

THE MOTHER ARCHETYPE and HANDS ON HIPS MOTIF

ANNE ARKETİPİ ve ELİBELİNDE MOTİFİ

*Damla Fatma ORAN**

Abstract

Symbols have become the most important tool for the human being's self-expression from the first cave paintings to architecture. Each symbol has formed with values such as a message, thought and wish. In the memory of almost in every culture, the definition of weaving has been done over concepts such as eternity, immortality and plentifulness, however there is scarcely any data about their starting point. *Archetype* concept can be used to fill in these data blanks. Archetypes, propounded by the Swiss Psychiatrist Carl Gustav Jung, modelling the human character and collective unconscious relations, have been efficient in bringing the mythological elements to come in sight. Concepts such as great mother and mother goddess, showing similarity in many geographies, is the biggest example of the mythologies shaped with collective unconscious. Many motifs in weaving involve mythological elements. Therefore, the relation between motif and archetype will provide benefits for defining the output sources of symbols. One of the most important archetypes developed by Jung is the "Mother" archetype. The motif which corresponds to mother archetype is the Hands on Hips in Anatolian weavings. Literature survey has been conducted in this study, emphasizing the relation between one of the symbolic building blocks of Turkish weaving arts; *Hands on Hips* motif and the mother archetype and as a result of the study, it is surmised that mother archetype has been a precipitating element in motherhood concept in reflecting to the motifs.

Key Words: Hands on Hips Motif, Mother Archetype, Weaving, Carl Gustav Jung.

* Yüksek Lisans Öğrencisi, Sakarya Üniversitesi Sosyal Bilimler Enstitüsü Geleneksel Türk Sanatları Halı-Kilim Ana Sanat Dalı Sakarya / TÜRKİYE dmladede@gmail.com ORCID: 0000-0001-8103-5747

Özet

İlk kaya resimlerinden mimariye kadar, insanoğlunun kendini anlatmada en önemli aracı semboller olmuştur. Her sembol; bir mesaj, düşünce, temenni gibi değerler katılarak şekillenmiştir. Hemen hemen her kültürün belleğinde dokuma motiflerinin tanımı sonsuzluk, ölümsüzlük ve bereket gibi kavramlar üzerinden yapılmıştır fakat bunların çıkış noktaları hakkındaki veriler yok denecek kadar azdır. Bu verisel boşlukları doldurmak için *Arketip* kavramı kullanılabilir. İsviçreli psikiyatr Carl Gustav Jung tarafından ortaya atılan, insan karakteri ve davranışlarını modelleyen ve kolektif bilinçdışı ile ilişkilendirilen arketipler, mitolojik unsurların ortaya çıkmasında da etkili olmuştur. Büyük Ana ve Ana Tanrıça gibi kavramların birçok coğrafyada benzerlik göstermesi mitolojilerin kolektif bilinçdışı ile şekillendiğinin en büyük örneğidir. Dokumalarda kullanılan birçok motif mitolojik unsur içermektedir. Bundan dolayı motif ve arketip ilişkisinin incelenmesi sembollerin çıkış kaynağının belirlenmesi açısından yarar sağlayacaktır. Jung'un geliştirdiği en önemli arketiplerden biri "Anne" arketipidir. Anadolu dokumalarında anne arketipine karşılık gelen motif Elibelinde'dir. Bu araştırmada; literatür taraması yapılarak özellikle Türk dokuma sanatının sembolik yapıtaşlarından olan *Elibelinde* motifinin çıkış noktasının Anne arketipi ile bağlantısı üzerinde durulmuş ve yapılan araştırma sonucunda analık kavramının motiflere yansımada anne arketipinin tetikleyici bir unsur olduğu kanısına varılmıştır. **Anahtar kelimeler:** Elibelinde Motifi, Anne Arketipi, Dokuma, Carl Gustav Jung.

INTRODUCTION

There are many motifs in Anatolian Turkish weavings. These motifs with various meanings are not only for visual purposes, but additionally they are loaded with messages. The holy creatures and objects that exist in mythologies, legends and fantasies have played a significant role in shaping these motifs, because human beings have been in a struggle for explanation of their lives with various holy beliefs. These beliefs became the mediator discovering the primitive life and provided frequently beneficial assets for the modern human in scientific fields such as psychology, philosophy and medicine.

There are various symbols and event patterns in mythological tales with different representations, but with same meanings and these tales kept on producing in different geographies, by different people, for centuries. Carl Gustav Jung, the founder of analytical psychology has examined these mythical tales and contained similar patterns and founded the "Archetype" concept. The tendency of producing these styles of contents based upon archetypes according to him.

Archetypes are elements of collective unconscious and do not belong to a person but to complete species.

These archetypes, the reason for sensible human behavior and disposition, have reflected to the works of art. There are various works which are identical by means of form and carried meanings in different cultures and even in different continents. Anatolian Turkish weaving arts has been influenced by the human tendency of producing archetypal images, creating symbols and motifs which carry the traces of primitive human beliefs. The most common motif is the “Hands on Hips” motif which carry the beliefs of the great mother and mother goddess, that coincide with Jung’s archetype concept, categorized as “Mother Archetype”.

1.MYTHOLOGY

Mythology is comprised of “mythos” meaning the “said” or “word which is heard” and “logos” meaning “rhetoric”, telling a holy tale and carry a significant role in every culture’s literature.

Mythological tales have been seen as meaningless and arbitrary narrations through long ages. However, when it is attentively examined, it is understood that they are not hollow tales. The main function is to propound nutrition, marriage, arts, etc. sample models of meaningful human activities (Eliade, 2020, p.20). Therefore, it came into sight that they are rich structures which contain many elements; from primitive people daily lives to their sacred beliefs, from interpretation of life to their psychological structures and keeps the contribution to the modern human being.

Mythology’s function construes the existence of Earth and human existence. Therefore, its role in human existence is very significant. They connect the present time to the past. Myths allow the reality, values, transcendency concepts to emerge and by this way world can be apprehended by a competent form; articulated, completed, understandable and a reasonable cosmos. Myths create a holy history by clarifying how things come to true, by whom, why and in which circumstances they were made (Eliade, 2019, p.195-196).

The characters of this holy history are the Gods and Supernatural beings. Human being has procured today’s status, a mortal being, gendered and culture owning creature after the struggles of these characters (Levi - Strauss, 2020, p.17).

World is full of dangers and challenges according to the point of the primitives. They create mythological tales in order to feel safe and overcome the challenges. Because these challenges have been overcome by a hero in the past (in the start of time), according to their beliefs. They create self-reliance for their breakthroughs and take precautions for abstains and by this holy hero. They have conducted various rituals, offering sacrifices to show their gratitude in order to remember and canonize the hero, who help in their lives and desired to live under his/her protection.

Eliade (2020, p.31) has told that, human beings know the myths and by that know the origin of objects, in order to possess them and succeed to direct according to their wishes. There is not a “outer” nor “abstract” information, but a “living” information which is infallible. The human being “lives” the myth in order to get into the mainstream of the holy and glowing power where the events re-evoked and come to the realization stage. Living the myths cover a true religious life, because it shows difference from regular lives and daily living (Eliade, 2020, p.31).

Primitive people and modern people are different from each other. Modern people have lost their ties with the holy, however primitive community people has the tendency of living with the holy or interbedded with the holy objects (Eliade, 2019, p.16). The objects and symbols within the mythology become holy according to this tendency.

1.1.Symbolism in Mythology

There are numerous factors which exceed human understanding limits. Therefore, symbolic terms are used in order to represent the undefinable or completely interpreted concepts. Human language is full of symbols but also inhabit signs and images which are not fully definitive (Jung, 2020, p.16).

Symbol, is a term, name and even an image which is familiar in daily life but known and having a connotation in addition to its clear meaning. It implies ambiguous, covered, complex, unknown or secret things. A word or image becomes symbolic when it implies things beyond their open and understandable at first sight meanings (Jung, 2020, p.16-17).

The history of symbolism show that everything can be loaded with a symbolic meaning; such as assets (stones, plants, animals,

humans, mountains and valleys, sun and moon, wind, water and earth) or manmade things (homes, ships or cars) or abstract forms (numbers or triangles, square and circle). Indeed, the whole of cosmos is a potential symbol (Fronz, 2020, p.228).

The effect of symbolism is quite strong in the mythological tales which mention cosmos as a whole. Fromm (2016, p.209) emphasize that mythos are the ancient time wisdom and maxim which represent themselves with a symbolic language. However, these symbols are not produced as Campbell remarks (2017, p. 13), but they are products which self-occur directly inside the spirit and bear their power of source without any spoil. They are not invented purposely, they have occurred in *propria persona* (Jung, 2020, p.85). “Further to that, symbols are natural and spontaneous products. No one can give a “symbolic” form to a thought by conscious and intentional or rather rationalist reasoning (Jung, 2020, p.51)”.

It is remarked that mythological symbols reflect the archetypes, named as the common conscious of human being and intensify the culture of communities (Guzel, 2017, p.3-4).

2.RELATIONSHIP BETWEEN MYTHOLOGY AND PSYCHOLOGY

Mythological symbols which existed in every era of human life provided the discovery of ancient human thought structure and in addition became efficient in solving the problems faced by modern human; used by various disciplines such as medicine, sociology and philosophy.

It is known that myths carry a significant role in their psychological effect to human life. Campbell (2016, p.16) states that one of the psychological functions of mythology is to take the individuals to their own spiritual richness and objectivation, to reach to their spiritual truth and to ensure the gaining of centralization and adaptation.

Before psychology was accepted as a branch of science, human created mythologies in order to solve their inner and instinctive problems and gained benefits from them. Therefore, it is asserted that mythology can be stated as “primitive psychology”. Various psychological illnesses were named with reference from mythical factors which shows that human beings pay importance to ancient time

inferences. Therefore, myths are accepted as an important data source for psychology and as a result a new work field was brought up, known as “psycho-mythology” (Akçan, 2019, p.54).

Sigmund Freud, the leader of the science of psychoanalysis, defended that myths are the collective and continual dreams of human beings. The founder of analytical psychology, Carl Gustav Jung stated that myths carry universal, collective and aesthetic essences which show up in dreams and legends (Akcan, 2019, p.47).

The word psychology means the research of psyche. Psyche is the complete of conscious and unconscious, also defined as spirit and personality. Jung as a psychiatrist and classical scientist carried studies on psyche as a compound of all conscious and unconscious human competence with endless varieties. He defined the psyche, as the common ways and types of human personality, which brought him to define the compounds of the spirit. (Mattoon, 1981, p.21-34).

Psyche is formed from many main components. These components are ego, persona, shadow and animus or anima. Psychic components are not physical assets. They are mental content combinations which appear on observable behaviors, feelings and attitudes (Mattoon, 1981, p.21-34).

It is necessary to distinguish the conscious and unconscious contents in order to understand the structure of psyche. The term conscious means the cognitive awareness. Unconscious carries the meaning of unaware motives and other contents. Unconscious is the half of the existence of the being and often present the offers and guidance which can not be obtained by another source (Freeman, 2020, p. 9).

Jung separates the unconscious into two groups as personal and collective; uses the personal unconscious term, as remarking experiences, thoughts and memories that slide away from conscious and become unconscious. Therefore, personal unconscious consists of contents which are nonimportant; so that it cannot be remembered, never step into awareness and let the conscious reach only when attention is forwarded; contents that are repressed, but can be recalled. On the other hand, Jung has qualified the collective unconscious as “objective spirit” in order to separate it from ego conscious which is subjective, because it is not personal and has the

power to produce images and terms independent from conscious. Personal unconscious function as autonomous, independent from ego, however its tied to the conscious for its repressed contents. "Collective" contents are experienced by every personal and common for all human and therefore are defined in this way (Mattoon, 1981, p.21-34).

When a thought escalates from conscious, its existence does not disappear. Jung (2020) has defined this situation as an example of "a car turning to a corner does not evaporate and disappear and the car can be seen later" where a thought which as temporarily goes off from mind can be brought back. In addition to this, he expressed that a part of unconscious is consisted of drawn back thoughts for a time, impression and images and even these are lost, they can effect the conscious mind and the forgotten thoughts keep on retaining their existence. He expressed that these unconscious thoughts can show themselves in dreams and dreams are typical expressions of unconscious (Jung, 2020, p.28).

The main purpose of dreams is to produce dream material which restructure the general psychic balance in a sensitive way and to correct the psychological order. Most of the dreams, primitive thoughts, myths and rituals contain similar images and connotations. Freud has defined these dream images as archaic remains and show that they psychic elements which keep their existence in human mind (Jung, 2020, p.46).

Additionally, dreams can inform certain situations without their occurrence. This situation does not mean that dreams are miracles or foresight. In respect to this, Jung (2020, p.47) has expressed that, many crises in life have an unconscious past, approaching step by step without knowing the rising danger, where conscious things that cannot be seen are often perceived as unconscious and the unconscious can transmit this information via dreams. In addition to these expressions, the unconscious is not only the warehouse of the past, but full with seeds of future psychic situations and thoughts; in addition to the conscious past long-time memories, completely new thoughts and creative ideas can arise from unconscious and show themselves. He mentions that this situation is generally seen in daily life, especially in dilemmas solved with surprising proposals, where many artists, philosophers and even scientists owe of getting their best ideas from unconscious inspirations. As an example, German chemist Kekule who was researching for the

molecule structure of benzol saw a snake who bit its tail. Kekule has interpreted this dream, where the molecule structure is a closed ring and made a discovery (Jung, 2020, p.34). The snake figure that eat its tail is a symbol used in centuries and the visibility of these type of symbols creates easiness in expression of dreams.

Most of the structure and origin of these symbols that can be seen in dreams are not personal but collective (Jung, 2020, p.51). Just like the human fetus transform from various stages similar to other animals, proving the evolution, Psyche has also evolved and some contents of the modern human unconscious are similar to ancient human mind (Freeman, 2020, p.62). Therefore, there are resemblances between the modern human dream images and primitive mind products, collective images and mythological motifs (Jung, 2020, p.63). For this reason, archetypes and collective unconscious concepts are tied together.

3.ARCHETYPE CONCEPT

The archetypes which rationalize the senses, qualified to organize, change and develop the awareness contents (Ersoy, 2011) and defined as “first images” were not first discovered by Jung. Archetypes were even used in ancient era and a concept with a synonym to Platon’s “idea”. Adolf Bastian is the first researcher that draw attention to the vast formation of “basic ideas” in the field of Ethnology. Later on, Hubert and Mauss, the followers or Durkheim, mentioned about the categories of phantasy. Hermann Usener is the first to define the pre formation of unconscious under the name of “Unconscious thought” (Jung, 2016, p. 119). Apart from the discourse of these researchers, Jung (2016, p.119) has developed the archetype concept, providing the most important contribution, where archetypes do not only spread with tradition, language and immigration; but self-risen in anytime, anywhere and without any external factor. The meaning of this is that, the live dispositions which are at unconscious level but active, preform the thoughts, emotions and actions and continuously keep on affecting them; occur in every psyche form just like the ideas of Platon (Jung, 2016. p.119).

Jung has used the “images that exist from the start” and “collective minds masters” names before using the archetype to the mythological themes that glide and form from collective unconscious. Later on, he was inspired from St. Augustinius’ “ideaeprincipales” definition and preferred to use the name “archetypes”. Arche is a Greek

word meaning “root”, “start”, “base” (Eliade, 2020, p.152). His inspired definition to define archetypes is this: “main thoughts are some certain forms or the fixed and unchangeable reasons for things. These cannot be produced, carry on to eternity in the same way and involved within divine understandings. Even if they do not disappear by themselves, every existing and disappearing thing arise according to their forms” (Ersoy, 2011, p.1-4).

Jung states that myths are representatives of archetypes. Therefore, every character and event grid seen in myths and mythic tales correspond to an archetype (Ersoy, 2011, p. 1-4) and it won't be wrong to say that they can be seen in different forms throughout human history. On the other hand, it will not be right to assume by understanding archetypes as certain mythological images or motifs and transferring their conscious representations as hereditary. Archetypes is a tendency of a motif to create these representations. These representations can show vast differences in details without losing their basic structures. As an example, the enemy brother motif has many different representations but the motif itself remains the same (Jung, 2020, p.63-64).

These tendencies become more understandable when the relation between archetypes and instincts are defined. Instincts are physiological impulses and can be perceived by senses. In addition, they occur in the form of fantasies and generally show their existence as symbolic image (Jung, 2020, p.65). The collective thought templates of human mind are organic, just like instincts and they are inherited. They work more or less in the same way for every human when an appropriate situation occurs (Jung, 2020, p.71). The sensory appearances which these thought patterns are attached is the same throughout the World. These can be spotted in animals and even if the animals are in different species, they can identify each other this way. They conduct various purposeful behaviors even there is no one to teach anything. In that case, a conclusion can be drawn that naturally human has not come to earth with an empty psyche. Psyche has more than conscious. Like animals, human beings can also be found in various instinctive behaviors where they don't know the reason (Jung, 2020, p.72). So, archetype form constitutes the reason of these behaviors and the way images appear in fantasies.

Jung (2020) defines the process of archetypes as “a thing which the essence is barely known is comprehended instinctively in the unconscious and put through archetypal process. Archetypal mind steps in and carry the forecasting process rather than the unconscious thought’s ratiocination process”. In addition to this explanation, he states that archetypes have their own initiatives and distinctive energies; with these features allowing them to make sensible comments and interfere to a productive situation with their own impulsion and thought formations (Jung, 2020, p.74). He studied images and motifs and categorized their common ways resulting in definition of many archetypes such as “mother, father-son, rebirth, hero and shadow. These defined archetypes can be seen in many mythological tales, legends and dreams. These archetypes in separate geographies, tribes that do not have cultural communication with each other and in every section of human history, even though their epiphany forms are different, their content remains the same; works that come from life and connected to the living person as a whole with their bridges (Jung, 2020, p.91).

3.1. Mother Archetype

Mythological universal mother figure is based on archetypes and impose the protective feminine sides of the first creature to cosmos (Campbell, 2017, p.106).

The human in archaic community is in the tendency of living inside the holy or within the blessed objects as much as possible. The holy is equivalent to power and eventually exact to reality for all human in pre modernity communities as well as primitives. It has reached to satiety by means of existence. Holy power means reality, permanence and obtaining results (Eliade, 2019, p.16).

Discovery of farming has transformed not only the economy of primitive human, but also the structure of the holy from its roots. Different powers such as plentifulness, women and earth mythology have interceded. Religious experience has become more concrete and interlock more with life. Consequently, main goddesses and powerful fertility deities have become more dynamic and closer to human than the creator God (Eliade, 2019, p.112).

Discovery of agriculture first by a woman has enabled her to be qualified as a holy creature and attribution of earth features to herself.

Even the first humans have lived underground for a period of time. They have carried semi human life under the ground. According to Leni Lenape and Delaware Indians myths, who once lived in Pennsylvania; the creator has prepared every utilizable thing on earth surface, however he decided to make them to stay in the belly of Mother Earth to grow and mature better for a period of time (Eliade, 2019, p.124).

Breeding and delivery are sample actions, actualized by earth. Mother human does nothing but to imitate and repeat this first action that enable the life to occur from the bosom of the earth. Therefore, she is in direct contact with the great breeder. By this way she has become referable form her guidance while the actualization of miracle of birthing a life, receivable of useful energies and findable by the mother protection in her bosom (Eliade, 2019, p.126).

There is a mystical solidarity between woman and earth. Delivery of child is seen as a variance of the fertility of earth in human scale. The whole of the religious experience related with fertility and birth have a cosmic structure. Therefore, the holiness of woman is connected to the earth's sacredness (Eliade, 2019, p.128).

Mother earth has so become a holy creature, that some religions envision pregnancy without the help of a father. The traces of these type archaic ideas can be encountered in the myths of Mediterranean Goddesses breeding by themselves. Similarly, Greek Goddesses have bred without the help from Gods. This is a mythical expression of Mother Earth's self-sufficiency. Beliefs with occult magical-religious powers correspond with these type mythical understandings where woman's self-breeding and the significant effect on the lives of plants. The communal and cultural phenomenon known with the name matriarchal is attributed to the discovery of nourishment planting by women. By this discovery of women have become the natural owner of the earth and crops (Eliade, 2019, p.1299).

The myths and rituals related to Mother Earth, especially represent the ideas of fruitfulness and plentyfulness (Eliade, 2019, p.131). Woman represents the whole of known in mythologies language in paintings. Deific paintings describe the era's world as mother uterus (Campbell, 2017, p.109-157).

The great importance of Mother Goddess concept in mythological view has same importance in psychological way too. The first carrier of

spirit image is always the mother. For this reason, separation from her is a very sensitive and important subject. For this reason, primitive humans carried numerous rituals to organize this separation (Jung, 2015, p.21).

According to Campbell's statement (2017, p.16) humans born too early and they are incomplete, not ready to face the world yet. Generally, the only thing to protect them against the dangerous universe, is the mother who provide a protective uterus period. Therefore, after the catastrophe of delivery, the child who is in need of care and the mother form not only physical but also psychological bilateral unity for months. The perish of the parents for a long time causes distress and relatedly aggressive tendency in the child. Besides when the mother has the tendency of obstructing the free movement of the child, aggressive reactions occur. In other words, the first object of the child's enmity is the same with the love object and the first ideal is the bilateral unity of Mother Mary and baby Jesus.

Therefore, it is inevitable that the mother image which carry a significant role in psychology is in relation with the archetype concept. Jung's most important archetype is the one that belong to the mother and show her existence in every field of human life. Just like other archetypes, mother archetype appears almost with unlimited varieties where personal mother, step mother, mother in law, relation with any women caretaker or nanny or ancestor women are in the priorities. Therefore, mothers be expressed in a symbolical meaning. Goddess and especially Mother Mary and Sofia belong to this category. Mythology offers various mother archetypes; the mother who reappear in Demeter and Kore mythos as a virgin; or the loving mother Kybele-Attis myth can be shown as examples. Other mother figures in symbolical manners, emerge with forms representing the desire of independence. For example; Heaven, Kingdom of God, Celestial Jerusalem. In addition, church which arouse the commitment and dread, university, city or country, sky, earth, forest, sea or river, and even matter, land of the dead and moon can be a symbol of mother. Objects and places which represent the fertility and plentifulness such as horn of plentifulness, tillage and garden can be associated with this archetype. A rock, cave, tree, spring, a deep well, plates like font, bowl formed flowers like rose or water lily and mandala can be a form of mother archetype. Stoves and hollow objects like food plates are associated with mother

archetype. Various existing useful animals such as cow, rabbit can be added to this list (Jung, 2015, p.121).

All these symbols which mother archetype contain, may have positive or negative and bad meanings. This hesitant factor can be seen in destiny Goddesses (Moirae, Graeae, Norn). The symbols of evil are; sorcerer, dragon (or a swallowing or buckling big fish or snake), grave, sarcophagus, deep water, death, nightmare and poltergeist (such as Empusa, Lilith) (Jung, 2015, p.121-122).

The positive qualifications of feminine symbols are the motherhood elaboration and love, the magical authority of woman, mind exceeding wisdom and spiritual sovereignty, beneficial instincts or impulses. All these features are welfare, they give value and support, provide progress and productivity. On the negative side, mother archetype can express unseen, esoteric and dark things. These are cliff, land of the dead, destroyer, seducer and poisoner things and they are formidable and inevitable such as destiny. The most common example of mother's binary nature is; in addition of being the mother of Jesus, Mother Mary, delineated as being the crucifix of him in middle age allegories. "Kali" bears the contradiction of benevolent and formidable mother in India (Jung, 2015, s. 1229).

Mother figure can be rarely seen universal in ethnology but this image shows significant changes in personal psyche. Person who is in a curing period in an illness is first under the effect of mother's distinct meaning. This personal mother figure is very important in personality psychology and as far as is known, other important etiologic aspects can not overcome this even in theory. However, Jung's view show differences from other medical-psychological theories on the base, because he attributes only a limited etiologic importance to the personal mother. According to his view, all the effects that literature has on children as an oppression are not all mother sourced. Archetype is the source, which create the mythological infrastructure for the mother, giving her authority and supernaturalness and what is reflected to her (Jung, 2015, p.1239).

The communication channel between the archetypes and the conscious mind is carried via dreams. Some of the images which can be seen in dreams can be associated with the mother archetype. Jung had examined many sample dreams. The ones which can be related with the mother archetype are given below;

“I see a white bird with open wings. It perches on an ancient women figure sitting like a sculpture, wrapped in blue. The bird flies to the hand of the woman and the woman holds a wheat branch to it. The bird takes it with its beak and glide to the sky”. This dream was interpreted by Jung (2015, p.164) as a “mother figure” as an “archaic wrapped in blue and sitting on a white marble plate”. The wheat branch is probably related with the Mother Earth.

Another dream sample is; “there is a holy woman sleeping under the sea, inside a snake cave. She wears a blood red dress, covering only the lower part of her body. She has a dark skin and completely red lips and seem physically strong”. This dream was interpreted as “this underground goddess is the mother earth which can be seen in many modern fantasies”. The red color draws attention in the woman character (Jung, 2015, p.166).

Feminine figures like main goddess and mother earth are amongst the symbols that the artist is impressed with. In the paintings and plastic representations, she is depicted with a primitive or animalistic expression on her face with black or red (these are her basic colors) dark colors. The structure is mostly like Brassenpay or Willendorf’s Venus Neolithic ideal or the Hal Saflieni Sleeping Lady (Jung, 2015, p.159).



Fotoğraf 1: Willendorf Venüs Figürünü ve Hal Saflieni Uyananı
https://tr.wikipedia.org/wiki/Willendorf_Ven%C3%BCs%C3%BC



There are feminine figures in every place and every era of art culture with the effect of mother archetype. Anatolian civilizations were also affected from the situation and many motifs which carry the plentifulness and fertility meanings were created in weavings. The meaning and source of these motifs can be related with archetypes.

4.HANDS ON HIPS MOTIF IN ANATOLIAN WEAVINGS

Woman's role in the holy belief has increased with the discovery of agriculture and passing to settled life. The humans made this holy creature eternal, by processing the Mother Goddess and Mother Earth figures in every field of life, like totems or artworks which are produced as a need. Anatolia has hosted many civilizations and for this reason most common works are related with plentifulness and fertility. Even if they face changes in their form during time, the meanings were always close to each other. Anatolian human did not only reflect the mother goddess belief as a ritual aspect to statuettes, but to different materials in different eras (Arslan-Kalay, 2017, p.192-200).

Weaving was also affected from this situation. The main process of weaving did not change from the start till today, but let the colors and motifs to enrich within time and weaving arts became the symbol of different cultures. There are deep meanings of the motifs which were used in weavings. One of the motifs is the Main Goddess cult motif which lasts since prehistory era (Arslan-Kalay, 2017, p.192-200).

The Handson Hips motif which can be found in weavings, show that Mother Goddess cult belief still continues. Main Goddess themed myths live with the plentifulness themed motifs on the weaving arts which can be found in every region of Anatolia. Each culture with

various legends refers the Main Goddess cult especially in Hands on Hips motif in kilim motifs. The motif was used in Anatolian Turkish rug and flat weavings starting from the Seljuks and it is depicted as a human with hands on hips (Deniz, 2010, p.56).



Kilim weavings which have a special place within weavings have been woven by Anatolian women for centuries and qualified as work of art. When the Anatolian weaving culture is observed, it is seen that women take this as a work. It is inevitable for a work of art made by women to have their own features. For this reason, all works of art made by Anatolian women have fertility symbols. When we think that the biggest feature which separate the woman from man is the fertility, it is not surprising to meet the Mother goddess belief too (Arslan-Kalay, 2017, p.192-200).

CONCLUSION

Various works of arts with similar patterns can be found in different eras of human life, in different geographies and within communities which have no communication with each other. These similar patters were first seen in mythological tales centuries ago. The intensiveness of the mythological tales and holy beliefs in primitive humans were effective in the reflection of these patterns to the works of art. Carl Gustav Jung has explained these pattern similarities, seen in the totem works of art as archetype concept. Archetypes appear in collective unconscious and even if they change in form, they have tendency to develop products which have same meanings and they are the inseparable and most important aspects of human psyche.

Mother archetype is one of the major archetypes developed by Jung. The psychological effect and instinctively self-projection of motherhood concept, have let the works of art inevitably to embody with the psychological and archetypal effect.

There are numerous works in different forms and species, different time periods and cultures that have resembling base features. Many of these consist of figurines that are dedicated to Mother Goddess. These little statuettes generally have forms with wide hips, hands bended on hips and fleshy body structure hence they represent the fertility and plentifulness. In addition to figurines, there are Mother Goddess figures processed on different materials.



Fotoğraf 4: Venüs

Figürini <https://www.haberler.com/figurinler-ana-tanricayi-degil-yasli-kadini-temsil-9159452-haberi/>

Damla Fatma ORAN

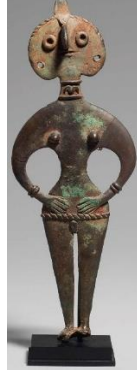
The Mother Archetype and Hands On Hips Motif
Anne Arketipi ve Elbelinde Motifi



Fotoğraf 5: Neolitik Venüs Figürini (MÖ. 6300-5500)
https://www.reddit.com/r/ArtefactPorn/comments/imz512/neolithic_venus_figurine_called_red_hair_goddess/



Fotoğraf 6: Mezopotamya figürin (MÖ. 1500-1100)
<https://www.metmuseum.org/art/collection/search/324112>



Fotoğraf 7: Bronz Tanrıça Heykeli-Suriye (MÖ. 1950-1750)

<https://www.christies.com/lot/lot-a-syrian-bronze-goddess-middle-bronze-age-5567183/?from=salesummary&pos=10&intObjectID=5567183&sid=68451fa3-5f05-47f1-9691-37f6fc4ed2e5&page=3>

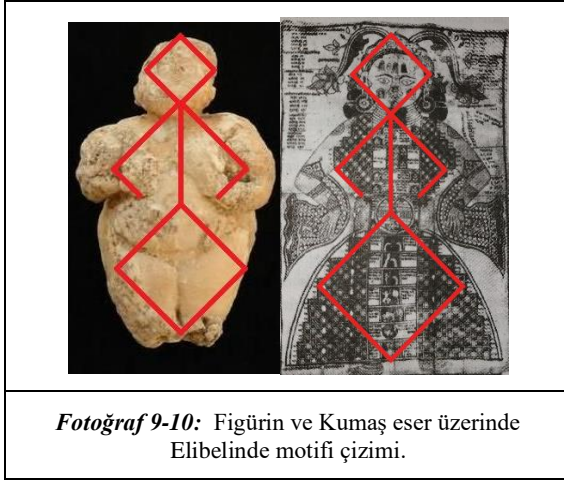


Fotoğraf 8: Caynalar'ın kozmik kadını (kumaş üzerine guaj boyama -Hindistan 18.yy)

Campbell, J. (2020). *The Hero's Journey* (6). (S. Gurses, Translation). Istanbul: Ithaki Publications.

There are numerous motifs which symbolize plentifulness and fertility in Anatolian weavings and the most common one is the Hands on Hips motif. The geometric shapes of the works shown on “Photo 9 and 10” below create the general lines of the Hands on Hips motif (these lines are stylized for weaving techniques). It is seen that Hands on Hips

motif have significant similarities with the works of art that issue holy creatures like Mother Goddess and Mother Earth. Therefore, when considering all these similarities, a decision can be reached that Hands on Hips motif is formed under the effect of mother archetype.



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