition; however, there was very little exhibition from Japan because of its national isolation.¹⁸⁰ Thus, Japanese art was often discussed and confused with *chinoiserie* until around 1875. The art of the Orient, such as India, Persia, the Ottoman Empire, and China were featured at an international exposition.¹⁸¹

Once Japan made an end to national isolation in 1854 and advanced to Westernization in the Meiji restoration, Europe began to show goodwill to Japan and its art in comparison to China.¹⁸² Japanese art got a lot of attention and it was discovered mainly through the international exposition. The Satsuma feudal clan and the Tokugawa Shogunate

¹⁷⁹ Seiji Oshima, *Japonism, Inshouha to Ukiyoe no Shuhen* (Japonism, about Impressionist school and Ukiyo-e), Koudansha Gakujyutsubunko,(1992),37.

¹⁸⁰ Masahiro Toda, *Chinoiserie ka Japonism ka-Seiyou Sekai ni Ataeta Shougeki* (The impression gave to Western world), Chukosousho,(2015), 225.

¹⁸¹ Ibid.,225.

¹⁸² Ibid.,224.

government participated formally in the Paris World Exposition in 1867. The work introduced in the exhibition had great variety. With a Japanese artwork such as *ukiyo-e*; folding screen; daily items such as ceramics, furniture, folding fan, matting and footwear; and textiles were displayed. After the exhibition, most of the crafts on display had been sold.¹⁸³

A number of Japanese artwork had fallen into European hands. After all, the exhibition was a great chance to introduce Japanese artwork to the world.

Furthermore, the Japanese art galleries had emerged in Paris and London around 1860. They became the gathering place of painters such as Whistler, Manet, Monet, Goncourt, and others. They were enthralled by exotic Japanese art and the term “Japonism” was spoken and known in this period.

In addition, opera, one of the important entertainments of the end of the nineteenth century, became a trigger of the Japonism boom. In 1900, Sadayakko Kawakami gave a *buyo* (Japanese traditional dance) performance in the middle of the Paris World Exposition. With the company, which her husband Otojirou Kawakami led, Sadayakko left Japan in 1899 and she performed in the United States. Picasso left a sketch of her. Sadayakko gave a strong impression to Picasso, and so did a number of artists such as Rodin, Morrow, Klee, and Nadar. In this way, the *kimono* figure caused a sensation among European artists.

In considering the influence of Japanese art on Western art, France had a special

¹⁸³ Japonism institute, *Japonism Nyumon* (Introductory Japonism),22.

existence.¹⁸⁴ During approximately 30 years from the 1860s to the 1890s, interest in Japanese art in Paris increased, thanks to the emergence of the world exposition, art galleries, and opera.¹⁸⁵

European Artists and Upper Class had Adopted Eastern Visual Art and They Inspire to Innovate New Trend

Unlike porcelain and lacquerware, *ukiyo-e* by Hokusai Katsushika and Utamaro Kitagawa was rarely made being conscious of exports to Europe. Rather, its unique motif and style aroused interest and caused a *ukiyo-e* boom abroad.¹⁸⁶ First of all, *ukiyo-e* was collected and copied by Western painters. Gogh copied *Kameido Umeyashiki* by Hiroshige Ando in 1887.

¹⁸⁴ Ibid.,26.

¹⁸⁵ Seiji Oshima, *Japonism, Inshouha to Ukiyoe no Shuhen*(Japonism, about Impressionist school and Ukiyo-e), 22.

¹⁸⁶Japonism institute, *Japonism Nyumon*(Introductory Japonism),6.



Figure 2. (left) Ando Hiroshige, Kameido Umeyashiki (Plum Estate, Kameido), No. 30 from One Hundred Famous Views of Edo, 1857, Brooklyn museum, Gift of Anna Ferris, 20.1478.30.

Figure 3. (right) Vincent van Gogh, The Flowering Plum Tree (after Hiroshige), Paris: September-October, 1887. Van Gogh Museum, Amsterdam.

It is possible to say that the first step of Japonism was simply the superficial interest of exoticism and imitation. In addition, painters began to inlay Japanese motifs in their work. One of these such things was the *kimono*. Whistler owned several *kimonos* and drew women in those in *The Princess from the Land of Porcelain* (1863–1865), *The Balcony Variations in Flesh Color and Green* (1865), and *Caprice in Purple and Gold: The Golden Screen* (1864). In *La Japonaise* (1876), Claude Monet drew his wife in a *kimono* posed just like *Looking back Beauty* by Moronobu Hishikawa. Also, Gogh inlaid a *ukiyo-e* background of *Portrait of*

Pere Tanguy (1887).

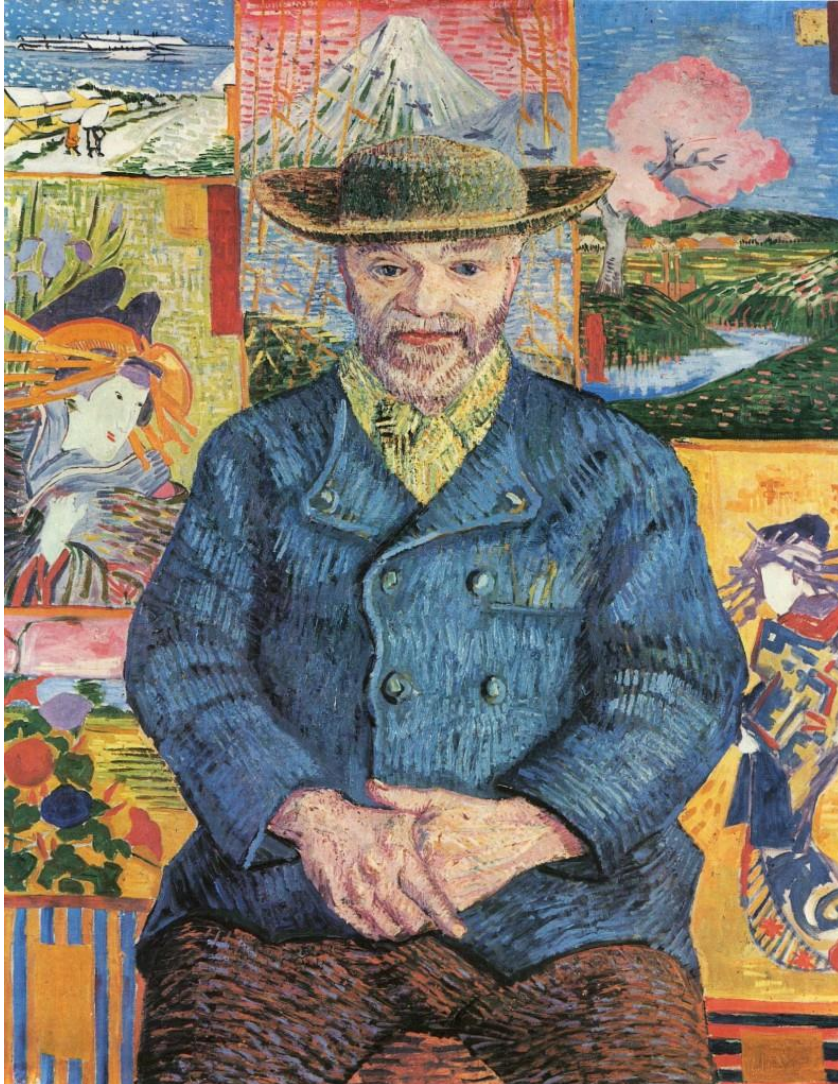


Figure 4. Vincent van Gogh, Portrait of Pere Tanguy, 1887, Paris: Museum Rodin, Paris.

Then, *ukiyo-e* affected change in the Western moulding principle by outrageous creativity, the unfamiliar style, technique, and new material. By degrees, it led essential Western radical change in consciousness. French commentator Ernest Cheneau who introduced Japanese art in the Paris World Exposition gave characteristics of the Japanese art:

asymmetry, planar, simple configuration, and use of various vivid colors without shadowing.

On the other hand, European expression was characterized by the three-dimensional, which is based on perspective representation, *chiaroscuro*. This expression has come down for 400 years from the Renaissance period to the mid-nineteenth century.¹⁸⁷ Because of these differences in expression, Japanese art seemed a novelty to Europeans. The purpose of the criticism activity of Ernest Cheneau was to discover an inspiration of new art including the precondition of scathing theoretical criticism of the present situation of the French art world.¹⁸⁸ As Cheneau, there were critics and artists who posed a question about the state of the art in Europe after the Renaissance. European artists were frustrated by the traditional perspective and were eager to welcome new artistic influence.¹⁸⁹

As a result, the constitution of *ukiyo-e*'s shape and color were taken by artists such as Raphael Choline, Baudelaire, Monet, and other impressionists. Their new technique became the new established elements of the abstract expression in modern art. Raphael drew emphasizing the flatness. In addition, it was said that the critic Sylvestre claimed that Monet borrowed the *ukiyo-e* use of color.¹⁹⁰ After the emergence of impressionists, Japonism in

¹⁸⁷ Ibid.,6.

¹⁸⁸ Seiji Oshima, *Japonism, Inshouha to Ukiyoe no Shuhen*(Japonism, about Impressionist school and Ukiyo-e),125.

¹⁹⁰ Japonism institute,*Japonism Nyumon*(Introductory Japonism),37.

France greeted the second prosperity age in the 1890s.¹⁹¹

Not only painting, but Japonism spread out other genres. The art in Japan had inspired the decoration of art and crafts with the naturalistic motif and bright colors in Europe.¹⁹² The naturalistic sense of beauty behind art in Japan had a real importance of Japonism.¹⁹³ Japanese artists preferred to use that naturalistic motif in art from a long time ago. They often used motifs such as birds, fish, insects, and flowers for industrial art design. Naturalistic motifs in Japan showed nature principles to the art world of Europe. The leading role was a human being in the Western painting since there was mainly an anthropocentric view of the world since the ancient times.

Japanese naturalism in art had gradually influenced Western art. For example, motifs such as insects and birds that had not been the leading role of formative arts began to be pictured in an industrial art object of *art nouveau*.¹⁹⁴ In addition, new genres and passages came up in Europe around the seventeenth century; but on the other hand, it has existed in Japan since the Heian period. Monet left a lot of passages, which are similar to the expression of the naturalistic view of *ukiyo-e*.

Besides, Japonism triggered the restoration exercise of decorative arts. In France, the

¹⁹¹ Ibid.,51.

¹⁹² Ibid.,44.

¹⁹³ Akiko Fukai, “Nichifutu Kouryu no Naka no Textile:Japonisme to Mode no Shiten kara (Textile and mode: in the context of Japonisme)”,Ochanomizu Jyoshi Daigaku Hikaku Nihon Kyouiku Kenkyu Center,(2010) ,54: Japonism institute, *Japonism Nyumon*(Introductory Japonism),34.

¹⁹⁴ Japonism institute, *Japonism Nyumon*(Introductory Japonism), 8,9.

often-used furniture was classic such as the Louis XV type and the Louis XVI type. For daily necessities, low quality products were widespread.¹⁹⁵ Art in Europe had existed as pure art and it had independent value parting from usual life. However, there was no such differentiation in Japanese art. Its magnificent arts were daily items such as ceramics, lacquerware, furniture, and *kimonos*. They existed as the beauty in the daily life and coherent to Japanese nature.¹⁹⁶ This surprised Western artists.¹⁹⁷ As Samuel Bing's magazine named *Artistic Japan*, Japanese life was reflected as artistic from European eyes. According to Seiji Oshima, one of the most important influences of Japonism on European art was the challenge to outlook on West-like art, which divided life and art.¹⁹⁸ Emergence of movements such as the arts and crafts movement of the United Kingdom, Art nouveau in France was related to the lived-in feel feature of Japanese artwork. With the current of Japonism, a Japanese-style factor was adopted in the graphic design of every industrial art object such as furniture, jewelry, and clothes.

Eastern Fashion Imparted a Variation of Western Fashion and Contributed to

Emancipation of Women from Corset

Industrialization in the middle of the nineteenth century was recognized as the birth of

¹⁹⁵ Ibid.,51.

¹⁹⁶ Seiji Oshima, Japonism, Inshouha to Ukiyoe no Shuhen(Japonism, about Impressionist school and Ukiyo-e),104.

¹⁹⁷ Ibid.,248.

¹⁹⁸ Ibid., 247,248.

fashion. With the invention of the sewing machine in 1846, and the improvement of pedal sewing machines afterwards, clothing became a branch of industry.¹⁹⁹ These prominent developments caused the appearance of independent fashion designers who designed clothes for the market formed by upper middle class.²⁰⁰ Magazines helped it to reach people. After all, fashion has been a mass production.

In the first ten years of the twentieth century, Western fashion turned its eyes on the East. The influence of the exotic East was introduced in the fashion world with the opening of Japan in 1854, and World Exposition and premiere of *Ballets Russes* in 1909.²⁰¹ The exotic fashion style of dance costume to casualwear and fabric was imported by Western Asia, Africa, China, Japan, Micronesia, and India.²⁰²

Japan came up to the fashion magazines in a year of the Paris World Exposition of 1867. In the expo, the shogunate set up a teahouse in a Japanese pavilion and three *geisha* who were sent by Japan attended the tea ceremony and gathered the popularity of the spectators. In the *London News* November 16, 1867, issue, an illustration described the spectator who saw a Japanese woman in a *kimono* for the first time.²⁰³

While Japonism arose mode in Paris from the late nineteenth century to the 1920s,

¹⁹⁹ Sidika Bilgen, *The Adventure of Fashion and Clothing: Shifts Into Product and User*,4, accessed January 10, 2017, file:///C:/Users/Owner/AppData/Local/Microsoft/Windows/INetCache/IE/EFP82K1K/221.pdf,

²⁰⁰ *Ibid.*,9.

²⁰¹ *Ibid.*, 185,214.

²⁰² Marnie Fogg, Valerie Steele, *Modanın Tüm Öyküsü* (Fashion The Whole Story), translated by Emre Gözgül, (Istanbul:Hayalperest Yayınevi,2014),214.

²⁰³ Akiko Fukai, “Nichifutu Kouryu no Naka no Textile:Japonisme to Mode no Shiten kara(Textile and mode: in the context of Japonisme)”,55.

European women left corsets and looked for a new fashion suit. The outfitting of Europe was going to change suddenly toward the twentieth century. The *kimono* became one of the biggest inspirations to create modern clothes.²⁰⁴ Not only the naturalistic Japanese pattern, but the textile design and the technical application was also adopted. The full-fledged influence on mode happened in 1900 to 1920, and European designers went through following procedures. Firstly, they adopted the *kimono* itself and sometimes remade the *kimono*'s sleeves to use as a jacket and gown. Secondly, they produced textile emulating the Japanese pattern of embroidery, applique. Lastly, they introduced the *kimono*-inspired form of costume by technical application of the weaving machine.²⁰⁵

As a step of the beginning, Western designers remade the *kimono*. In the popular women's magazine in those days, *Journal des Demoiselles*, in the October 1867 issue, the illustration of the Japanese-style jacket, which had a big rectangular sleeve considered to be inspired by the sleeve of the *kimono*, was connected with *à la Japonaise*. This was considered a beginning for the example that the sort of Japanese style came up in Paris mode.²⁰⁶ Dresses and jackets, which were remade with a basic Japanese *kosode* (robe), appeared since about 1968. When it turned to the 1880s, the *kimono* was known as a gown. Lenoir described a woman who wore a *kimono* as European style. In the painting, the *kimono*'s arming does not

²⁰⁴ Japonism institute, Japonism Nyumon(Introductory Japonism),231.

²⁰⁵ Akiko Fukai, "Nichifutu Kouryu no Naka no Textile:Japonisme to Mode no Shiten kara(Textile and mode: in the context of Japonisme)",58.

²⁰⁶ Journal des demoiselles, Paris: Au bureau du Journal,1867, 55.

overlap deeply, and it is fixed with a belt unlike the Japanese dress. This shows that the *kimono* was already adopted as a gown because they put forth more effort than what was typical of that time period. The term *kimono* generally had the meaning of “gown” in Europe and America since it was well-known among Europeans.

As a silk export plan of Japan, manufacturing silk gowns was promoted intensely and they were exported to Europe and America from 1880 to 1890. Those gowns had the typical shape of a *kimono*, which was a padded quilting of the *habutae* silk and was decorated with Japanese embroidery of pocket paper and a motif such as the sparrow and chrysanthemum. Those gowns were called “Japanese matinee” and were advertised on a large scale in the 1900s by Babani in Paris and the Liberty firm in London. In the United States, they had emerged in a catalogue of Sears Roebuck. In magazines, those gowns were introduced as the newest elegant housecoat saying that the Babani robe was a must-have item to be a stylish woman.

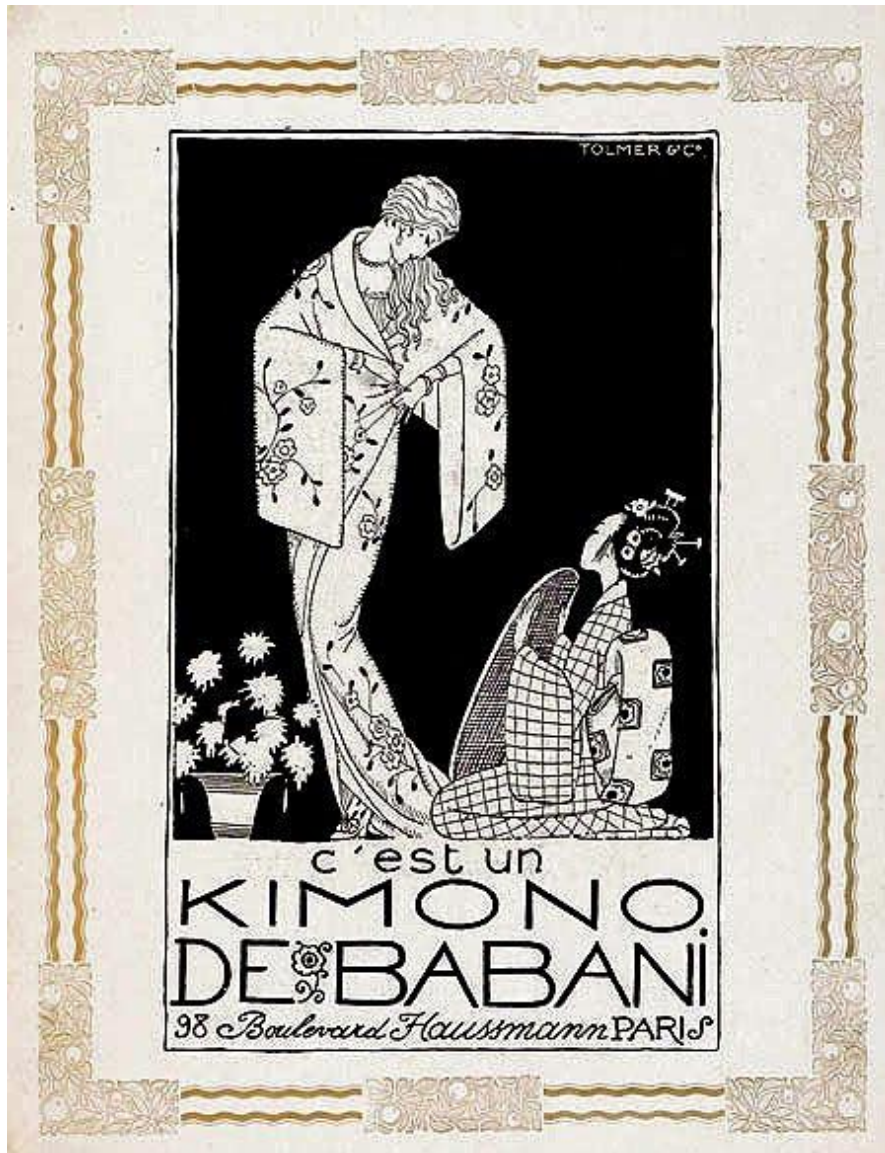


Figure 5. Advertisement from the early 1900s (1900–10) for Babani, Paris, showing a Western woman wearing a Japanese *kimono* (imported by Babani) observed by a Japanese woman sitting on the floor.

<http://lotusgreenfotos.blogspot.com.tr/2009/11/smoke-mirrors.html>.

After the *kimono* had turned into a gown, European textile suppliers started to produce new textiles emulating the Japanese pattern with embroidery and applique. In 1880, a book called *A Grammar of Japanese Ornament and Design, with Introductory, Descriptive,*

and Analytical Text written by T. W. Cutler was published in London.²⁰⁷ Following this, a collection of Japanese patterns and family coats were published in sequence in the United Kingdom and France. Japanese patterns such as chrysanthemum, wave, swallow, morning glory, iris, sparrow, wild grass, and rice, were printed on family coat of arms. Chrysanthemum was frequently used until the 1920s,²⁰⁸ since it was through the great success of the novel *Chrysanthemum* of Pierre Loti published in 1887. It's also a symbol of the *mikado* (emperor).

Silk fabric suppliers in Lyon who were main textile suppliers for Paris haute couture became the trigger of the Japanese-style textile boom. Lyon textile supplier has collected Japanese dyeing and weaving products since the 1860s.²⁰⁹ They included the pattern for the textile of the tea service set, *chirimen* (crepe), *yuzen*, embroidery, silk gauze, cloth with splashed pattern, pongee, printing, obi material, shoulder-worn robe, and interior decoration site. After 1890, Japanese typical motifs were used for Lyon silk fabrics frequently. Also, they created softer textiles in reference to flexibility of the Japanese cotton cloth.²¹⁰ Lyon fabric suppliers exhibited these textiles with Japanese patterns in an international exposition of 1889 and received adequate attention.

²⁰⁷ Akiko Fukai, “Nichifutu Kouryu no Naka no Textile: Japonisme to Mode no Shiten kara (Textile and mode: in the context of Japonisme)”, 56.

²⁰⁸ Ibid., 57.

²⁰⁹ Ibid., 56.

²¹⁰ Ibid., 57.

At the turn of the twentieth century, the influence of Japonism even expanded to new designs and textiles.²¹¹ At the same time, the social role of the woman changed dramatically after the World War terminated. European designers who looked for loose clothes reached the novel designs of *shalvar*, *chiton* (a shoulder-worn robe), and *kimono*. Those directly became the design source of the key fashion designers Paul Poiret and Madeleine Vionnet.²¹² Paul Poiret played an important role to adopt the Eastern straight-shaped style replacing the s-shaped corset, a symbol of European women's traditional fashion, with the elastic bra. He insisted a corset was a thing of the past. Paul Poiret began to make clothes with similarities to the *kimono*.

²¹¹ Ibid.,58.

²¹² Ibid.,56.



Figure 6. Paul Poiret, Coat “Mandarin.” c.1923, black wool twill with chain-stitch embroidery of chrysanthemum, bird, and wave motifs; wing collar; lining of black *crêpe de Chine*. The Kyoto Costume Institute, inv.no.AC6382 89-18, photo by Richard Haughton.



Figure 7. Paul Poiret called this item a *kimono* coat. Black silk satin; *kimono* sleeve; rectangular flat form like *kimono*; crochet and bobbin lace; black lace lapel with tassel; yellow silk *habutae* lining, The Kyoto Costume Institute, inv.no.AC3777 81-8-3, photo by Richard Haughton.

Also, around 1906, ancient Hellenization and Grecian-like dress was suggested. Poiret

designed clothes with a natural drape instead of a cinched waist. Madeleine indicated a heterogeneous Japanese style with a straight-line method constitution for European clothes.²¹³ Influenced by these foreign fashions, clothing moved in a different direction. Coco Chanel launched a simple-cut suit. After World War I, Western women had much more free time and enjoyed liberty. Young girls enjoyed sports. Jean Patou produced sportive fashion.²¹⁴ In 1920, women began to fight for rights not only in politics, but in culture. New fashion—narrow, boyish, or menswear fashion such as neckties, collared shirts, breeches, riding boots, and bob cuts, which expressed the liberation—was popular.

In this way, the costume that put the fulcrum on the shoulder, not the waist, became the new fashion concept. This shows that the Japanese traditional visual art inspired Europe to be the driving force of naturalism and art as everyday use and the innovation of European female fashion.

Prehistory of Turquerie: Discovery of Eastern Artwork Evoked an Exotic Curiosity among Westerners in the Renaissance Period

In the beginning of the seventeenth century, the Ottomans began to lose their former dominance. Especially, the superiority of the Ottoman Empire was threatened because of the loss in the gates of Vienna in 1683. Even though the European image of the Ottomans

²¹³ Akiko Fukai, “Nichifutu Kouryu no Naka no Textile: Japonisme to Mode no Shiten kara (Textile and mode: in the context of Japonisme)”, 60,61.

²¹⁴ Marnie Fogg, Valerie Steele, *Modanın Tüm Öyküsü*, 11,12.

remained unchanged, it became clear that the former threat had eased. In fact, not only the Ottoman Empire, but the entire Orient was driven into the crisis. The Mughal Empire in India rapidly declined, and so did the Ming dynasty of China. The Orient was no longer the military threat to Europe. Eastern European states sought to redefine their identity in their Western roots, and the Orient was reorganized as the artistic influence.²¹⁵ In the eighteenth century, the Ottomans became the “object of caricature.” The mystery of their exotic life and of the harem continued to provide endless inspiration for Western artists.²¹⁶ The exotic splendor of the Ottoman world gave rise to Turquerie.²¹⁷ It was the Orientalist fashion in Western Europe in the eighteenth century to emulate aspects of Turkish art and culture. Since the Europeans’ access to Ottoman artwork was limited, Turquerie was a figment of the imagination.²¹⁸ With the translation of *One Thousand and One Nights* in French in 1704, Eastern literature introduced its beliefs and culture. The first translator of *One Thousand and One Nights*, Antoine Galland, described porcelain in great detail. And it had inspired products of Turquerie because most of those fairy tales are related to the Ottomans.²¹⁹

Although Turquerie was the catalyst of pursuing entertainment and pleasure for

²¹⁵ Steven Parrissien, *European Fantasies of Asia*, in Anna Jackson & Amin Jaffer, eds., *Encounters: the meeting of Asia and Europe, 1500-1800*, (London: V&A Publications, 2004), 350.

²¹⁶ Nurhan Atasoy, *Impression of Ottoman culture in Europe: 1453-1699*, (Istanbul: Armaggan Yayınları, 2012), 403.

²¹⁷ *Ibid.*, 403.

²¹⁸ Haydn Williams, *Turquerie - 18. Yüzyılda Avrupa'da Türk Modası*, Tran, Nurettin Elhüseyni, (Istanbul: Yapı Kredi Yayınları, 2015), 7.

²¹⁹ *Ibid.*, 8.

Europeans at first, it played a symbolic role in criticizing and advancing their own art and culture.²²⁰

In the prehistory of Turquoise, by the mid-seventeenth century, Ottoman military and political predominance were contested and European superiority had not yet been defined.²²¹

During Ottoman expansion in the sixteenth century, European attitude toward the Ottoman Empire was a thread. Nurhan Atasoy claimed that this thread always evoked some kind of admiration. European troops emulated the Ottoman military gear, such as the eagle's wing.²²²

Then, not only troops, but the European upper class started to adopt Ottoman art and fashion.

It was one of the economically and politically flashiest periods in Ottoman history, in which Sultan Süleyman covered the reign of the Ottoman Empire. Its art got more expensive and luxurious. For example, the cloth of gold known as a "seraser" was the most prestigious Ottoman silk. These superior quality materials influenced the development of Ottoman textile weaving.

²²⁰ Ibid.,7.

²²¹ Nurhan Atasoy, *Impression of Ottoman culture in Europe: 1453-1699*, 401.



Figure 8. Fragment of Ottoman seraser with a crescent and crown motif, early seventeenth century, Kremlin

Armory Museum, Moscow, inv.no. TK-2399.

There is need to emphasize that Ottoman material culture was much more visible in Eastern rather than Western Europe. Through the transfer of commodities, Ottoman fashion and material culture was visible in common border and Christian neighboring states such as

Poland and Hungary.²²³

In the former Ottoman territories of Eastern Europe, Ottoman textiles were often used for luxury apparel.²²⁴ In Hungary, Ottoman embroideries and patterns were widespread.²²⁵ They were used on bed linens and pillowcases.²²⁶ The Ottoman custom of giving gifts in embroidered handkerchiefs was also adopted in Hungary and it became part of daily life from at least the seventeenth century.²²⁷ Not only handkerchiefs, but the custom of presenting *kaftans* as robes of honor was also adopted by the Hungarians.²²⁸ *Kaftans* used to play an important part as diplomatic gifts of the Ottoman Empire. In 1606, Ali Paşa of Buda sent two *kaftans* with gold thread to Mathias II. Moreover, Ottoman dress had an impact on Hungarian local costume, especially on male attire in the sixteenth and seventeenth centuries. Throughout the former Hungarian realm, aristocratic male costumes were inspired by Ottoman apparel. Overcoats were often made of Ottoman materials and resembled the Ottoman *kaftan*.

²²³ Ibid.,16.

²²⁴ Ibid.,34.

²²⁵ Ibid.,51.

²²⁶ Ibid.,54.

²²⁷ Ibid.,53,54.

²²⁸ Ibid.,60.



v.

Figure 9. A *mente* (a long or three quarter length coat), Hungarian, circa 1640, Esterházy Treasury, Museum of Applied Arts, Budapest, inv.no. 52. 2369.

Even purely Eastern fashion such as baggy trousers and veils were purchased by Hungary in the sixteenth and seventeenth centuries. Veils were used by noble Hungarian ladies as fashionable items.²²⁹ Hungarian princes imitated the Ottoman practice of donating *hil'at* (robes of honor). These Oriental characters of Hungarian male costume were thought of

²²⁹ Ibid.,58.

as specifically Hungarian fashion in Europe.

Polish nobles also adopted Turco-Persian/Hungarian attire as a national costume by the end of the sixteenth century.²³⁰ Ottoman or Persian sashes became an important part of male costume.²³¹ The Ottoman-style sash had been manufactured in Poland, and almost identical goods were made there.²³² In Muscovy, some of the luxury Ottoman fabrics were embroidered with religious symbols and employed for church.²³³ In this way, Ottoman silks were used for aristocratic male costumes and ecclesiastical items in Eastern and Central Europe.²³⁴ Those textiles had hit the limelight among the upper class in Western Europe. In the background of this interest, there was a discovery of Orient artwork in converting commercial, cultural, and artistic life in the Renaissance period of Europe. The luxury crafts and the incredible diversity of textile that was made in Bursa and other cities were imported from the East via the Mediterranean and had surprised and inspired Western Europeans. Damask cloth and velvet were used for secular costume and the priest's surplice. Turkish style cloth was often hung on the wall as decoration. Since there was a huge demand for Ottoman textile, weavers in Venetian, Florence, and Lucca also launched those products in the European market.²³⁵ The first contact between Ottoman and Western European culture happened in the sixteenth century. There was a rare opportunity to contact Turks since trading

²³⁰ Ibid.,67.

²³¹ Ibid.,67.

²³² Ibid.,69.

²³³ Ibid.,92.

²³⁴ Ibid.,102.

²³⁵ Haydn Williams, *Turquerie - 18. Yüzyılda Avrupa'da Türk Modası*,27.

with the Ottoman Empire was dealt by Romanian, Armenian, and Jewish traders. However, Europeans were impressed when they saw these foreign traders in Ottoman costume.²³⁶

In addition, since Muslim travelers were rare in Europe prior to the sixteenth century, Western travelers most likely brought Ottoman decorations and customs back.²³⁷ Travelers in Ottoman lands frequently adopted Ottoman dress for reasons of safety and convenience. One traveler said: “[W]hen you go from Constantinople, Smyrna or Aleppo with the Caravan, it behaves all people to carry themselves according to the mode of the country; in Turkey like a Turk, in Persia as a Persian; else would they be accounted ridiculous, nay sometimes they would hardly be permitted to pass in some places.”²³⁸

The Turks traced their origin to the steppes of Eastern Central Asia. They first appeared in history as nomads, horse riders. Thus, the fundamental garments for both men and women were loose trousers, most suitable for riding, with front opening coats and vests or jackets.²³⁹ Dressed in layers, their form of dress, they adapted to life on the move and the variety of climates.²⁴⁰

²³⁶ Ibid.,19.

²³⁷ Charlotte Jirousek, “From Ottoman Costumes: From Textile to Identity”, in S. Faroqhi and C. Neumann eds., *Ottoman Costumes: From Textile to Identity, Ottoman Costumes: From Textile to Identity*, (Istanbul:ErenPublishing,2005), accessed January 10,2017, http://char.txa.cornell.edu/influences.htm#_ftn3

²³⁸ Jean Baptiste Tavernier. Ball, Valentine, *Les Six Voyages (Travels in India)*. (London: Macmillan & Co.,1899),47.

²³⁹ Jennifer Scarce, *Women’s Costume of the Near and Middle East*, (London:Unwin Hyman,1987),32-36.

²⁴⁰ F.Dilek Himam, “16. Yüzyıl Giysi Tarihi Yazımı Üzerine: Giysilerde Doğu-Batı Etkileşimi, Egzotizm ve Güç”, SDU Faculty of Arts and Sciences, (August 2013),2017,No:29,96, Accessed January10,

In the Ottoman Empire, garments were a part of the etiquette rules of society and the key elements in the protection of the social hierarchy. Thus, quality of fabric and richness of design and decorations had special meaning.²⁴¹ The wearing of many layers had always been ceremonial or festive dress, and it was a sign of wealth and status.²⁴² Moreover, since distinctions of gender or status were indicated by differences in other accessories, such as jewelry and headgear. Complex headgear marked status and affiliation, and was a characteristic of Ottoman dress for both men and women.²⁴³

Once Islam was adopted, Turks also adopted the tradition based in the teachings of the Prophet, that Muslims must be distinguished by their dress from non-Muslims.²⁴⁴ Turbans for men, veiling for women, and the wearing of certain colors and fabrics became markers of Muslims. The local Europeans' adoption of such garments coincided with the emergence of scholarly interest in Islamic texts as a source of knowledge on medicine, mathematics, and other subjects.²⁴⁵ Because the interactions of European travelers with local

2017file:///C:/Users/Owner/AppData/Local/Microsoft/Windows/INetCache/IE/M34EX1PF/5000057310-5000075655-1-PB.pdf

²⁴¹ Ibid.,99-100.

²⁴² V. Gervers, "Construction of Türkmen coats", *Textile History* 14,1, (1983),3-27.

²⁴³ Nurettin Sevin, *Onüç Asırlık Türk Kıyafetlerine Bir Bakış*, reprint of 1955 edition, (Ankara: Kültür Bakanlığı,1990),9-23.

²⁴⁴ Patricia L.Baker, "The Fez in Turkey: A Symbol of Modernization?", *Costume* 20,(1986),1,72-85, accessed January10,2017.<http://www.tandfonline.com/doi/abs/10.1179/cos.1986.20.1.72>

²⁴⁵ Charlotte Jirousek, *From Ottoman Costumes: From Textile to Identity*, accessed January10, http://char.txa.cornell.edu/influences.htm#_ftn3.

people were restricted by language differences, the publications produced by European artists according to travelers' accounts tended to focus on Ottoman court and military cultures.²⁴⁶ European clerics adopted coats and trousers that were the essential garments of Turkish men and women. A number of travelers had their portraits done in their exotic Turkish dress; such portraits were particularly popular from the seventeenth century onwards.²⁴⁷

Not only textile and costume, but various visual arts such as horticulture, ceramics, and carpets were exported to Europe. Early Turkish fabrics also frequently displayed motifs employed in Chinese art, including floral motifs such as *hatayi* (flowers in profile) and lotus, spiraling branches with tiny leaves; the Chinese cloud motif; and the endless knot motif.

The characteristic of this style was the naturalistic representation of the flowers of paradise, such as the blossoms of the rose, tulip, carnation, hyacinth, lily, and jonquil, as well as flowering spring branches. These flowers, identified with the garden of paradise, became the central motifs embellishing court *kaftans* of the classical period after the reign of Sultan Süleyman I.²⁴⁸

Flowers were deeply related to Ottoman lifestyle. Turks brought many plants indigenous to Central Asia first to Iran and then to Anatolia. With more than 14,000 species

²⁴⁶ Tamer el-Leithy, *Military Costume of the Ottoman Empire*, (Cairo: Zeituna, 2000), 9.

²⁴⁷ Charlotte Jirousek, "From Ottoman Costumes: From Textile to Identity".

²⁴⁸ Sumiyo Okumura, *Garments of the Ottoman Sultans*, accessed January 10, 2017. <http://www.turkishculture.org/textile-arts-159.htm>.

of native flora, Ottoman horticulture developed.²⁴⁹ Flowers played an important role in Ottoman palace and court ceremonies, such as the wedding of a royal princess.²⁵⁰ Ottoman men and women put flowers on their turbans or in their hair.²⁵¹ Even though Ottoman sultans were not using flowers as ordinary folk did, Sultan Mehmed II chose to have his portrait painted holding a flower. Rather than the sword of Islam, having portraits painted holding flowers changed the course of history.²⁵²

Ottoman horticulture was introduced into Europe and became the most lasting Ottoman contribution to Europe and its way of life.²⁵³ Foreigners visiting the Ottoman capital admired the flowers in the gardens of Istanbul and were surprised to find them flowering mid-winter.²⁵⁴ In fact, Europeans were not interested in Ottoman garden design itself; but rather, they were interested in its functionality and rare plants. Ottoman gardeners planted not only flowers, but also fruits and vegetables that were sold to the public.²⁵⁵ The French traveler, Pierre Belon, observed the tulips, which were very different from those in his country grown in every Turkish garden. Then, starting with tulips, a number of plants had begun to spread in Europe.²⁵⁶ During the reign of Ahmed III, Anatolia became a horticultural center for the Western world; and European gardens were deeply affected by the influx of

²⁴⁹ Nurhan Atasoy, *Impression of Ottoman culture in Europe: 1453-1699*, 151.

²⁵⁰ *Ibid.*, 153.

²⁵¹ *Ibid.*, 159, 160.

²⁵² *Ibid.*, 162.

²⁵³ *Ibid.*, 151.

²⁵⁴ *Ibid.*, 158, 159.

²⁵⁵ *Ibid.*, 166.

²⁵⁶ *Ibid.*, 164.

plants by the Ottoman Empire.²⁵⁷

Besides, ceramics were one of Europe's most constant Oriental imports. Europeans placed orders for Ottoman Iznik pottery. Imitations first appeared in the 1570s.²⁵⁸ Architects and artists traveled to the Ottoman lands to obtain more information about Ottoman ceramics. In the nineteenth century, European tile factories began to produce tiles that were modeled after Iznik tiles.²⁵⁹

Carpet is also one of the most representative of Ottoman art crafts. In the fifteenth and sixteenth centuries, it appeared that the source of most carpets was the Ottoman Empire at that time. Carpets were given as diplomatic gifts that Ottoman sultans sent to Europe.²⁶⁰ Ottoman carpet was used as floor coverings only for royals to walk on. It was used for decorating the walls of churches, as funerary trappings, and as gifts in Europe, such as Hungary, Poland, and Italy.²⁶¹ Emotions of exotic curiosity and fear drove them to be the most important customers of the Ottoman textiles and trade between Europe. Their political and cultural relations continued in a very intense way.²⁶²

Eastern Art and Fashion Appeared as Target of Art Appreciation in Western Countries

After the tread of Karlowitz, the Ottoman ambassador was sent to foreign countries.

²⁵⁷ Ibid.,165.

²⁵⁸ Ibid.,131.

²⁵⁹ Ibid.,144

²⁶⁰ Nurhan Atasoy, *Impression of Ottoman culture in Europe: 1453-1699*, 193.

²⁶¹ Ibid., 177,178,180,202.

²⁶² F.Dilek Himam, "16. Yüzyıl Giysi Tarihi Yazımı Üzerine: Giysilerde Doğu-Batı Etkileşimi, Egzotizm ve Güç",91-116.

It was the chance for Europeans to see the Ottomans in their eyes.²⁶³ Ottoman fashion had shocked and inspired European local artists. Throughout the seventeenth and eighteenth centuries, theaters and plays presented Ottoman characters and played a significant role in keeping Europeans' interest in Ottoman costumes alive.²⁶⁴ In theater, opera, and ballet in Europe, garments of Ottoman character were made, as Europeans found them to be quite exotic.²⁶⁵ In addition, Ottoman fashion was introduced as unchanged and traditional. From the perspective of the Westerner, non-Western culture was not seen as experiencing changes in clothing. All of the Eastern fashion was exotic and unchanged, referring to traditions even though the Ottoman Empire had been through many changes in terms of fashion.²⁶⁶ Despite this misunderstanding, presentations of luxurious Ottoman garments and exotic Turkish-themed characters got a lot of attention. Wearing and exhibiting luxurious fabrics and decoration was preferred in both East and West at that time since it pressed the authority and rank.²⁶⁷

In a number of plays, *Les Indes Galantes*'i by Jean-Philippe Rameau had been one of the most popular plays; and it had been played 320 times from 1735 to 1773. In this play, the

²⁶³ Haydn Williams, *Turquerie - 18. Yüzyılda Avrupa'da Türk Modası*,12.

²⁶⁴ Onur Inal, "Women's Fashions in Transition: Ottoman Borderlands and the Anglo Ottoman Exchange of Costumes", *Journal of World History*, Volume 22, 2, (June 2011),251, accessed January10, 2017.<http://muse.jhu.edu/article/447562/pdf>.

²⁶⁵ F.Dilek Himam,"16. Yüzyıl Giysi Tarihi Yazımı Üzerine: Giysilerde Doğu-Batı Etkileşimi, Egzotizm ve Güç",98.

²⁶⁶ *Ibid.*,99-100.

²⁶⁷ *Ibid.*,105.

man called Osman fell in love with a woman called Emilie. However, once he realized that Emilie and her slave, Valere, loved each other, Osman backed away from them, repressing his emotion toward Emilie to wish them to be happy together since he knew Valere's good personality. Osman's graceful behavior deserved attention since Osman implied the Ottoman. These kinds of plays appeared in the theater often. It is possible to say that Europe changed the view and prejudice of the Ottomans from brutal and scary to kind-hearted.²⁶⁸

European Upper Class and Artists Adopted Eastern Visual Art and Inspired to Innovate a New Trend

In the eighteenth century, not only theater, but Turkish themes in literature, culture, interior decoration, painting, and costume got widely popular first in Paris, and then throughout the rest of Europe.²⁶⁹ Turquoise expressed itself conspicuously in costumes after 1714.²⁷⁰ Ottoman garments were preferred at fancy balls and masquerades especially in England in the eighteenth century.²⁷¹ As matter of fact, the aesthetics of Turkish and European dress had been quite different. While Ottoman male and female dress was quite similarly baggy for centuries, European fashion was tight and the style was different for men and women.

²⁶⁸ Haydn Williams, *Turquerie - 18. Yüzyılda Avrupa'da Türk Modası*, 85.

²⁶⁹ Aileen Ribeiro, "Turquerie: Turkish Dress and English Fashion in the Eighteenth Century," *Connoisseur* 201, no. 807, (1979),16.

²⁷⁰ Onur Inal, "Women's Fashions in Transition: Ottoman Borderlands and the Anglo Ottoman Exchange of Costumes",215.

²⁷¹ Haydn Williams, *Turquerie - 18. Yüzyılda Avrupa'da Türk Modası*, 90.

European male dress was almost as restrictive as the female one in this period: They displayed their legs in fitted hose. It was challenged by nonconformists who sought comfort and escape from the rigidities of public life. Moreover, there was a current that regarded primitive culture preferred to use ornament and decoration more, and conversely, that civilized culture was free of ornament and simple. This trend came from the symbols of civilization, such as bicycles and the steam engine, that were free of ornament.²⁷² Ornament was something that needed to be overcome. Simplified and reductive aesthetic was on trend during the modernization movement in Europe. As a German-American architect, Ludwig Mies van der Rohe's motto was "[l]ess is more." Modernists applauded the uniformity, the simplification of male costume, and its lack of ornament and decoration. The great masculine renunciation was seen as exemplary. Men had renounced flashy gold, velvet, and silk. Unostentatious English suits made from the best materials and with the best cut became the norm.²⁷³ A major paradigm shift in European male dress occurred, in which the hose and doublet or tunic that had been the core of European male fashion was replaced by more comfortable clothes such as the trousers, waistcoat, coat, shirt, and tie.²⁷⁴

It was the historical phenomenon at the end of the eighteenth century for menswear

²⁷² Adam Geczy, *Fashion and Orientalism Dress, Textiles and Culture from the 17th to the 21st Century*, (London: Bloomsbury Academic, 2013), 6, accessed January 10, 2017.

<http://www.bloomsbury.com/us/fashion-and-orientalism-9781847886002/#sthash.xcb7oT3x.dpuf>.

²⁷³ Adam Geczy, *Fashion and Orientalism Dress, Textiles and Culture from the 17th to the 21st Century*, 6.

²⁷⁴ Charlotte Jirousek, "Ottoman Influences in Western Dress in Ottoman Costumes".

to stop using brilliant forms, which were left to women's clothing.²⁷⁵ "[M]en's bodies moved freely whereas women's dress impeded physical activity. Women dressed to be sexually attractive, not naturally but perversely."²⁷⁶ The transformation of female fashion had not been as easy as the male one. In the sixteenth century, European women were forbidden to wear pants or similar clothes. In traditional female fashion, upper body garments were closely fitted. Their fashion revealed more of the contours of the body than Eastern dress did. The neck, head, and face might have been exposed.²⁷⁷ Their legs were enveloped in long skirts. Tight and exposing contours were the essential characteristic of European female clothing invented in the fourteenth century.

Thorstein Veblen, in his *Theory of the Leisure Class*, said that female dress such as high heels, long skirts, drapery, and corsets incapacitated the wearer for all useful exertion.²⁷⁸ In this situation, Ottoman female fashion was encouraged by European upper class ladies who had been to the Ottoman Empire. British women's interest in the costume of Ottoman women started at the beginning of the seventeenth century with the publication of travelers'

²⁷⁵ Joanna Bourke, "The Great Male Renunciation: The Men's Dress Reform Party in Interwar Britain", *Journal of Design History*, 9.1, (January 1996),23.

²⁷⁶ Adam Geczy, *Fashion and Orientalism Dress, Textiles and Culture from the 17th to the 21st Century* ,6.

²⁷⁷ Douglas A. Russell, *Costume History and Style*, Englewood Cliffs, (NJ.: Prentice-Hall,1983),145.; Blanche Payne, Geitel Winakor, Jane Farrell-Beck, *The History of Costume: from ancient Mesopotamia through the twentieth century*, (New York: HarperCollins,1992),2-4.

²⁷⁸ Adam Geczy, *Fashion and Orientalism Dress, Textiles and Culture from the 17th to the 21st Century*, 6.

accounts, including pictorial descriptions of the costume worn in the Ottoman Empire.²⁷⁹ At the turn of the nineteenth century, British women, especially those whose husbands were connected with the Ottoman palace as diplomats, merchants, and interpreters, occasionally visited the harem and managed to establish cultural connections across the boundary.²⁸⁰ They enjoyed and adopted culture, clothing, and values different from their own. Encounters between Muslim and British women took place mostly in the harem, which was the private domain of Muslim women. British women had easier access to the harem of the Muslim elites than any male traveler. This privileged place provided multiple opportunities for interaction and exchange between Ottoman and British women.²⁸¹

In fact, the establishment of Turquoise in the courts of London in the eighteenth century came about through upper class European female Montagu, Craven, and their followers.²⁸² They wore or brought home Ottoman dress. In their writings, they rebutted previous images that had stereotyped Muslim women as odalisques, love objects, and men's slaves.²⁸³ Lady Mary Wortley Montagu (1689–1762), the wife of the British ambassador to

²⁷⁹ Onur Inal, "Women's Fashions in Transition: Ottoman Borderlands and the Anglo Ottoman Exchange of Costumes", 250.

²⁸⁰ James Dallaway, *Constantinople Ancient and Modern, with Excursions to the Shores and Islands of the Archipelago and to the Troad*, (London: T. Bensley, 1797), 30.

²⁸¹ Onur Inal, "Women's Fashions in Transition: Ottoman Borderlands and the Anglo Ottoman Exchange of Costumes", 264.

²⁸² *Ibid.*, 254.

²⁸³ Macleod, Dianne Sachko, "Cross Cultural Cross Dressing: Class, Gender and Modernist Sexual Identity" in Julie F. Codell and Dianne Sachko Macleod eds., *Orientalism Transposed: The Impact of the Colonies on British Culture* (Brookfield VT, 1998), 63.

Istanbul, had a considerable impact on the interchange of fashion between Ottoman and British women. Lady Montagu dressed like Ottoman women not only for curiosity or authenticity, but also to travel incognito by passing as an Ottoman woman and to correct the writings of fantasy-inspired male writers.²⁸⁴ Also, she mentioned Ottoman women's rights of inheritance and protection by her husband that went far beyond the rights of European women.²⁸⁵ These rights came to be symbolized by Ottoman women's dress, especially by *şalvar*, a voluminous undergarment in white fabric shaped like what are known as harem pants today. She wore the comfortable and modest dress of Ottoman women as a symbol of this admiration; and her letters to her family and friends about Ottoman fashion contributed to trend of *Alaturka* fashion in England.²⁸⁶ She even had herself painted in Ottoman dress and wore it on her return to England.

²⁸⁴ Kader Konuk, "Ethnomasquerade in Ottoman-European Encounters: Reenacting Lady Mary Wortley Montagu," *Criticism* 46, no. 3,(2004),393-414.

²⁸⁵ Lady Mary Wortley, *The Turkish Embassy Letters*, (Athens: University of Georgia Press, 1993),71–72.

²⁸⁶ Haydn Williams, *Turquerie - 18. Yüzyılda Avrupa'da Türk Modası*, 51.



Figure 10. Lady Mary Wortley Montagu with her son, Edward Wortley Montagu, and attendants by Jean Baptiste Vanmour, National Portrait Gallery, London.

She took Oriental textiles with her and donned the dress of Ottoman women to give support to the feminist movement in Britain, which was just coming into prominence among women.²⁸⁷ She tailored Ottoman dress to the needs of British women and showed the adaptability of some Ottoman elements to European costume. Her letters and description of Ottoman women's dress stimulated British upper class women's adoption of the Ottoman

²⁸⁷ Charlotte Jirousek, "Ottoman Influences in Western Dress in Ottoman Costumes" *In from Textile to Identity*, 243.

mode, together with anything suitable—modest or magnificent from abroad.²⁸⁸ In middle of the eighteenth century, British women who found the Ottoman women more powerful and glamorous got to draw a self-portrait in Ottoman fashion as Lady Mary.²⁸⁹ After all, pants earned a very different value related with the suffrage movement of the leadership of the feminist women.²⁹⁰ Ottoman dress continued in vogue among the British socialites. European women preferred wearing Ottoman garments at fancy balls and masquerades to show their wealth, prestige, and uniqueness as the same as males. These occasions were well documented in newspapers and journals.²⁹¹

Publications had a huge influence on the spreading of Ottoman fashion at that time.

As well as the variety of literary sources, illustration albums produced by British visitors, and later photographs taken by local photographers, provided a select but influential audience in Britain with valuable information about the costumes worn by Ottoman women, especially in the last decades of the nineteenth century. Thomas Allom's *Character and Costume in Italy and Turkey* was published in 1845 and supplied images of Constantinople and its people to European readers. Photography, which became widespread after the 1850s, helped to record

²⁸⁸ Barbara Baines, *Revivals in Fashion*, (Dunfermline: HarperCollins Distribution Services,1981),161.

²⁸⁹ Haydn Williams, *Turquerie - 18. Yüzyılda Avrupa'da Türk Modası*,99.

²⁹⁰ F.Dilek Himam,"16. Yüzyıl Giyşi Tarihi Yazımı Üzerine: Giyişlerde Doğu-Batı Etkileşimi, Egzotizm ve Güç",95,96.

²⁹¹ Onur Inal, *Women's Fashions in Transition: Ottoman Borderlands and the Anglo Ottoman Exchange of Costumes*,255.

the costumes of Ottoman women and conveyed them to British women.²⁹² Moreover, the subscription service of female magazines allowed the rapid dissemination of fashion news all around the world. In other words, fashion magazines spearheaded the spread of fashion ideas and the breaking of geographical boundaries and barriers.²⁹³

Eastern Fashion Imparted a Variation of Western Fashion and Contributed to Emancipation of Women from Corset

On June 24, 1911, Paul Poiret gave a “thousand and second night” party to celebrate his new Oriental fashion.²⁹⁴ At the thousand-and-second-night fete, Poiret was dressed as a sultan, lounging on cushions under a canopy, wearing a fur-edged caftan, a white silk turban, a green sash, and jeweled velvet slippers.²⁹⁵ His wife, Denise Poiret, was confined with her women attendants. All the guests dressed in costumes from the tales of the Orient. Denise Poiret was wearing the “lampshade-tunic” (mini-crinoline over loose trousers), which later formed the basis of the “Minaret look.”²⁹⁶

²⁹² Ibid.,259.

²⁹³ Ibid.,257.

²⁹⁴ Adam Geczy, *Fashion and Orientalism Dress, Textiles and Culture from the 17th to the 21st Century*, 8.

²⁹⁵ Ibid.,10.

²⁹⁶ Ibid.,11.



Figure 11. Poiret and Denise Poiret at die Thousand and Second Night Party. Peter Wollen,

FASHION/ORIENTALISM/ THE BODY,new formations number 1 Spring 1987.

Also, Poiret organized entire elements of party. Since he was interested not only in fashion, but also in furniture and interior, he transformed Oriental style even to a lifestyle

vision.²⁹⁷

The impact of Ottoman fashion on European fashion ranged to trousers, turban, and vocabulary. Paul Poiret used Ottoman *şalvar*, turbans, veils, and plumes together with classical Greek tunics and Japanese *kimonos* in his designs. In 1911, Poiret followed the directories with an Oriental look. He had summed up his work of the previous three years in the illustrated album *Les Choses de Paul Poiret*. The last section of this booklet, dedicated to the fashions of tomorrow, showed four images of women in trousers with gardening and sporting motifs. These harem-pantaloons allowed Poiret to launch new high fashion.

²⁹⁷ Marnie Fogg, *Modanın Tüm Öyküsü*, 217.



Figure 12. A pantaloon gown of Poiret (L'Illustration, 8 February 1911).

In addition, in the early nineteenth century following the French Revolution and Napoleon's expedition to Egypt, turbans became especially popular among British women. Silk turbans were worn in Britain in the first half of the nineteenth century; and for a long

time, they remained one of the favorite parts of Ottoman costume.²⁹⁸

During the First World War, the necessity for British women's involvement in the war turned in their favor; since trousers facilitated their work at the front, Parliament let them wear trousers. In this way, trousers left the Ottoman harem and all its exoticism and everyday fashion in Britain and were worn by all classes of British women, regardless of age or status.²⁹⁹

Moreover, like the tendency of Ottoman elites to use the Mediterranean *lingua franca* in the Ottoman Empire, especially during the second half of the nineteenth century, the upper class in Britain enthusiastically used a new vocabulary to describe their new garments. Starting from the eighteenth century, the British who visited the Ottoman borderlands or had contact with people visiting or living there introduced words of Turkish, Arabic, or Persian origin into the nomenclature of British fashion. At the end of the eighteenth century, *sultane* and *circassian* were very popular names for British dresses based on the original Turkish *kaftan*/no-sleeve or the short-sleeve coats.³⁰⁰ The Turkish term *dolman* or *dolaman*, referring to a long and loose garment with narrow sleeves and an opening in the front, was also borrowed by the British.³⁰¹ Words related to fabrics or clothing, such as *kalpak* (calpac),

²⁹⁸ Onur Inal, *Women's Fashions in Transition: Ottoman Borderlands and the Anglo Ottoman Exchange of Costumes*, 255.

²⁹⁹ Macleod, Dianne Sachko, "Cross Cultural Cross Dressing: Class, Gender and Modernist Sexual Identity", 77.

³⁰⁰ Aileen Ribeiro, "Turquerie: Turkish Dress and English Fashion in the Eighteenth Century", 20.

³⁰¹ Charlotte Jirousek, "Ottoman Influences in Western Dress in Ottoman Costumes", 249.

yelek (jelic), *martağan* (martagon), *şal* (shawl), and *yağmurluk* (yarmulke) passed into English through the Ottoman borderlands. Some textiles, such as *muslin* (Mosul) and *damascene* (Damascus) were named according to their places of origin in the Ottoman territories. At the beginning, these words were on trend among high-society women. Later, they became widespread with the growth of fashion magazines.

Ottoman visual culture and fashion enriched European crafts, horticulture, and fashion, and inspired a new hybrid fashion in Europe. A more comfortable and simple style appeared and emancipated women from the corset.³⁰²

Chapter 3: Western Influence on Eastern Culture

Adaptation of Western Costume by Military, Bureaucrats, and Upper Class

Motivation of modernization resulted from unequal treaties in the end of the Edo period. For the revision of the unequal treaties, Japanese government rushed to reach the same cultural level with the West. Along with the Meiji Restoration, *Rokumeikan* hotel was built as a symbol of Westernization by the proposal of the minister of foreign affairs, Kaoru Inoue, in 1883. Until 1887, foreign guests were hosted and a number of balls were held there. At the same time, starting with adaptation of Western-style military uniform in 1866, the government began to forcibly encourage the adaptation of Western fashion. In an attempt to show off “civilized” Japan, former prime minister of Japan, Hirobumi Ito required men to

³⁰² F.Dilek Himam, “16. Yüzyıl Giyşi Tarihi Yazımı Üzerine: Giyşlerde Doęu-Batı Etkileşimi, Egzotizm ve Güç”,114.

wear a tailcoat and women to wear a robe *décolleté* or white collar *monpuku* (formal dress of the women of the *kimono*) for the ball of *Rokumeikan*. Among upper class women, inflated waist or a narrowed dress called “bustle style” was also in trend. Regarding hairstyle, *sokuhatsu*, a hairstyle consisting of a bun or chignon tied at the back of the head had been popular instead of *hihongami*, the traditional Japanese hairstyle.³⁰³ In addition, Western garment was defined as formal dress for the royal family and government official’s wife in 1886.³⁰⁴ Initially, British-made costume had been imported to Japan around 1865. The first boutique for foreign residents had opened in Yokohama. According to the figure depicted in *ukiyo-e*, it was possible to see Japanese women in bustle style made of Japanese textile. With the increase in adaptation of Western fashion, the dress was retailored to fit the Japanese body shape. They were made by *tabi* (Japanese socks) artisans skilled in sewing the curve.³⁰⁵ The dress in *Rokumeikan* style often incorporated *kimono* textile such as arabesque, the pattern with flower, ivy, plum, peony, and *hishimon* (rhombus) are seen in textiles of dress.³⁰⁶

³⁰³ Megumi Ogata, “Using Kimono Cloth to Make of Western Clothes in Japan”, Bunka Gakuen University, Fukusougaku, Zoukeigakukenyu 44, (January 2013),127, accessed January10,2017. [/http://ci.nii.ac.jp/naid/110009576873](http://ci.nii.ac.jp/naid/110009576873).

³⁰⁴ Kazue Sakamoto, “Seiyouka to Jyoseizasshi:Senzen no Kanyo ni tsuite (From Kimono to Western Clothes : the Intervention of Japanese Women's Magazines in the Prewar Period)” Ochanomizu University Web Library-Institutional Repository, (2010), 125, accessed January10,2017. <http://teapot.lib.ocha.ac.jp/ocha/handle/10083/48995>.

³⁰⁵ Megumi Ogata, “Nihon no Yousouka nimiru Wayouji no Shiyou nitsuite (Using Kimono Cloth to Make of Western Clothes in Japan)”,127.

³⁰⁶ *Ibid.*,125.



Figure 13. Toyohara Chikanobu alias Yōshū Chikanobu, *Kiken butō no ryakuzu* (*ukiyo*e depicting ballroom dancing at the Rokumeikan), Tokyo: 1888, private collection.

These dresses were consumed only by the upper class, *geisha*, and international students who were pioneers of new fashion. Then, they were eventually worn by female teachers and students. However, because the primary Ito cabinet collapsed in 1888, Western mode went out of fashion immediately. Ball was exposed to intense criticism in 1887. Girls' Higher Normal School and Miyagi Normal School women's division adopted the Western-style uniform for girl students back to the *kimono* in 1893. Along with the return of the *kimono* in 1890s, the hairstyle returned to *nihongami* from *sokuhatsu*.³⁰⁷ Although the female hairstyle returned to traditional style, males kept the Western hairstyle and fashion.

³⁰⁷ Kazue Sakamoto, "Seiyōka to Jyoseizasshi: Senzen no Kanyo ni tsuite (From Kimono to Western Clothes : the Intervention of Japanese Women's Magazines in the Prewar Period)", 133.

The first person who gave up his topknot was a statesman, Tomomi Iwakura, who visited Europe. He suddenly cut off the topknot during his stay in the United States. It was because he noticed that he got attention from the foreigners just because of his exotic look.³⁰⁸ In 1873, Emperor Meiji, who was in close relationship with the Iwakura, cut down his topknot too. This has a significant impact on people. In the early Meiji period, the male Western hairstyle had taken the place of the topknot by the *danpatsurei* (Haircut ordinance). However, Japanese men stayed conservative against women's bobbed hair. While the men's haircut was encouraged, women's bobbed hair was criticized in the newspapers. Moreover, in 1872, the Tokyo Prefecture promulgated the official notice of ban for women's bobbed hair. Police exercised strict control over it—fine or detention was carried out as a misdemeanor.³⁰⁹

Birth of Eclectic Fashion of Western and Traditional Costume

Comparing the Westernization in female clothes and hairstyle, the transformation had been seen earlier in hairstyle rather than clothes.³¹⁰ In the public dress survey in Tokyo in April of 1887, women with Western-style chignon hair was 29 percent, while women in Western fashion was only 3 percent.³¹¹ Western hairstyle had been promoted by a social

³⁰⁸ Ryuen Hiramatsu, *Kurogami Bijyo no Nihon Shi (Japanese History of Black hair and Beauty)*, (Tokyo: Suiyosha, 2012),121.

³⁰⁹ Chiyo Nakayama, *Nihon Fujin Yousoushi (History of Japanese female fashion)*, (Tokyo:Yoshikawa Koubunkan, 1987),229.

³¹⁰ Kazue Sakamoto, “Seiyouka to Jyoseizasshi:Senzen no Kanyo ni tsuite (From Kimono to Western Clothes : the Intervention of Japanese Women's Magazines in the Prewar Period)”,124.

³¹¹ Shougorou Tsuboichi, “Fuzoku Sokutei Seiseki oyobi Shinan” (Record of manner and new idea),*Journal of the Anthropological Society of Nippon* 3(28),(1888),247.

movement. Doctor Kanae Watanabe, and economic reporter Eisaku Ishikawa announced a declaration of *fujin-sokuhatsu-kai* (female chignon meeting) in 1885. Watanabe published a book called *Sokuhatsu-annai (Chignon Guidance)* in 1887.³¹² According to his claim, the chignon was not only a fashionable Western hairstyle, but also had an advantage in the three points of convenience, hygiene, and economy. First, while Western hairstyle was convenient, Japanese hairstyle was inconvenient and cramped. Because of its heaviness, sometimes it caused headaches. In addition, in order to keep the hairstyle, a high wooden pillow was used and it caused lack of sleep. Second, Japanese hairstyle was not good on hygiene because it was poor in breathability due to styling with a large amount of oil, and only washing the hair once a month. These could cause serious skin diseases. In addition, there was a risk of harm to the body because of rubbing strongly with several powders and boiling water in order to slow down the oil. This shampoo took half a day to make. Third, Japanese hairstyle was uneconomical compared to the Western one since it could only be done with a hairdresser.³¹³ For these reasons, Watanabe proposed a chignon hairstyle to reform the traditional hairstyle.³¹⁴

As Watanabe expected, the Western chignon took root in a relatively short period

³¹² Ryuen Hiramatsu, *Kurogami Bijyo no Nihon Shi (Japanese History of Black hair and Beauty)*,111.

³¹³ Kanae Watanabe, *Sokuhatsu Annai(Guidance of Sokuhatsu)*,(Tokyo: Jyogaku Zasshishi,1887),4.

³¹⁴ Ryuen Hiramatsu, *Kurogami Bijyo no Nihon Shi (Japanese History of Black hair and Beauty)*,129.

since it was fashionable and convenient.³¹⁵ The widespread popularity of the chignon was related to the social advancement of women. In the Tokyo Women's Normal School, the chignon was adopted in place of the inconvenient and unsanitary topknot, since girl students could not find time to go to the hairdresser because of their difficult schedule at school.³¹⁶

Even though the chignon became popular relatively quick, Western fashion did not become widespread among Japanese women. The introduction of male Western fashion proceeded rapidly; it was used as a uniform for police officers, military personnel, postmen, and conductors.³¹⁷ Men's conservative despotic society had become an obstacle to the intake of women in Western clothes. It was a vexed issue in magazines of the time.

The most popular female magazine from the late Meiji to the Taisho era, *Fujin Sekai* (*Women's World*) had a conservative view for the adoption of Western costume for women. The *kimono* had only been introduced in the fashion section. While acknowledging that Western costume was functional, this magazine advocated for the *kimono* insisting that Western costume was not suitable for Japanese physique and house clothes.³¹⁸ On the other hand, there were also progressive magazines that supported the superiority of Western

³¹⁵ Shizuko Koyama, *Jyogaku Sekai* (Magazine for female student), (Tokyo: Hakubunkan,1907),82.

³¹⁶ Ryuen Hiramatsu, *Kurogami Bijyo no Nihon Shi* (*Japanese History of Black hair and Beauty*),150.

³¹⁷ Kazuo Jyo, *Nihon no Fashion Meiji, Taisho, Shouwa, Heiwa*, (*Japanese fashion*), (Kyoto:Seigensha,2007),258.

³¹⁸ Kazue Sakamoto, "Seiyouka to Jyoseizasshi:Senzen no Kanyo ni tsuite(From Kimono to Western Clothes : the Intervention of Japanese Women's Magazines in the Prewar Period)",126.

costume in terms of functionality. In *Katei no Tomo (Friend of Family)*, Motoko Hani dealt with Western fashion in female magazines. She argued that there was room for improvement of Japanese female costume in terms of convenience and sanitation.³¹⁹

Kiyoshi Kiyozawa also stated the progress opinion in an article of *Modern Girl* claiming that American women have removed the corset since it was bad for health and blocked movement. And an American female teacher in Japan mentioned that there was a need for improvement of the *obi* (band) of the *kimono* since it weakened the physique of women as to the Western corset and Chinese foot binding.³²⁰ In addition, fashion designer Chiyo Tanaka, who was educated in Germany and France, claimed that the *kimono* was not favorable for active women. The hem and sleeves got in the way in moving and working freely. Also, intense movement ruined the *kimono's* shape and beauty. Moreover, as the American teacher mentioned, Tanaka claimed that the band of the *kimono* reduced lung capacity, causing faster pulse and breathing. Therefore, it was easier to feel fatigued, compared to Western fashion.

The Taisho period had been the turning point of Japanese female fashion. The Westernization movement penetrated everyday life and the improvement of the quality of life had been carried out. Since 1916, Shinsuke Hashiguchi had carried out the improvement of

³¹⁹ Ibid.,126.

³²⁰ Kiyoshi Kiyosawa, "Modern Girl" in *Modern Toshi Bungaku II Modern girl no Yuwaku*, Sadami Susuki.ed, (Tokyo: Heibonsha,1988), 416,417.

housing by introducing Western housing. The ministry of education held exhibitions for improving lifestyle and housework science at the end of 1910. In response to these campaigns, the eclectic style of East and West was the high age of the need in urban housing. Since Western-style tables and chairs were placed in a new type of house, sitting on the floor shifted to sitting on a chair, and the *kimono* was no longer in harmony with the Western lifestyle. After all, proposals for healthy and functional clothes started to be done more willingly.³²¹ Moreover, life improvement workshops for teachers were created to encourage them to wear Western costume. The adaptation of functional costume became one of the most targeted government-led life improvement.

Subject to these movements, even the relatively conservative magazine *Fujin Sekai* changed its claim about fashion. The inconvenience of the *kimono* had been pointed out. The kimono was not apropos for an active, economical, or simple lifestyle.

There were two theories in Westernization in terms of female fashion: the reform theory that promoted the replacement of the *kimono* with Western costume; and the other was the eclectic theory that promoted the improvement of the kimono defending the existence of it. In favor of the reform theory, Western costume was preferred because of its richness of form and color. Also, its fabric was economical and durable to dust and rain. The supporters of the eclectic theory also admitted the improvement of the costume must be also considered.

³²¹ Ibid.,127.

According to the eclectic theory, the courtesy habit was impossible to ignore and it was difficult to change the fashion that had such a rich history.³²² After all, as the eclectic theory pointed out, it was not easy to drastically change the fashion culture in a sudden moment. Since the modern residence was an eclectic style of East and West, so was fashion. This eclectic fashion had been more and more mainstream.

In fact, the *kimono* was difficult to change the shape of compared to the Western garment. If there was room to give a new taste to it, it would be the design and color.³²³ Painter Ryo Tanaka carried out an attempt to remake the shape of the *kimono* mainly around the sleeves and knees.³²⁴ Supporters of Western fashion sought a reasonable fashion in line with modern life. Unlike the Meiji era, the adoption of the Western costume in the Taisho era emphasized functionality over vanity. With influence of Western mode in the 1920s, unconventional colors were used, and the art deco pattern, which was popular in Europe, was also incorporated into the *kimono*.³²⁵ In addition, the unspoken dress rule had gradually collapsed. Traditionally, Japanese young women were wearing gorgeous colors, and elderly women were wearing more sober colors. Even young women began to use cool and dark colors as an accent to scarves and sandals. Alternatively, elderly women began to use bright

³²² Fujin Sekai, *Jitsugyo no Nihon Sha*, (Jun 1919),79.

³²³ Hirofumi Wada, *Shiseido toiu Bunkasouchi 1872-1945*(Cultural called Shiseido), (Tokyo:Iwanami Shinsho, 2011),70.

³²⁴ *Ibid.*,42,43.

³²⁵ Kazuo Jyo,*Nihon no Fashion Meiji, Taisho, Shouwa, Heiwa*,(Japanese fashion),265.

colors. In addition, more innovative eclectic fashion had emerged and became mainstream with time.³²⁶ For example, the Western cape on the *kimono* and the Western garment with Japanese traditional paper umbrella had come to be seen on the street.³²⁷



Figure 14. Japanese women in Western fashion with traditional paper umbrella.

³²⁶ Ibid.,9.

³²⁷ Hirofumi Wada, *Shiseido toiu Bunkasouchi 1872-1945*(Cultural called Shiseido),72,76.

In the 1900s, through the Sino-Japanese War and the Russo-Japanese War, adaptation of Western fashion and creation of eclectic fashion continued, while the Western male suit spread. Among women, the *kimono* in *Taisho Roman*, which was characteristic in bold color or stripes, had been popular.³²⁸ In addition, after the great Kanto earthquake, the number of Western cafes had increased, and waitress' fashion was also in the eclectic style that was the Western ruffled apron on kimono. Despite the emerging eclectic fashion, women who fully wore western fashion was still quite less than men. According to the investigation in Ginza by Shiseido in 1926, men in Western costume was 69.5 percent and the *kimono* was 30.5 percent. On the other hand, women in Western costume was 4.3 percent and the *kimono* was 95.7 percent. In this year, the dressmaker school, which taught Western dressmaking, opened. Solely the director was in Western couture. When the school forced the students to wear Western clothes, some students took the taxi because they hesitated to wear them.³²⁹

Moreover, following the bobbed cut trend in Europe and the United States in the early 1920s, some Japanese female intellectuals chose to cut their short hair in 1925 because of its

³²⁸ Kazuo Jyo, *Nihon no Fashion Meiji, Taisho, Shouwa, Heiwa, (Japanese fashion)*,37.

³²⁹ Kazue Sakamoto, "Seiyouka to Jyoseizasshi:Senzen no Kanyo ni tsuite (From Kimono to Western Clothes : the Intervention of Japanese Women's Magazines in the Prewar Period)",128.

functionality.³³⁰ However, in the article “People Walking the Ginza” in 1926, 524 women who walked through the front Shiseido art section were investigated to collect data on their hairstyle. According to this data, women in *sokuhatsu* (chignon style) were 157 people; women in *marumage* (one of the traditional styles) were 61 people; women in *kushimaki* (one of the traditional styles) were 57 people; and there was only one woman with bobbed hair.³³¹ Even though chignon style became popular, thanks to *Fujin-Sokuhatsu-kai* in 1885, the short cut was still rare and required a lot of courage. The sense of distance between the bob cut and the long-standing traditional lifestyle kept stepping on women’s decisions.³³²

Under such circumstances, the appearance of a beauty salon, Shiseido, had spurred the trend of Western style in 1922. Shiseido established the cosmetics section. It was differentiated into three departments: beauty department, hairdressing department, and the children’s costume department.

Dermatologist Kiichiro Takahashi was appointed as the chief of the beauty department and he dealt with the consultation and treatment of skin trouble. In the hair department, American hairdresser Helen Grossman instructed on Western hairstyle, perms, chignons, facial methods, and nail methods. For women who wanted a functional hairstyle but did not have enough confidence to cut hair, Helen proposed a new chignon hairstyle called

³³⁰ Akira Ishiyama, Endo Takeshi ed, *Zusetsu Nihon Yousou Hyakunenshi (100-year history of Japanese fashion)*, (Tokyo:Bunka Fukusougakuin Shuppansha,1962),133.

³³¹ Shiseido Geppo, “Ginza wo Aruku Hito (People who walk in Ginza)”, No 28, (January, 1927).

³³² *Ibid.*,114.

mimikakushi. And, it resulted in a better-than-expected change in the tradition of the Japanese female hairstyle. To spread the new hairstyle in a rural location, demonstrations were carried out in major cities across Japan.³³³

Fumiko Takebayashi, who trained in Paris, was appointed for chief of the children's costume department. This department was responsible for the exhibition and the order of children's clothing.³³⁴ A change in children's clothes had been recommended since children were regarded as economically easy to adopt Western fashion as compared to adults. The interest of artists and intellectuals were directed to children's fashion. A painter, Saburosuke Okada, who studied abroad in France, encouraged the start of this transformation.³³⁵ Western clothes began to spread to children rapidly because of economical and hygienic reasons. In 1922, painter Hakutei Ishii who had been foreign trips was surprised at the increase of women in couture who walked on the streets of Tokyo.³³⁶ The Shiseido's installation of the three divisions was an attempt to present a new image of women in total by linking makeup, hairstyle, and fashion. Although the new female image that Shiseido presented was still just children at that time, they grew soon after and became Western adults. Shiseido was thus supposed to function as a cultural apparatus of the modern city.³³⁷

³³³ Ibid.,20.

³³⁴ Ibid.,18.

³³⁵ Ibid.,46.

³³⁶ Ibid.,66.

³³⁷ Ibid.,22,24.

Emergence of *Garçonne*, Flapper Style Accelerated Westernization in Fashion

World War I brought changes in the status of women around the world. Women moved into the workplace and gained more political rights.³³⁸ American actresses who graced the flapper era were Colin Moore, Norma Shearer, Joan Crawford, Clara Bow, and Louise Brooks. Their fashion became a hot topic even among Japanese women. Thanks to the economic growth of being a victorious nation in World War I, the middle class accessed and worshipped Western culture. The term *modan* came from the English term “modern,” and became popular from the impact of the Western movie. Western-style musicals called *takarazuka revue* appeared, new department stores were built, and cafes became familiar with the new lifestyle in big cities. Strolling *Ginza* became slang known as *ginbura*. Young bourgeois women and office ladies working in the *marunouchi* building emulated the *Garçonne* look with hats, tailored suits, ties, sailor collar blouses, and low-waisted skirts.³³⁹ Lurid colors were preferred, such as red, black, green, and yellow.³⁴⁰

³³⁸ Victoria Sherrow, *For Appearance' Sake The Historical Encyclopedia of Good Looks, Beauty, and Grooming*, Connecticut:Orx Press, (2001),87.

³³⁹ Kazuo Jyo, *Nihon no Fashion Meiji, Taisho, Shouwa, Heiwa*, (Japanese fashion),263,264.

³⁴⁰ *Ibid.*,250.



Figure 15. Modern girls in “Kono Aida Jyunenkan Tsuka- Ginza no Ryuko”Asahi Gurafu Jun 30, 1937.

Modern girls had heavy makeup, which represented the rebellious force against tradition.³⁴¹

³⁴¹ Kiyozawa Kiyoshi, Modern girl in Sadami Susuki, eds., Modern toshi bungaku 2 -Modern girl no Yuwaku- (Modern city literature 2 -Seduction of Modern girl),426.

Moreover, they did not hesitate to cut their long hair. Short cuts that were rare in the mid-1920s steadily increased from the late-1920s through the 1930s. This implied the manifestation of emotion to try to match the flow of the world. Furthermore, a sports boom had reached Japan. Sportswear and swimwear was introduced. Even the length of the skirt got shorter. 1926–1927 was the golden age of the short skirt.³⁴² In fact, the modern girl's fashion and lifestyle were only adopted by progressive young girls in the big cities in spite of her attention-grabbing emergence. The so-called modern girl was only one percent in Ginza according to a survey by Wajiro Ima.³⁴³

The emergence of “up a parts” was widespread in Western fashion in the 1930s. In the summer of 1932, a heat wave hit Japan. Simple dress, which was marketed under the name “up a parts,” became the trend. This dress was not only convenient, but also inexpensive and was worn by the middle-aged, elderly, and lower-income population.³⁴⁴ “Up a parts” were the trigger to spread Western female fashion as daily use.³⁴⁵ According to the street survey from 1938 to 1941, even though Japanese women still preferred the *kimono* in winter, nearly half of Japanese women wore the Western clothes as work clothes and casualwear in the

³⁴² Hirofumi Wada, *Shiseido toiu Bunkasouchi 1872-1945*(Cultural called Shiseido),362.

³⁴³ Wajiro Ima, Kenkichi Yoshida, *Moderunorojio-Kougengaku*,23,24.

³⁴⁴ Kazue Sakamoto, “Seiyouka to Jyoseizasshi:Senzen no Kanyo ni tsuite (From Kimono to Western Clothes : the Intervention of Japanese Women's Magazines in the Prewar Period)”,129.

³⁴⁵ *Ibid.*, 129,130.

summer.³⁴⁶

Westernization Reach Transformed Eastern Aesthetic

The influence of Western culture on the Japanese was not only on fashion, but on aesthetic sense. Traditionally, there was no such common aesthetic sense between different cultures even between nearby countries such as Japan and China.³⁴⁷ Although the cultural tie was extremely tight, the beauty image of the Edo Japan and the Qing dynasty was completely different. For example, while white teeth had been regarded as beautiful on the continent, Japanese people regarded black teeth as beautiful. There were reasons why tooth blackening existed. It had not simply been established for reasons of cosmetics. It was regarded as a symbol of women. Traditionally, unmarried women had tooth blackening. When it came to the Edo period, it turned into the symbol of married women.³⁴⁸ Not only in the role of symbolizing, but it was important in terms of hygiene too.³⁴⁹ There was a utility to strengthen teeth and keep them healthy. In this way, various aesthetic criteria have been existed in every region and ethnic group.

Despite variety in an aesthetic sense, similar aesthetic criteria existed around the world. For example, it was said that people regarded native people as beautiful, and

³⁴⁶ Ibid.,129.

³⁴⁷ Choukyou, Bijyo towa Nanika-Nicchu Bijin no Bunkashi- (What is beauty? -Cultural history-Japanese and Chinese beauty), (Tokyo:Kadogawa Bunko,2007),10.

³⁴⁸ Ibid.,209.

³⁴⁹ Ibid.,238.

nonnative as ugly. Siebold, who came to Japan, also talked about the sense of discomfort to the appearance of the Japanese. At the same time, the Japanese also regarded Westerners as wild and bestial.³⁵⁰ The aristocratic was regarded as beautiful, and the lowly as ugly. Wealthy was beautiful, and poverty was ugly. Sacred was beautiful, and profane was ugly. Good was beautiful, and evil was ugly. Aesthetics continue to transform over time.³⁵¹

In addition, in determining the beauty and ugliness of two human populations, power relations between cultures mediated inevitably. There were two cases of the aesthetics interaction between different cultures. One was the impact of the civilized culture on the primitive culture, and vice versa. In the latter case, the civilized nation appeared to have a beautiful appearance, and reverse uncivilized one was thought to have an ugly one.³⁵² After all, there was a case that aesthetic sense was defined according to the cultural power and civilization of the race, rather than the actual beautifulness of appearance and style.³⁵³

Since the beginning of the twentieth century, the West had an overwhelming force. The ideal beauty image had been gradually universalized throughout the world. Western novels had a significant impact for it. Those novels led to a change in the method of beauty in

³⁵⁰ Ibid.,12,13.

³⁵¹ Ibid.,58.

³⁵² Ibid.,15.

³⁵³ Ibid.,15,16.

non-Western countries. Gradually, the Western sense of beauty spread throughout literature, film, and magazines.

First of all, white skin had been representative of the character of the European look at that time. Actually, white skin was considered beautiful both in Asian and Western culture. As aesthetics came from the continent during the Heian period in Japan, this idea was already transmitted.³⁵⁴ The reason why white skin was preferred is that there was a symbolic meaning of white skin. Generally, white skin gave the impression that the person was liberated from labor, so it is often reminiscent of wealth.³⁵⁵

The Western unique aesthetic effects on Japan grew gradually along with the expansion of its power. The chiseled face and double eyelids were the new trend caused by Western aesthetics. The aesthetic view that regarded big eyes as beautiful did not exist in ancient Japan.³⁵⁶ In the Edo era, big eyes were considered ugly. For this reason, Hanshichimaru Sayama, the author of *Miyako-fuzoku-kewai-den* said that women should see a few feet ahead when they stand in order to open their eyes only eight parts when leaving the outside to show the eye thin.³⁵⁷ In the same period, both double eyelids and single eyelids were regarded as beautiful. However, since the beginning of the Westernization movement in

³⁵⁴ Ibid.,224.

³⁵⁵ Ibid.,48.

³⁵⁶ Ibid.,30,31.

³⁵⁷ Ibid.,334.

the Meiji period, the beauty of the double eyelid had been exclusively emphasized.³⁵⁸ From 1907 to 1908, Japan's first beauty contest was held and the double eyelid was overwhelming among winners. Suehiro Hiroko, who was selected to the national first prize, also had a double eyelid. Western-style beauty became one of the new criteria in aesthetic.³⁵⁹



Figure 16. Suehiro Hiroko, the first beauty pageant title-holder in Japan.

During the early 1900s, the appearance of white Europeans—light-skinned, hair-free

³⁵⁸ Ibid.,338.

³⁵⁹ Ibid.,339.

face with small-boned features—was emphasized as the ideal.³⁶⁰ The latest treatments, techniques, and fashions were designed to help individuals meet a standard of beauty. With the widespread popularity of the Western aesthetic, Western-style makeup followed.

Makeup gradually shifted to the Western taste. From the 1920s to the 1950s, the role models were actresses on the silver screen or Western iconic stars. Japanese women did not just copy what they saw, but combined and mixed with unique Japanese makeup. As a new look, thin sagging eyebrows, droopy eyes with eye shadows at the corner of the eyes, and thin puckered lips had been added to makeup in the 1920s. It bore a strong similarity to Japanese traditional makeup, which mainly used black, white, and red. In this way, Japanese traditional makeup switched to the Western counterpart with no sense of strangeness. In the 1930s, makeup inspired by admiration for actresses on the silver screen influenced by the West gained force. Eyebrows changed to arched ones, and lips were overdrawn for enlargement.³⁶¹ There was no face powder up to that time, and because of the poor ingredient, the color was solid white. In the 1930s, face powder had been invented as a number of different types such as flour, cream, sponge, and so on. The color included yellow, purple, and green. This included lipsticks as well. Thanks to these inventions, three-dimensional and unique makeup was applied.

³⁶⁰ Victoria Sherrow, *For Appearance's Sake The Historical Encyclopedia of Good Looks, Beauty, and Grooming*, 4.

³⁶¹ Setsuko Suzuki, "Makeup Reflects the Times" -The Transition of Japanese women's Makeup-, accessed January 10, 2017. http://hma.shiseidogroup.jp/info/p20150421_6120/.

At the end of the nineteenth century, being slim was deemed beautiful in Europe. According to *The History of a Woman's Body* by Edward Shorter, the popularity of slim women was related to the change in the body shape of women in modern times. In the nineteenth century, a huge change occurred in the body shape of European women. Nutritional food was in abundance. Also, since women began to have the same amount of food as men, their height and physique developed more and more. Women removed the corset that had tightened the body. Once removing the corset, the number of overweight people increased. In the era of petite skinny woman as the majority, a plump body was scarcely valued.³⁶² Women began to actively participate in sports such as tennis, swimming, gymnastics. In this way, healthy and active women appeared to be beautiful; and this idea later led to the trend of tan skin.³⁶³

In Japanese literature, the European look, thin body, and sexual attractiveness became the new depiction for heroines' beautiful appearances.³⁶⁴ In *Chijin no Ai* by Junichiro Tanizaki, a Westernized heroin called Naomi appeared. She was described to be similar to Canadian-American actress Mary Pic Ford. Naomi's body was introduced in detail and her body shape was clearly a Western female figure.

³⁶² Choukyou, *Bijyo towa Nanika-Nicchu Bijin no Bunkashi-* (What is beauty? -Cultural history-Japanese and Chinese beauty),49,50.

³⁶³ *Ibid.*,382.

³⁶⁴ *Ibid.*,376.

Western-style beauty flooded the cover of magazines and posters. The idea that considered long legs as beautiful also had its signs in the Meiji era. When it came to the Taisho era, it became a common sense of beauty.³⁶⁵ In addition to ample breasts, plumped hips were considered feminine beauty.³⁶⁶ This aesthetic sense was not intended to be only in Japan, it was a trend seen in East Asia from the late nineteenth century.³⁶⁷ In beauty contests after 1950, swimsuit competition was introduced. Kinuko Ito who won Miss Japan in 1953 attracted attention because of her beautiful well-proportioned body.



Figure 17. Kinuko Ito during the beauty contest in 1953.

³⁶⁵ Ibid., 372,373.

³⁶⁶ Ibid.,380.

³⁶⁷ Ibid.,378.

As a result of importing Western beauty culture into Japan, health, which is deeply related to beauty, had been mode too. In the Taisho period, the hygiene and health had been often seen in magazines.³⁶⁸ Health and beauty was enhanced by scientific progress and reflected the blessings of the modern age: prosperity, progress, and more individual liberty and leisure.

The modern relationship between health and beauty appeared around the eighteenth century. Until that time, Europeans believed that infectious diseases could be come through pores in the skin while taking a bath, so they began avoiding taking a bath.³⁶⁹ Public baths had disappeared and people changed underwear and applied perfume. In the eighteenth century, bathing for recreation and for medicinal purposes was a part of aristocratic life again in the West.³⁷⁰ Regular bathing as part of a hygienic routine was advocated. Bathing was introduced with the example of Eastern *hamam* culture in fashion magazines in 1759.³⁷¹ Bathing was gradually adopted into elite and middle class life in the first half of the nineteenth century. Then, bathtubs and shower stalls began to be seen in middle class American households.³⁷² Cleanliness received some support as a cultural value from religion and medical research, and it was recognized as a clear sign of class and social prestige.

³⁶⁸ Minako Saito, *Modern girl Ron*,63.

³⁶⁹ Georges Vigarello,tran, *Zühre Ilkgelen,Kirli ve temiz Ortaçağdan Günümüze Vücut Bakım*, (Istanbul:Kabalıcı yayınevi, 1996),135.

³⁷⁰ *Ibid.*,132.

³⁷¹ *Ibid.*,142.

³⁷² Claudia and Robert Bushman, “The Early History of Cleanliness in America,” *The Journal of American History* 74:4, (1988),1213-1238.

Around 1780, Europeans began to realize the harm of cosmetics and perfumes and began to include the aim for health rather than makeup.³⁷³ In the nineteenth century, hygiene was added to their.³⁷⁴ In addition, hygiene became a subject in school.³⁷⁵

By the middle of the nineteenth century, personal cleanliness ranked as a mark of moral superiority, and uncleanliness as a sign of degradation. Cleanliness indicated control, spiritual refinement, and breeding, while uncleanliness indicated vulgarity, coarseness, and being animalistic. A dirty person evoked one of the most powerful social forces—scorn.³⁷⁶ Just as cleanliness became defined as a virtue and a routine, poor grooming and body odor were warned as the social dangers.³⁷⁷

In order to freshen breath, eliminate underarm smells, and get rid of other body odors, a number of products were advertised in Europe and America. Perfumed toilet soap was made by French manufacturers. Then, American soap makers such as Colgate and Proctor and Gamble moved to cash in.³⁷⁸

Advertisements for cosmetics and grooming products often implied how people who used certain products would become more popular and sexually desirable. For example, some

³⁷³ Georges Vigarello, *Kirli ve temiz Ortaçağdan Günümüze Vücut Bakım*, 192.

³⁷⁴ *Ibid.*, 226.

³⁷⁵ *Ibid.*, 263.

³⁷⁶ Claudia and Robert Bushman, “The Early History of Cleanliness in America,” 1228.

³⁷⁷ Victoria Sherrow, *For Appearance’ Sake The Historical Encyclopedia of Good Looks, Beauty, and Grooming*, 4.

³⁷⁸ Claudia and Robert Bushman, “The Early History of Cleanliness in America,” 1235.

advertisements showed a man embracing an attractive woman.³⁷⁹ Grooming became one of the important keys to reaching success in career, marriage, and so on. In this way, the cosmetics industry certainly grew. In the early years of the twentieth century, the media created the image of youth and beauty. According to the media, looking young was associated with success in professional and personal life. Social scientists contend that aging is often linked to a fear of death and age-related problems such as health problems, increasing loneliness, loss of sexual potency, attractiveness, and diminishing mental and physical abilities.³⁸⁰ Through media, people spent a great deal of money to gain a more youthful appearance. Salons offered anti-aging facials and massages. Hence, the beauty culture increased a huge and profitable industry known as “youth culture.”³⁸¹

Near the end of the nineteenth century, the first beauty salons appeared in North America. Most of the early salons were operated by women. The most successful beauty salon entrepreneur was Martha Matilda Harper. She criticized potentially dangerous beauty products and processes. Her salons focused on skin and scalp treatments to enhance natural beauty. Harper said “when a (person) is healthy, (she) is beautiful.”³⁸²

Beauty salons were opening in other countries in the early 1900s. In 1905, Hatsuko

³⁷⁹ Victoria Sherrow, *For Appearance' Sake The Historical Encyclopedia of Good Looks, Beauty, and Grooming*,5.

³⁸⁰ *Ibid.*,11.

³⁸¹ *Ibid.*,12.

³⁸² *Ibid.*,233.

Endo opened the first salon for Japanese women in the Ginza. She offered makeup and hair styling services along with planning the wedding *kimono* and ceremony.³⁸³ She also spread the popularity of the facial massage. The advent of electricity enabled beauty salons to offer new services, such as the permanent wave and facial massages.³⁸⁴

American Udo Billy invented the facial treatment, and it had been in Japan since 1876. The main purpose of the facial was to refresh the nerves by giving activities to the muscles and the blood from cleaning the facial skin. In addition, grooming hands started to catch on. According to the interviews in the magazine, *Hanatsubaki*, the most prominent points are face and hands. The color of the nails was a barometer of health and cleanliness. Moreover, beautiful hands and maintained nails told a lot about a person. In the magazine, there were descriptions of nail care for after washing hands, before going to bed, and while outside. Furthermore, the article of *Shiseido Graph*, “Hand, Romance,” said that beautifying the hand and using nail polish was not in the leisure women’s entertainment, but a branch of cosmetic as grooming. It was recommended to do nail care and have a manicure once a week.³⁸⁵

The significant influence in Japanese aesthetic in the Westernization process was a full-fledged concept of cosmetics, which claimed that true beauty could not be exhibited

³⁸³ Ibid.,233.

³⁸⁴ Ibid.,233.

³⁸⁵ Hirofumi Wada, *Shiseido toiu Bunkasouchi 1872-1945*(Cultural called Shiseido), 354,355.

without being healthy by moderate exercise and balanced nutrition.³⁸⁶

Adaptation of Western Costume by Military, Bureaucrats, and Upper Class

The Ottomans remained generally apathetic toward European culture. The first conscious step toward the exploration of European ideas, values, and customs came during a period called the Tulip Era (Ahmet III, 1718–1730). However, costume had not yet come into question.³⁸⁷

The first modernization of Ottoman garment had been done by reforms of Sultan Selim III. His Westernization program of the military included the adoption of French-style uniforms with tight pants and short jackets.³⁸⁸ Then, one of the innovative movements toward the Westernization of dress began during the reign of Sultan Mahmud II (1808–1839) in the Tanzimat period, in which the Ottoman state officially implemented reforms in order to open up to the West. The Westernization of military garment caused the Ottoman sultans to dress like Western commanders. It is noticeable that half of the sultans' garments were traditional, and the other half was in Western style. Their uniforms consisted of dark suits, such as black and dark blue, pants with bands on the sides, and jackets embroidered with yellow or white thread on the collars and wristbands. Instead of wearing turbans, the Ottoman

³⁸⁶ Ibid.,396.

³⁸⁷ Onur Inal, Women's Fashions in Transition: Ottoman Borderlands and the Anglo Ottoman Exchange of Costumes,261,262.

³⁸⁸ Ibid.,262.

sultans started to wear *fez*. Therefore, the Ottoman sultans looked quite different after abandoning their four-centuries-long costumes.³⁸⁹

Even though the Ottoman bureaucrats firstly attempted to Westernize the military, the weaker the empire became, the more they depended on the Westernization movement. As the Ottomans declined, the attitude, a species of cultural inferiority complex, had increased. Even though the sultans loved their homegrown wares, so few examples of the finest pieces remained extant. This is because they tossed them away profligately while they jealously preserved the imported Chinese variety, which they felt, the rest of the world valued more.³⁹⁰

With this situation, the term called *alafranga* had emerged in the 1890s. This term is means “suitable for French manner.” It was used like “*alafranga* set of table lines” or “*alafranga* meal.”³⁹¹ Also, the term called *alaturka* means “suitable for Turkish tradition and costume”, and had emerged as an antonym of *alafranga*.³⁹² The emergence of *alafranga* and *alaturka* led the Ottoman people to live in two different styles together willingly or unwillingly.³⁹³ Ahmet Mithat who encouraged comprehending Western manner and culture

³⁸⁹ Sumiyo Okumura, “Garments of the Ottoman Sultans”

³⁹⁰ Melik Kaylan, “Nurhan Atasoy’s New Book Examines the Ottoman Empire’s Influence on European Culture”,(2012), accessed January 10,2017, <http://europe.newsweek.com/nurhan-atasoys-new-book-examines-ottoman-empires-influence-european-culture-64905?rm=eu>.

³⁹¹ Mehmet Salahi, *Kamus-I Osmanı*, (Istanbul: Kanaat kitabevi, 1313),37.

³⁹² Türk dil kurumu, *Tdk Türkçe Sözlük1-2*, (Ankara:Türk dil kurumu yayınları,1988),46.

³⁹³ Meral Demiryurek, “Tanzimat’tan Cumhuriyet’e Degisen Moda Anlayısının Edebiyata Yansımaları (1860-1923)”, *International Periodical For the Languages, Literature and History of Turkish or Turkic* Volume 5/3, (2010),1010.

claimed that garments should be chosen according to time, place, and occasion following European lifestyle.³⁹⁴ The frock coat was favorable in going out; and it was better to choose a different style from morning to night. He added that the garment should not be flashy in social life. In addition, Mahmut II banned males from going out in an *entari* (nightshirt).³⁹⁵ In this way, male fashion had been promoted to transform into *alaflanga* in the Tanzimat period.

Birth of Eclectic Fashion of Western and Traditional Costume

While military and bureaucrats adopted Western fashion, significant transformation of Ottoman female fashion was not seen as same as in the beginning of the Japanese modernization process.³⁹⁶ Although there were small-scale changes in textile or material and accessories, Ottoman female fashion remained unchanged for centuries since Ottoman women in Istanbul depended on tacit dress code.³⁹⁷ In going outside, women covered all specific costumes with a *ferace* (a loose ankle-length coat with full sleeves of a dark color) and *yaşmak* (white veils covering the head and face) to camouflage their bodies and financial powers. According to the dress code rules in Sultan Selim III's period, Muslim women were

³⁹⁴ Nevin Meriç, *Adabı Muaşeret: Osmanlı'da Gündelik Hayatın Değişimi (1894-1927)*, (Istanbul,: Kapı yayınları.2000),407.

³⁹⁵ Ibid.,406.

³⁹⁶ Onur Inal, *Women's Fashions in Transition: Ottoman Borderlands and the Anglo Ottoman Exchange of Costumes*,262.

³⁹⁷ İlbeyi Özer, *Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*,247.

supposed to wear yellow *pabular* (moroken shoes) and hide their face with *yaşmak*. Non-Muslim women were to wear black or dark-colored shoes. Muslim women were allowed to wear *ferace* in red, blue, and green. Non-Muslim women wore more light colors.³⁹⁸ Now, not only the wearing of certain colors, fabrics, accessories, and headgear were indicators of women's social status, age, and educational level.

Before the Tanzimat edict, Ottoman women were in a *harem* or behind a *kafes* (lattice).³⁹⁹ The place of amusement for Ottoman women was interior space.⁴⁰⁰ Since they put effort into house dress rather than outdoor clothes, there was quite a difference between clothes for house and outside.⁴⁰¹ In interior space, general costume was in layers both for functional and aesthetic purposes, and consisted of two or three parts: *şalvar* (trousers) and *gömlek* (chemise) were worn as underwear; *entari*, (a gown in varying shapes, colors, and combinations) was worn over the underwear; *bezden dokuma* (weaved clothes), *hilali gömlek* (crescent shirt), then *yelek* (a sleeveless hip-length or full-length waistcoat), or a hip-length *entari* with wide sleeves was added as a final layer over all of them. A lace belt, which was roughly the diameter of three fingers, was also used. On the top, a *hırka* (sweater) was used in

³⁹⁸ Melek Sevüktekin Apak, Filiz Onat Gündüz ve Fatma Öztürk Eray, *Osmanlı Dönemi kadın Giyimleri*, (Ankara: Türkiye İş Bankası Kültür Yayınları,1997),101.

³⁹⁹ Meral Demiryürek ,“Tanzimat'tan Cumhuriyet'e Değişen Moda Anlayışının Edebiyata Yansımaları (1860-1923)”,1025.

⁴⁰⁰ İlbeyi Özer,*Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*,256.

⁴⁰¹ *Ibid.*, 339,340.

the winter.⁴⁰²

These fashions started to change gradually in the eighteenth century with the Westernization process. For example, the *şalvar* had disappeared by degree, and the *gömlek* started to be made with a deep v-neck. Also, there were some new fashions of *entari* with European elements and accessories worn by Ottoman women.

Speaking of hairstyle, various hair models had existed even while women could not go out uncovered.⁴⁰³ Thin braided hair was widespread, and on the braided hair, headgear was used. Headgear was decorated with rolling gilded silver thread in red, faded blue, and bright pink, and decorated with pearls and jewels.⁴⁰⁴ After the Second Constitution, hairstyle with straight bangs and wavy or straight side locks had emerged.⁴⁰⁵ The rest of the hair was put into a bun on the back of the neck or on the top.⁴⁰⁶ Hair accessories with a needle and comb, which was decorated with inlaid pearl and silver, were popular.⁴⁰⁷

European fashion has been engaged fully by Ottoman women since the middle of the

⁴⁰² Nancy Micklewright, "Tracing the Transformations in Women's Dress in Nineteenth Century Istanbul," *Dress* 13, (1987),36,37.

⁴⁰³ Meral Demiryürek, "Tanzimat'tan Cumhuriyet'e Değişen Moda Anlayışının Edebiyata Yansımaları (1860-1923)",1034.

⁴⁰⁴ İlbeyi Özer, *Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*,338.

⁴⁰⁵ Meral Demiryürek, "Tanzimat'tan Cumhuriyet'e Değişen Moda Anlayışının Edebiyata Yansımaları (1860-1923)",1034.

⁴⁰⁶ Sermet Muhtar Alus, "İkinci Abdulhamit Devrinde Kadın Kıyafetleri", *Resimli Tarih Mecmuası*, (Ocak 1951),13,546.

⁴⁰⁷ Abdulaziz Bey, *Osmanlı Adet, Measim ve Tabirleri*, c.1, (İstanbul: Tarihi Vakfi Yurt Yayınları,1995),230.

nineteenth century because special trade agreements between the Ottomans and the British in the transportation system facilitated the infiltration of new European-style costume from Britain.

A study of almanacs confirmed the fact that fashion merchandising became exclusively a non-Muslim enterprise in Ottoman borderlands in the second half of the nineteenth century. Levantines took the advantage of their transnational and hybrid identity as being European and Easterner and enjoyed both European and Ottoman cultures. Levantine women were the first to contact these European tourists and travelers. Their familiarity with both cultures allowed them to act as a principal transmission agency for cultural exchange. In other words, they played an intermediary role between the Ottoman and British women and facilitated cross-cultural borrowing of each other's clothing styles. After their contacts with the ladies from Europe, the Levantine women started to mix European styles with their existing garments. Cut and decoration were modified, and traditional garments looked more European, as some decorative elements, like frills, *oya* (embroidery), *dantel* (lace), and *yaldızlı* (gilding or silvering). Then, *pile* (pleat), *korsaj* (corsage), and *yaka* (collar) were added to traditional garments.⁴⁰⁸

In this way, the Levantine introduced European trends, changing the style to be more

⁴⁰⁸ Ilbeyi Özer, *Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*, 337.

familiar to Ottoman women. It let Ottoman women internalize the European trend easier.⁴⁰⁹

Furthermore, a Roman tailor called a *modistra* spread the trend in Paris to Muslim women.⁴¹⁰

Tailors by *modistra* were opened in the main cities such as Istanbul, Izmir, and Salonica.⁴¹¹

Especially women in the court followed European fashion in the magazines and had *modistra* tailor their garments.⁴¹²

Then, the Ottoman women who spoke French got involved in this job. British and Ottoman upper class females used French as a language of communication. Bilingual newspapers appeared in Istanbul. The spread of the *lingua franca* press in major cities promoted the exchange of fashion ideas and Ottoman women's adoption of European clothing. Through these experiences, fashion was recognized as a measurement of modernization, and it has been an inseparable part of the life of women.⁴¹³ However, these European garments could be shown only inside the house. Usually, these garments were hidden under *ferace* and *çarşaf*.⁴¹⁴

Outdoor clothes continued to be determined by the padisha. In this manner,

⁴⁰⁹ Elif Mahir Metinsoy, *Mütareke dönemi İstanbul'da Moda ve Kadın 1918-1923*, 17.

⁴¹⁰ Zafer Toprak, "Teseturden Telebbuse ya da Carsaf veya Elbise: 'Milli Moda' ve Carsaf", Tombak, No19, (1998), 53-55.

⁴¹¹ Muhaddere Tascioglu, *türk osmanlı cemiyetinde kadının sosyal durumu Ve kadın kıyafetleri*, (Ankara: Akın matbaası, 1958), 22.

⁴¹² Ilbeyi Özer, *Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*, 330, 337.

⁴¹³ Ibid., 258.

⁴¹⁴ Nurettin Sevin, *Onüç Asırlık Türk Kıyafetlerine Bir Bakış*, reprint of 1955 edition, (Ankara: Kültür Bakanlığı, 1990), 144; Ilbeyi Özer, *Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*, 330.

Abdulhamid II ordered the court to wear *yaşmak* and *ferace*, and the folk to wear *çarşaf* ve *peçe* (veil). The color of *çarşaf* was black, dark gray, and brown. The veil was black and thick.⁴¹⁵

Despite those rules, the transformation in the cultural field including fashion happened in the Second Constitution period. The *çarşaf* with a wide skirt faded away.⁴¹⁶ In compliance with the new fashion trend, the *çarşaf* had shortened and its skirt tightened and shortened under the knee.⁴¹⁷ In this way, the *çarşaf* turned into a cape on a coat and a thin *peçe*.⁴¹⁸ In the course of time, this cape had been short enough to insert a coat, and the arms were covered with a long glove. Moreover, the part of cape that covered the head was replaced with a smaller part of cloth. In the end, *çarşaf* was recognized as a fashion item, not a covering.⁴¹⁹

The *peçe* was becoming a thinner decorative item.⁴²⁰ The veil was tossed over the

⁴¹⁵ Meral Demiryürek ,“Tanzimat'tan Cumhuriyet'e Değişen Moda Anlayışının Edebiyata Yansımaları (1860-1923)”,1028.

⁴¹⁶ Zafer Toprak "Tesettürden Telebbüse Yada Çarşaf veya Elbise, "Milli Moda ve Çarşaf", Tombak,19, (1998),57.

⁴¹⁷ Reşad Ekrem Koçu,Mehmet Ali Akbay, *Istanbul Ansiklopedisi*, C. VII, (Istanbul: Ercan Matbaası,1965),3758.

⁴¹⁸ Enise Yener, “Eski Ankara Kadın Kıyafetleri ve Giyiniş Tarzları,” Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi, Cilt XIII, No,3, (1955),34.

⁴¹⁹ İlbeyi Özer,*Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*,346.

⁴²⁰ Balıkhane Nazırı Ali Rıza Bey,Bir zamanlar İstanbul eski adetler eğlenceler sosyal hayat esnaf kuruluşları,(Istanbul:Tercüman Yayınları,1970),197.

back of the head like an accessory, and the back of the neck had been set open.⁴²¹ Some women were even walking around the city hiding their face with an umbrella instead of a veil. A veil was used only in a necessary situation.⁴²² Women followed the rule in dress less and less.



⁴²¹ Zafer Toprak "Tesettürden Telebbüse Yada Çarşaf veya Elbise, 62.

⁴²² Elif Mahir Metinsoy, *Mütareke dönemi İstanbul'da Moda ve Kadın 1918-1923*, (İstanbul:Libra,2014),191.

Figure 18. Ottoman woman in Ferace and Yaşmak, end of the nineteenth and twentieth centuries, Yavuz

Selim Karakışla Kartpostal Koleksiyonu.

According to Charlotte Jirousek, there are two reasons for the transformation of female fashion, and Ottoman women's lack of attention to follow the rules in fashion. First, it could be related with the chaotic situation because of a number of the battles in the Second Constitution period, as well as the women's acquisition of flexibility in the social role in the eighteenth and nineteenth centuries.⁴²³

In the transformation of women's social roles, there was an apparent change in the Mütareke period. It was possible to see the adaptation of Western fashion no matter which class they came from. Women's fashion in the Mütareke period was the indication of transformation in women's identity.⁴²⁴ For a long time, women were not supposed to go out without a male relative. However, because of the war, lower or middle class women in big cities were obliged to go out to work. They choose functional clothes without covering their face. Upper class women willingly adopted trendy European fashion rather than functionality. Especially fashion in Paris was the most popular among women in Istanbul.⁴²⁵ After all, European fashion was preferred by Ottoman women with different reasons according to the

⁴²³ Charlotte Jirousek, "The Transition to Mass Fashion System Dress in the Latter Ottoman Empire," in Donald Quataert.ed, *Consumption Studies and the History of the Ottoman Empire, 1550-1922: An Introduction*, (Albany: State University of New York Press, 2000), 227.

⁴²⁴ Elif Mahir Metinsoy, *Mütareke dönemi İstanbul'da Moda ve Kadın 1918-1923*, 11.

⁴²⁵ İlbeyi Özer, *Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*, 364.

class. The Ottoman women who contributed to the family income saw European style as favorable and functional. Also, other rich women were keen to emulating the fashion of European women or Russian refugees in their city. The chaotic situation caused a loosening of a pressuring mechanism and let them to follow the rules in dress less and less.⁴²⁶

⁴²⁶ Elif Mahir Metinsoy, *Mütareke dönemi İstanbul'da Moda ve Kadın 1918-1923*, 189.



Figure 19. Turkish women in new style of *carsaf*, Mütareke period. Yavuz Selim Karakışla Kartpostal Koleksiyonu.

According to many writers, upper class women in the Constitution period were spending a large amount of money for clothes to follow the latest European fashion.⁴²⁷

Transformation of fashion ranged even to wedding dresses. Traditionally, Ottoman wedding

⁴²⁷ Ilbeyi Özer, *Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*, 365.

dresses were red. Among the folks, the most popular color was red. Purple and blue were also used. With the trend of European fashion, the white dress was gradually adopted by Ottoman society. The first woman who wore a Western wedding dress was Naile Sultan, the daughter of Abdulhamid II. During the age of transition from the Ottoman Empire to the Republic of Turkey, the Western wedding dress had been domain.⁴²⁸

Emergence of *Garçonne*, Flapper Style Accelerated Westernization in Fashion

Garçonne and flapper style in the 1920s was not only a cultural and political symbol, but also the sector that reached the masses.⁴²⁹ Fashion consumption, which was limited to the elites, widened to the middle class with the entry of the consumption era after WWI.⁴³⁰ The fashion of European women and Russian refugees in the city played an important role to affect the transformation of Ottoman female fashion.⁴³¹

Women's short cut has been popular in America since actress Louise Brooks (1906–1985) strongly influenced this trend. Her short hair was emulated by many women, regardless of their age.⁴³² The bob cut was called *a la russe* or *rusbasi* in the Ottoman Empire because

⁴²⁸ Ibid.,356.

⁴²⁹ Steven Zdatny, “La mode à la garçonne, 1900-1925: Une histoire sociale des coupes de cheveux” in *Le Mouvement social*, (March 1996),28,29.

⁴³⁰ Elif Mahir Metinsoy,*Mütareke dönemi İstanbul'da Moda ve Kadın 1918-1923*,115.

⁴³¹ Ibid., 116,117.

⁴³² Ibid.,107.

of the style of Russian refugees in the city.⁴³³ Because of bad and dirty conditions, Russian refugees were cutting hair and wearing a scarf that left the hair and neck open, and it attracted attention among the Ottoman society.⁴³⁴ The magazines advocated for the bob cut, claiming that it was suitable for women's new lifestyle.⁴³⁵

⁴³³ Ibid.,112.

⁴³⁴ Ibid.,189.

⁴³⁵ Ibid.,114.



Figure 20. Model of short cut, Inci, No.8 (1 Eylül 1919), back cover.

In fact, the bob cut had not existed as a practical hairstyle, but it implied a unique meaning since young girls went against the tradition of long hair and cut it short.⁴³⁶

⁴³⁶ Victoria Sherrow, 'For Appearance' Sake the Historical Encyclopedia of Good Looks, Beauty, and Grooming, 182.

Nevertheless, short hair was seen as a kind of immorality in European society.⁴³⁷ Women's mannish style and transformation of identity caused some social anxiety. Conservatives went against this new fashion and they were anxious that their daughter would go out of home wearing outrageous fashion.⁴³⁸ Thus, it took a lot of courage to cut hair in Mütareke and even in the early republic period.⁴³⁹

New fashion that Russian women introduced to Ottoman women was not only the bob cut, but also Western costumes. Fur was one of them. Fur was discounted because of the growth of Russian fur traders.⁴⁴⁰ Actually, fur, which had been used for heating the body, turned out to be a style peculiar to the upper class rather than a must-have fashion. Little by little, fur became more available to the middle class since it started as a small accent, such as the edging of a coat, jacket, sleeve, waist, and skirt.⁴⁴¹

⁴³⁷ Ibid.,182.

⁴³⁸ Ibid.,115.

⁴³⁹ Ibid.,107.

⁴⁴⁰ Elif Mahir Metinsoy,*Mütareke donemi İstanbul'da Moda ve Kadın 1918-1923*,243.

⁴⁴¹ "Son Moda Kürk Ziyetleri," *Süs*, No.17, (1923),9.



Figure 21. Sonbahar için Kürk Aksesuarlı Çarşaf Modelleri, *Inci*, No.2 (1 Mart 1919), S.7.

The trend of fur was a reflection of the excessive consumption that fostered moral collapse among the parvenu. Thus, fur was criticized as symbol of moral collapse by writers and intellectuals.

Certainly, Russian refugees greatly influenced the Ottoman women's perspective on fashion.⁴⁴² During the Mütareke period, some Russian refugees who belonged to the old aristocracy were selling fur or jewelry, or working as waitresses at a Russian restaurant at Pera.⁴⁴³ Russian waitresses had received attention because of their beauty, elegant fashion, and jewelry.⁴⁴⁴ Some opened a patisserie, which was also a point for men to see beautiful Russian women.⁴⁴⁵

There were Ottoman men who fell in love with Russian waitresses.⁴⁴⁶ Ottoman women used their jealousy of Russian women to copy Russian fashion. Also, the chaotic situation allowed them to wear whatever they wanted. Entry of Russian refugees not only caused new fashion trends, but new types of leisure as well. Sunbathing and swimming were the activities that Russians brought. People in Ottoman society were shocked by Russian women in bathing suits on the beach in İstanbul—because until that time, it was not usual for Muslim women to go swimming in the sea with men.⁴⁴⁷ Ottoman women in the upper class started to pass the time on the beach. The swimsuit was actually not for swimming, but for

⁴⁴² Elif Mahir Metinsoy, *Mütareke dönemi İstanbul'da Moda ve Kadın 1918-1923*, 81.

⁴⁴³ Zafer Toprak, "Mütareke İstanbul'unda Rus Kadınlar 1920-1923", 21.

⁴⁴⁴ Giovanni Scognamillo, *Beyoğlu'nda Fuhuş*, (İstanbul: Altın Kitaplar, 1994), 65.

⁴⁴⁵ Elif Mahir Metinsoy, *Mütareke dönemi İstanbul'da Moda ve Kadın 1918-1923*, 72.

⁴⁴⁶ Giovanni Scognamillo, *Beyoğlu'nda Fuhuş*, (İstanbul: Altın Kitaplar, 1994), 56-57.

⁴⁴⁷ Elif Mahir Metinsoy, *Mütareke dönemi İstanbul'da Moda ve Kadın 1918-1923*, 77.

showing off their chicness. The swimsuit also became topical in the magazines at that time.⁴⁴⁸

Besides, Russian refugees were one of the triggers in the moral downfall in the Ottoman society, spreading prostitution and lottery. Some poor Russian women were working as prostitutes; and also they changed the coffeehouse to a casino selling *tombala* (lottery). It became quite popular even though lottery was forbidden. At the end, Russian girls were forced to get out of the coffeehouse.⁴⁴⁹

Through that time, even Ottoman women got involved in prostitution. Some of those women, *salon kadın*, were seen in bars and selling their bodies to profiteers or rich traders to have a luxurious life. Prostitution was a serious problem during the Mütareke period. In addition, writers who supported the Turkish War of Independence criticized their addiction for fashion and immoral lifestyle in literature and publication saying they had no ability for motherhood and management of the family budget. Moreover, some of the writers had ridiculed the term *moda* (fashion) as the symbol of a one-night relation or the effective means of *salon kadın* to seduce married men.⁴⁵⁰ That type of woman was also criticized in literature. Leyla in *Sodom and Gomere* written by Yakup Kadri Karaosmanoğlu flaunted with her handsome English officer. Leyla was indifferent to the pains that her country was suffering,

⁴⁴⁸ Ibid.,80.

⁴⁴⁹ Zafer Toprak, “İstanbul’luya Rusya’nın Armağanları: Haraşolar”,76.

⁴⁵⁰ Elif Mahir Metinsoy,*Mütareke dönemi İstanbul’da Moda ve Kadın 1918-1923*,147.

and she was regarded as a traitor, and ally of England.⁴⁵¹ After all, *salon kadın* was the symbol of indifference to the political situation and moral collapse in İstanbul.

Because of poverty and moral collapse, the Ottoman family started to emphasize the importance for daughters to get education. Education became the precaution to prevent girls from getting involving in prostitution.⁴⁵² As the number of female students increased, their fashion was debated. In order to protect their honor and chastity, young girls were supposed to be clean internally and externally.⁴⁵³ Mehmed Arif said that for young girls, basic items such as soap, colognes, and a suitable quantity of face powder were considered to be enough for grooming.⁴⁵⁴ Dress was supposed to be different between young girls and mature women. Exaggerating femininity was improper in school. In the magazine articles about health, school girls were supposed to avoid items such as a corset, high heels, and cosmetics to protect their health. Female students were wearing a simple black apron and black headscarf at school.⁴⁵⁵ Not only the natural appearance, but Şükûfe Nihal and Mehmet Arif insisted that young girls were supposed to have a faithful and clean heart.⁴⁵⁶ Writers were struggling to protect their young girls from moral collapse.

⁴⁵¹ Ibid.,149.

⁴⁵² Ibid.,241.

⁴⁵³ Ibid.,130.

⁴⁵⁴ Mehmed Arif, "Tuvalet yahut Sihat ve Melahat: Kızların Tuvaleti,"*Türk kadını*, No.4,(Temmuz 1918),60.

⁴⁵⁵ Elif Mahir Metinsoy,*Mütareke dönemi İstanbul'da Moda ve Kadın 1918-1923*,127.

⁴⁵⁶ Ibid., 123,132,133.

One of the biggest changes that followed Western fashion was consumerism. And it was threatening the tradition of the Ottoman society, which was against showing off and waste.⁴⁵⁷ This was the reason why writers were keen to protect girl students from falling into prostitution for cosmetics and clothes. In the Mütareke period, Ottoman intellectuals criticized the consumption of European fashion and said that it could harm the national economy.⁴⁵⁸ They encouraged readers to be economical.⁴⁵⁹ Also, because of the nationalism boom, there were Ottoman women who refused to get a Romanian tailor to tailor their clothes since adoption of European fashion was considered subordination to European values.⁴⁶⁰ The transformation of fashion in the Mütareke period was not limited to copying the European fashion trend. In this transforming period, a change in the appearance in women was deeper and complicated.

A member of Osmanli Mudafaa-i Hukuk-u Nisvan Cemiyeti was required to fix street clothes and national clothes for women.⁴⁶¹ Some writers such as Halide Edip and Yakıp Kadri recognized *peçe* and *çarşaf* as national symbols, thus they encouraged women to wear them. However, many intellectuals disagreed with their opinion.⁴⁶² Also, in the article “Milli

⁴⁵⁷ Ibid.,205.

⁴⁵⁸ Ibid., 20,203.

⁴⁵⁹ Ibid.,208.

⁴⁶⁰ Ibid.,271.

⁴⁶¹ Ibid.,222.

⁴⁶² Salahaddin Asım, Osmanlıda Kadınlığın Durumu, (Istanbul:ARBA Yayınları,1989),71-76.

Moda” (“National Fashion”) in the magazine called *Inci*, Zehra Hakki claimed that this was not Turkish tradition, but Iranian and Byzantine. Thus, they claimed Turkish women were supposed to leave the *çarşaf* and veil.⁴⁶³ Even before World War I, *peçe* was recognized as an obstacle for women as same as the corset in Europe and *obi* in Japan. Creation of national fashion was frequently debated among Ottoman intellectuals.

When it turned into the republic period, on behalf of keeping it separate from the previous period, the republic intensified over women’s identity. Republican women were quite prosperous both in terms of rights and responsibilities. Possibilities were offered to the new bourgeois women to abandon life in the mansion and work enough hard to help out with household expenses.⁴⁶⁴ The republican ideology was aimed at women who undertook an active role in the public sphere and society, were educated and employed, and improved the daily lives by following the European lifestyle and fashion in magazines.

There were differences between republican and constitutional fashion. For example, the discourses such as “Western garment is not suitable for religion and morality” were not seen during the republican revolution.⁴⁶⁵ They gave up the head cover and *çarşaf*. Of course, this change did not happen in an instant. Even after taking off *çarşaf*, some banded hair and

⁴⁶³ Elif Mahir Metinsoy, *Mütareke donemi İstanbul’da Moda ve Kadın 1918-1923*, 227.

⁴⁶⁴ *Ibid.*, 244.

⁴⁶⁵ İlbeyi Özer, *Osmanlı’dan Cumhuriyet’e Yaşam Ve Moda*, 366.

others wore a hat. When going outside unveiled, a headscarf was always ready in the bag.⁴⁶⁶

In talking of women's outer clothing, the impact of changes in the political structure in the Second Constitutional period mutated the *ferace* and cape into different lines and colors. In the republican period, it turned into the *tayyör* (coat and skirt).⁴⁶⁷ With the Westernization movement of the republican revolution, the spread of Western fashion had always been easy.⁴⁶⁸ Western culture was always an inspiration, and any changes seen in the West were offered through magazines. In the republican period, Turkey attempted to show up as a modern country in the world in terms of social life and fashion style to reach the level of civilized nations. There were two typical examples that promoted secularism in fashion.

In magazines, the traditional clothes restricted the freedom of women. Instead of the traditional clothes, Western style was promoted for the emancipation of women. All of changes seen in the Western trend were seen on the fashion pages.⁴⁶⁹ The mode in the early republic period was less flashy and simple, taking its example from mode in Paris.⁴⁷⁰

In the women's fashion industry in the 1920s, feminist circles began to look lively to fashion.⁴⁷¹ As women began to join the social sphere, they hid femininity and were not

⁴⁶⁶ Ibid.,371.

⁴⁶⁷ Ibid.,330.

⁴⁶⁸ Ibid.,365.

⁴⁶⁹ Ibid.,115.

⁴⁷⁰ Ibid., 358,359.

⁴⁷¹ Ibid.,332.

sexualized. Women in the republic period were encouraged to internalize mannish fashion. Women preferred fashion such as short hair or binding it at the back of the head, and dark-colored clothes. Men wore pants, jackets, and the homburg hat, and ladies wore coats and skirts.⁴⁷²

At the end of 1920, more feminine fashion was in mode. The skirt came to the forefront of fashion, and the skirt and blouse outfit became widespread.⁴⁷³ The shape and length of the skirt and clothes became more diverse as the men's beard. Hats and gloves became on trend too. A number of different kind of hats came about, such as brimmed hats and the beret hat, which was preferred for private visits.⁴⁷⁴

After the 1920s, long and curly hair was popular. Especially hair in Paris and famous Western movie actresses presented examples of hairstyles.⁴⁷⁵ Since hairstyles changed frequently, and different kinds of hair emerged, a hairdresser became the most profitable profession.⁴⁷⁶ In fashion understanding, Islamists defended against republic fashion because it was not appropriate to the religion in their opinion. The Turkist wing was also contrary to that fashion since emulating Western clothes opposed the national identity. Westernism

⁴⁷² Ibid.,331.

⁴⁷³ Ibid.,364.

⁴⁷⁴ Ibid.,363.

⁴⁷⁵ İlbeyi Özer,*Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*,334.

⁴⁷⁶ Aylık mecmua, (Mayıs 1926),6,7.

advocated the most radical views on women's clothing and fashion.⁴⁷⁷ Republic ideology proposed that Turkish women wear plain and comfortable clothes.⁴⁷⁸ After all, fashion in the early republic was not overexposure as the European mode, nor was it covered as the Arabs' *çarşaf*.⁴⁷⁹

Westernization Reached to Transform Eastern Aesthetic

With the Westernization of fashion, the beauty understanding in Ottoman society also transformed. Traditionally, facial beauty was emphasized as the image of Ottoman beauty: white rounded face, raised nose, almond-shaped eyes, and bow-like black eyebrows. In order to get this look, women used kohl on their eyes and *düzgün* to make their faces whiter. Talking of hairstyle, long braids were preferred. Muslim women used henna to dye hair. During the Tanzimat period, natural beauty was preferred in the literature at that time. Gradually, makeup became widespread, in *servet-i fûnun* literatures, especially Halid Ziya's works, it was possible to see heroines who had a private makeup room.⁴⁸⁰

Cosmetics, which were used by Ottoman women, were different for the financial situation. Upper class women primarily applied liquid to glycerine to soften the skin, then the

⁴⁷⁷ Ilbeyi Özer, *Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*, 335.

⁴⁷⁸ *Ibid.*, 115.

⁴⁸⁰ Meral Demiryürek, "Tanzimat'tan Cumhuriyet'e Değişen Moda Anlayışının Edebiyata Yansımaları (1860-1923)", 1039.

popular powder at that period called *lis*, and emphasized their eyebrows with kohl.⁴⁸¹

When it turned to the republic period, the blackness of the eye and eyebrow and whiteness of the face continued to be the feature of beautiful women. Compared to the European aesthetic and mode, women in Istanbul in the 1920s found themselves unpolished and attempted to resemble Western women.⁴⁸² Technology improved to make their wish come true. Various cosmetic products were launched. Face powder was used instead of *düzgün*. Blush made it possible to capture the desired tones. Novel bronzed skin was seen. The eyelash curler was a must-have.⁴⁸³ The Western make-up line has been consumed by trend-conscious women. Sometimes, these trends and fashion-driven women were criticized.

For the spread of European lifestyle, the press played a very important role.⁴⁸⁴ Newspapers and magazines described European lifestyle to the finest detail. It ranged from fashion, hairstyle, skincare, and cosmetic pages, to recipes, health, sports, modern-style houses, manners, and childcare.⁴⁸⁵ In the republic period, Westernization became experienced lifestyle.⁴⁸⁶ Toward the end of 1920, global-living standards were higher, and

⁴⁸¹ Ibid.,1036,37.

⁴⁸² Meral Demiryürek ,“Tanzimat'tan Cumhuriyet'e Değişen Moda Anlayışının Edebiyata Yansımaları (1860-1923)”,357.

⁴⁸³ Ibid.,358.

⁴⁸⁴ İlbeyi Özer,*Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*, 445.

⁴⁸⁵ Ibid., 368,446.

⁴⁸⁶ Ibid.,448.

care of health and staying young were important issues among women. This new beauty concept had been internalized by the Turkish society as same as the Japanese one. In the later years of the republic period, modern instrumental techniques applied in Europe and new techniques to beautify the skin were introduced to Turkish women through magazines. It says that even if a woman was getting old, if her skin was smooth and spotless, she could look young and beautiful. Information about skincare was about skin softening, general skin care, skin whitening, and healing cracked skin. Also, causes of skin trouble and methods to heal were described in every detail.⁴⁸⁷ The magazine *Sevimli Ay* introduced Turkish women by publishing an article about the recent hair and facial treatments carried out in the United States. Moreover, it mentioned haircare separately in the matter, since hair is a sign of health and protector against external influences, hair has huge meanings. In this way, explaining the importance of hair care, all new hair treatments were provided to the reader.⁴⁸⁸

With the health and beauty boom, healthy and sporty looks of Western women became popular among Ottoman women in the middle and upper classes. Taking advantage of this trend, some of male writers promoted women to do sports instead of being busy with makeup.⁴⁸⁹ Afterward, intellectuals promoted sports because of nationalistic reason, which was to keep women healthy in order to give birth to a healthier baby.

⁴⁸⁷ Muhit, (Kasım1929),1031.

⁴⁸⁸ Muhit, (Subat 1930),1270.

⁴⁸⁹ Elif Mahir Metinsoy,*Mütareke donemi İstanbul'da Moda ve Kadın 1918-1923*,176,177.

In those days, women's beauty was a symbol of civilization and had more importance in the Western society. In the United States, beauty pageants began in 1921.⁴⁹⁰ They were held frequently.⁴⁹¹ In order to certify that Turkish women were equal to European women, Turkish women joined universal beauty pageants as national representatives.⁴⁹² In the early period of the republic, one of the most important Westernization projects was to transform Eastern Turkish women to Western in order to prove Turkish women became modern and free at least as well as Western women to the Western world. Then, beauty pageants were held in Turkey.⁴⁹³ However, at the first pageant, neither attracted publisher nor citizens. For example, the 1925 pageant for the most beautiful legs had just been held, and only four women applied.⁴⁹⁴ Beauty pageants by film production in 1925–1926 also did not attract much attention.

In the same year, *Aylık Mecmua* featured an article on the American beauty pageant.⁴⁹⁵ It showed life experiences of queens telling of how they became film stars. These stories encouraged Turkish girls to apply for pageants. In 1929, beauty pageants had been held in

⁴⁹⁰ Victoria Sherrow, 'For Appearance' Sake The Historical Encyclopedia of Good Looks,195.

⁴⁹¹ İlbeyi Özer, *Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*,295,6.

⁴⁹² Doğan Duman ve Pınar Duman, "Kültürel Bir Değişim Aracı Olarak Güzellik Yarışmaları," *Toplumsal Tarih*, No.42, (1997),20.

⁴⁹³ İlbeyi Özer, *Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*,293.

⁴⁹⁴ *Ibid.*,294.

⁴⁹⁵ *Aylık mecmua*, Temmuz 1926,9,10.

Europe and America, and were also held in Turkey.⁴⁹⁶ Beauty pageants became meaningful as a huge event for Turkey and the connection between Turkey and Western culture.⁴⁹⁷ Since Turkish beauty queens represented the civilization of Turkey, chastity and pureness were emphasized in candidates.⁴⁹⁸ Keriman Halis became the beauty queen of the world in 1932. Her success was not recognized as individual success, but national success.



Figure 22. Keriman Halis Ece's success had been featured on a large scale in newspaper.

Cumhuriyet(gazete) 1 August 1932.

⁴⁹⁶ İlbeyi Özer, *Osmanlı'dan Cumhuriyet'e Yaşam Ve Moda*, 294.

⁴⁹⁷ Ibid., 305.

⁴⁹⁸ Ibid., 298.

Through the years, the contest brought a new sense of beauty to Turkey. Numerous magazines of the period gave the concept and conditions of beauty: good personality, healthy, proper makeup, patient, sweet talk, fashionable, and friendly.⁴⁹⁹ Especially emphasizing on healthy sporty look was one of the Westernizations' influences on Eastern aesthetic.

The *Karagöz* newspaper ridiculed that by saying, “[W]e, Turkey attempts to entry the beauty competition in the world [...] we know our body is not like a European style. We are not really sportive, little bit chubby. We do not give importance on the body shape, our beauties are: eyebrows, eyes and words!”⁵⁰⁰

Chapter 4: Conclusions

It was obvious that historically, geographically, and culturally, Japan and Turkey had been quite different. While Japan was isolated and comparatively a poor country, Turkey was a trade center and rich in natural resources. Still, there were some common points in terms of the general Westernization movement of Japan and Turkey.

Firstly, Japan and Turkey focused on reforming the military system since the Westernization movement had been conducted in order to defend themselves from Western countries. The reform then extended to the administration and educational system. Thanks to the improvement of the educational system, intellectual groups who were versed in the

⁴⁹⁹ Resimli Ay, (Ocak 1930),26.

⁵⁰⁰ *Karagöz*,7 (Eylül 1929)

Western culture and affairs emerged and promoted the enlightenment movement through literature, newspapers, and magazines. In this way, the Westernization movement had spread into every corner of life.

Meiji Japan and the early republic period of Turkey founded the modern nation-state, making use of nationalism. Religious authority had played a key role. While Japan brought religious authority, Turkey removed religious authority to unite the citizens of the nation-state.

Japan brought the religious authority, Shinto. Since Shinto was a Japanese-oriented religion, it could play the role to strengthen nationalism. On the other hand, Turkey lifted Islamic authorities since Islam was not Turkey-oriented religion. Instead of Islamic authorities, Turkism was propagated to unite the citizens of the nation-state. After all, the religious authority played an important role in strengthening nationalism.

Needless to say, the female movement had been active in the modernization process in Japan and Turkey. In the beginning, adaption of Western fashion and lifestyle had been relatively slow due to conservative tendencies, since they apprehended the degeneration of morals. Even the term “modern” had some meanings of provocativeness in both modernizing Japan and Turkey.

The turning point had been the war. The government of Meiji Japan and the Ottoman Empire witnessed Western women who actively contributed to support men during war.

There was an opportunity reconsider the women's existences and disseminate female education. Then, the growth of female education made it possible for girls to read and write and join printing culture. This implied that women could join the public sphere while they were in the private one. They could follow the latest topics and Western fashion through magazines. Moreover, female intellectuals not only read magazines, but also began to launch it. *Seito (Bluestocking)*, which was first published in Japan in 1911, and *Kadınlar Dünyası (Women's World)*, which was published in Turkey in 1913, had editorial staff composed only of women who adopted the strategy of publishing only women's writings.

In comparing modern female images of Meiji and the early republic of Turkey, we can see some common features. One of them is emphasising the character as mother. In order to mobilize females to the modernization project, the task of motherhood and education for next generation was tasked to them, and it was regarded as the role for modernized women. Besides, there is a notable difference in the female image between Japan and Turkey at the boundary line between male and female identity. While the modern Japanese female image tends to highlight femininity, the Turkish female one dismissed femininity. Far from that, Turkish females internalized male identity. The biggest reason of this difference was losing the male population to the Turkish War of independence. Women found themselves in the workplace, willingly or unwillingly. However, since the entry of women in social life was not considered favorable in Turkish society, women took male identity to enter the public life. In

addition, transformation of the female identity was a part of the Kemalist anti-Islamic ideology. Since women stayed behind men and were considered to take the pressure of Islamic authority, transformation of the previous identification was required. Thus, the image of Turkish republic women was mannish and representative of modernization, which was not seen in Japanese society at that time.

When we look closely into the Westernization process of Japan and Turkey, it seemed that the East (Japan and Turkey) lost the initiative. However, in consideration of the seventeenth and eighteenth centuries, the Orient was source of a new trend of visual arts and fashion. As so-called Japonism and Turquerie, it was possible to see that the Western artists produced outrageous art and fashion inspired by Japanese and Turkish artwork. After the twentieth century, new Western fashion had been featured in Eastern countries. After all, interactions existed in the visual arts and fashion between the East and the West.

Eastern influence on Western culture started from an exotic curiosity by Eastern artwork such as the Japanese *ukiyo-e* and the Ottoman's rich textiles in the Renaissance period. It is self-evident that the Orient was a source of inspiration to innovate new trends in the West. This was when the upper class adopted Eastern art and fashion. Japanese *ukiyo-e* was been a trigger to birth the impressionist school. In the twentieth century, with the social progress of Western women, a revolution happened in their fashion. They removed the corset and looked for a new suitable costume. Compared to the Western garment, the Eastern one

was loose and practical. Western designers such as Paul Poiret paid attention to the Japanese *kimono* and Ottoman baggy pants. This led to the creation of a new practical fashion instead of a tight corset. In this way, Eastern fashion imparted a variation of Western fashion. After all, the Orient had been a source of inspiration to blow a new wind toward the Western visual culture and fashion.

Once Japan and Turkey realized the superiority of the West, they took the Westernization movement and began to adopt Western fashion and lifestyle in order to keep up with the West. Firstly, military, bureaucrats, and the upper class adopted Western costume, since the adaptation of the Western garment by the general public had been hard because of economic and cultural problems. As a result, the implicit fashion rule collapsed and eclectic fashion of Western and traditional costume emerged. Moreover, the sense of beauty was influenced by the West, even as it was contested and renegotiated over time in any given society.

In this way, visual interaction between the East and West had inspired to innovate a new style of fashion and sense of beauty that reflected peoples' lifestyles.

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