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OBESITY AND SELF PERCEPTION IN OBESE INDIVIDUALS

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OBEZİTE VE OBEZ BİREYLERDE BENLİK SAYGISI

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## **ABSTRACT**

Over weight is primarily the history of the punishment of body with its transformations and social rejections. As criteria gradually become clearer, and with psychology's interest in the grieves of people fatty degeneration continues its transformation process today also as it is now called obesity. Obesity is now regarded as an illness with psycho-social aspects. In today's world we must focus on the history of obesity in order to be able to evaluate it. Therefore, primary aim of the study is to present it as a narrative on the cultural history of obesity. Afterwards, we are planning to end the study with a research, in which today's general trends are addressed based on the previous studies conducted on how obesity is positioned in our time. Because the development of history is the key factor to evaluate our memories. I do not think it is possible to find normalities and abnormalities about 'self' by measuring a fat body. I did a statistical research only because the era I live in construes fatness in this manner, that is to say my statistical research reveals an irony.

The study will, respectively, convey information about the cultural history of obesity, the relationship between identity and obesity, obesity according to psychoanalytic theory, obesity's relationship with self-esteem and perception of body, and the relationship between obesity and self-esteem by using Rosenberg scale and body perception scale. The study aims is also to evaluate the fragility of 'obesity' with statistical method based on the historical perspective.

## ÖZET

Şişmanlık öncelikle dönüştürmelerleriyle, toplumsal redleriyle beden cezalandırılmasının tarihidir. Silüetlerin giderek netleşmesiyle, psikolojinin de acılara olan ilgisiyle, aşırı şişmanlık artık obezite kelimesini alarak günümüzde de dönüşümüne devam etmektedir. Artık obezite psikososyal boyutları olan bir hastalık olarak değerlendirilmektedir. Günümüzden obeziteyi algılayabilmek için şişmanlık tarihine eğilmemiz gerekir. Dolayısıyla çalışmada öncelikle, şişmanlığın kültürel tarihine yönelik bir anlatının olması amaçlanmıştır. Sonrasındaysa günümüzde nasıl konumlandırıldığına dair yapılan çalışmalardan yola çıkılarak günümüzün değerlendirmelerine tabi tutulan bir araştırmayla son bulması planlanmıştır. Çünkü tarihin gelişimi, anımızı değerlendirebilmek için en önemli unsurdur. Şişman bedenin ölçümlere tabi tutularak ben'e ait normalliğini ya da anormalliğini bulmanın mümkün olmadığını düşünüyorum. Kendi yaşadığım çağın şişmanlığı bu şekilde yorumlamasına istinaden ben de istatistiki bir araştırma yaptım yani çalışmamdaki, istatistik araştırması kısmı içinde ironi taşımaktadır.

Çalışmada sırasıyla; şişmanlığın kültürel tarihi, kimlik ve obezite ilişkisi, psikanalitik kurama göre obezite, obezitenin benlik saygısı ve beden algısıyla ilişkisi, Rosenberg ölçeği ve beden algısı ölçeği kullanımıyla obezite ve benlik saygısının ilişkisi aktarılacaktır. Tarihsel perspektiften yola çıkılarak 'şişman'ın kırılğanlığının, günümüzün gereği olarak istatistiksel yöntemle değerlendirilmesi amaçlanmaktadır.

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## **INTRODUCTION**

The tension accumulated over obesity is deeper than it appears or measured. For centuries of pressurizing over the fatness in detail, determining its stages and specifying its diversity is no longer possible in today's conditions. My curiosity that made me start working on this subject was how "overweight" body shifted under the 'obese' title today, how these pressures occur and why they are not possible anymore. In order to understand this, I first tried to explore how extreme fatness has been transformed in literature, art and medicine in the line of cultural history. These three areas develop in parallel and affect each other; all of them integrating the concept of obesity. Before, obesity was called 'a body full of extremes'; but now it is seen as a disease, an epidemic that needs to be eradicated and also more shameful than ever. This was the other focus of my work. Therefore, I wanted to convey a historical understanding in order to look at the transformation of obesity. In the first part of my work, I go through the following sub-titles: The First Obese, Obesity in the Middle Ages, Obesity in Renaissance, Obesity from Enlightened Obesity Until Today. When looking at the first age, I will give examples of overweight figures with exaggerated breasts and thighs. On the other hand, I will convey narrations about obesity from physicians such as Galen and Hippocrates. In this period, transmission of obesity is not as profound as in the Medieval, Renaissance or New Era. But as we begin approaching the Middle Ages, it becomes clear. For example; very large bodies are appreciated for symbolizing power, because during this period, food is stocked for scarcity and as you can imagine; access to it is in those who have power. It also moves in parallel with the strength of a body. Being fat is a power. Under conditions of scarcity, there are dreams given to people by religion that reflect a hope of countries of abundance in the next world, and endless happiness of food without a reckoning. Of course, in a world full of hunger, this becomes very popular, and it also contributes to the linear unification of power and feast. If there is hunger in this world; the other world will be in feast.

Together with this, size of a body means protection of health and social privilege and it begins to be reflected in display of people's bodies. But the first signs of this change show itself towards the end of the Middle Ages. As you will see in my study; clergy help to break down the perception that obesity is good, and begin to associate obesity with sin and greed, which is reflected in the language of society through adjectives associated with obesity in various ways. This change in the language will adopt a completely critical view with the Renaissance. As I will explain with examples in my study, fat people are considered lazy, mindless and rude. Fat novel characters or figures in artworks are described similarly. In the field of Medicine, new studies and new diets are experimented for fatness. I would like to point out that making sense of obesity through the self in our day is always based on these changes. First, it slowly affects the language, judgements are made on privacy and individuals' subjectivity, and this accumulates tension. Looking back at these will help us understand a precise outlook of obesity today. As I will tell you more in my study; full transition to this breaking point takes place in the modern European era. Condemning the fat and lazy, adjectives and words sit fully on the tongue. 'Huge' and 'fat creatures' and 'red faces' and 'swollen belly' are mocked. In this period, fat represents being greasy, while it also symbolizes drowsiness and depression. Thus it begins to lose its connection with being reputable and powerful. Such that tables where food is piled up are no longer seen as elaborately set because food is no longer a show of power, but rather a sign of vulgarity. As I have explained and elaborated, medieval criticism deals with major sins until the beginning of modernity. Shames passion and aims at gluttons condemning their ignominy. They detect greed. However, in the 19th century, modern critics approach it differently. As you will read, the fat person becomes a loose and sluggish entity. Their defects are exemplified by some deficiencies in power or action. A body with its real or so-called inadequacies; it reveals how close its image is to history of cultures and sensitivities. And in the center of its history, obesity's details are diversified, individualized. Therefore, one of the main points of this thesis is to perceive obesity differently from today by reminding the forgotten within its history.

With modernity, deficiency of overweight people begins to mean lack of mobility and ability. It is exacerbated in mass blasphemy. With this period, obesity is definitely considered as a result of the personality traits of individual behaviors or even the way of thinking. Towards the end of 19th century, investigations of neural diseases and obesity begin to be linked, thus the criticism of obesity-especially in Western societies-is accompanied by a giant journey that undermines psychology. These investigations removes obesity from the old moral values and constantly reveals its personal differences and behaviors. This time the blame is that overweight people are unable to change not because of being overweight, but because of being weak. Condemnation is more psychological and private, they are condemned not because they are clumsy or irritable, but because they are unable to control or convince themselves. They live in an indestructible and ugly body. However, everything shows that "this body" needs to be changed. The person is pushed to a very obvious unhappiness due to misunderstanding of attenuation criteria as well as its difficulty. This is sadness that is undoubtedly even more focused upon with the sharpening of the criteria and increasing interest in psychological suffering. This interpretation makes it necessary to look at the relationship between psychology and obesity in terms of its historical origin, since the perspective of obesity has changed. I will try to include this in the second part of this study. As I move to the second chapter, the point I essentially want to focus on is that the body has an identity origin as a representative of itself now, and when it does this, it becomes an affirmation of self and display of an aesthetic of existence. It categorizes this transformation and affirmation through various tests, as I will do in the last chapter. This categorization is based on history of obesity, as well as an evaluation of body forms, their processes and, therefore, world of measurement. In the absence of measurements and numerical values, concepts that are considered basic, did not achieve certainty so easily, which means that stages and degrees between normal and very fat were not determined for a long time. History of a body completely intersects with understanding of this assessment and study of evaluated images. This intersection indicates weight with numerical values in the 19th century, and it allows a process of seeing bodies and anatomies with

greater mastery. In the 20th century, it would take time for scales and scale instruments to be displayed in special areas, but when we look at it today, the presence of "weighing" has become almost natural. It is such a spontaneous process that it can make us forget how the determination of weight evolved independently from concepts such as number and determination. Blessings of measurement world also help psychology become scientific with tests. From this point on, with these tests, self's plasticity becomes an ordinary phenomenon. My wish to describe in second chapter is: 'transformation of an overweight body to prosthetics of self' in order to obtain a meaningful trace of itself and how it is transferred and categorized in current psychology. Therefore, in the second chapter, I will try to make an effort to explain the relationship between psychology and obesity and the role of obesity in psychoanalytic theory. At the same time, a completely new phenomenon describes obesity; it is now an epidemic. This epidemic is very common, which can not be prevented due to lifestyle and multiplication of consumption. Reflection of it on society also results in more self-identifying overweight person with his or her body. This identification causes an internal fragmentation in person. To put it in more detail, this fragmentation occurs as a result of a person living in a body which he feels betrayed even though he can express himself. Attitude of this study is also on about how this identification takes place. In psychoanalytic theories which I am going to tell more in this study, obesity is considered psychosomatic and is approached with its effects on self-esteem and perception of body. These reflections are quickly embodied from an abstract concept into a measured value by various methods. So in the third chapter, I applied some of these measurement methods to a group of 30 people: Rosenberg self-esteem and body perception scales; to evaluate my work by adhering to today's perspective. This group consisted of people who applied to a hospital for obesity surgery, so I did not expect these scales of self and body perception to be different from the results of previous studies. Are there any individuals who are obese and do not want to have surgery or who love their body? Ofcourse there are. But most of the statistical studies on this issue are being done to people who already applied to dissatisfaction centers and facilities. And these tests confirm themselves. This shows that a directed perspective has been

imposed, but we are not aware of it. I would like to point out that I do not believe there might be any measurement method to show us the relationship between obesity and self because it would be a mistake to try to embody an abstract. When tend to study the transformation of excess weight, I wanted to explain this with an irony that remained loyal to present day: "doing statistical measurement of body's self". Therefore, in my study I will follow three main lines: 'history of obesity', 'relationship between obesity and psychology and self', and then for today's need 'statistics of obesity'. As a result of all these chapters, I will probably say that obesity is internalized and self is trapped in between where it 'is' and it 'wants to be'.

## **1.HISTORICAL TRANSFORMATION OF OBESITY**

### ***1.1 The First Obese***

Obesity has been defined as a disease and excessive weight started to be named as 'obesity' as a result of a long process throughout history. In order to trace the first accessible and concrete evidences from the history of obesity, we must turn to 22.000 B.C.

During stone age, the first representations of human body were always depicted as feminine and with excessive aspects. These figures are also symbols of abundance and fertility. Discovered in Austria, Venus of Willendorf is one of the most famous examples known. Also, "Mother Goddess" from the Neolithic period (the period between the years 5500-8000 B.C.), which was found in Anatolia, depicts the

excessive aspects of bodies. Similar figures from the same period were discovered in Europe and other continents.<sup>1</sup>



*Venus of Willendorf<sup>1</sup>*

*Venus of Willendorf, c. 28,000-25,000 BCE limestone, 4 1/3" high, Naturhistorisches Museum, Vienna*



*Figurine of a seated Mother Goddess<sup>2</sup>*

*Seated Mother Goddess of Çatal Höyük, Museum Of Anatolian Civilization*

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<sup>1</sup>Williams, G., & Fruhbeck, G. (Eds.). (2009). *Obesity: science to practice*. John Wiley & Sons. pg:3

As far as the first known doctrines on nutrition and health are concerned, we can suggest that Imhotep's recommendations about nutrition were used as a medical treatment method.<sup>2</sup>

Excessive weight is also observed in the mummies of Egyptian pharaoh 'Ramses III' and 'Queen Inhapy.'<sup>3</sup> Such figures have also been discovered from Maya and Aztec periods. On the other hand, Lady Dai Xin Zhui mummy found in China, one of the most well-preserved mummies from history provides a perspective about the history of obesity.



*Chinese Lady Dai, Han Dynasty<sup>3</sup>*

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<sup>2</sup>Williams, G., & Fruhbeck, G. (Eds.). (2009). *Obesity: science to practice*. John Wiley & Sons. pg:3

<sup>3</sup>Williams, G., & Fruhbeck, G. (Eds.). (2009). *Obesity: science to practice*. John Wiley & Sons. pg:3

The hazards of obesity and its relationship with diseases were first emphasized by Greeks. Physicians such as Aulus Cornelius Celsus, Protospatharius, Galen, Oribasius, Alexander of Tralles, who lived in Ancient Greek and Byzantium periods, conveyed their opinions on obesity.<sup>4</sup>

Hippocrates stated that obesity causes infertility and premature deaths<sup>5</sup> or Galen emphasized that obesity occurs as a result of malignant humor, especially increase of blood in the body. He explained the physiological and practical condition of patients, and obesity treatment methods, which are used even today.<sup>6</sup> He depicted the disease which he called ‘polysarcia’ and the equivalent of which is ‘morbid obesity’. Polysarcia is defined as a condition in which ‘a person's physical appearance is bad in aesthetical terms, movement capacities are restricted, stomach mass causes discomfort even when the person sits next to a table, and the person has difficulty breathing, cannot go anywhere without sweating, women cannot give birth.’<sup>7</sup>

In his famous book *De Victu Attenuante* (Weight Loss Diet), which he dedicated to the treatment of obesity with diet, Galen categorized foods according to their types, specified their effects on obese patients, and explained foods, which are suitable for diet, in detail.<sup>8</sup>

Conversely, Alexander distinguished himself from other writers in terms of certain aspects of the etiology of obesity. According to Alexander, in obesity,

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<sup>4</sup>Pitman, V. (2014). *Early Greek Medicine: Evidence of Models, Methods and materia medica. Critical Approaches to the History of Western Herbal Medicine: From Classical Antiquity to the Early Modern Period*, 28

<sup>5</sup> Sprengell, C. J. (Ed.). (1708). *The Aphorisms of Hippocrates: And the Sentences of Celsus; with Explanations and References to the Most Considerable Writers in Physick and Philosophy, Both Ancient and Modern. By CJ Sprengell., printed for R. Bonwick, W. Freeman, Tim. Goodwin, John Waltho [sic], Matt. Wotton [and five others in London].*

<sup>6</sup>Pitman, V. (2014). *Early Greek Medicine: Evidence of Models, Methods and materia medica. Critical Approaches to the History of Western Herbal Medicine: From Classical Antiquity to the Early Modern Period*, 28

<sup>7</sup> Bray, G. A., & Bouchard, C. (2014). *Handbook of Obesity—Volume 1: 54, CRC Press.*

<sup>8</sup>Green, R. M. T. (1951). *A translation of Galen's Hygiene (De sanitate tuenda).*, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC199646/>

changes in human temperament caused effects on the stomach. Also, according to Alexander, sputum concentration as well as excessive coldness in temperament, overheating of the temperament, and functional disorders in the body as caused by cold and warm temperament are factors which lead to obesity.<sup>9</sup>

Towards the end of this period, the outlook on obesity slowly switches to denunciation, so much so that this concept is the beginning of the first scars the history of obesity slashes on the ‘self.’

### ***1.2 Obesity in Middle Ages***

In Middle Ages, we start to see the negations in the relationship between obesity and respectability. But this change did not take place in an instant, that is, it started slowly as it does in all transformations. It first starts to realize itself through the dangers of ‘excessiveness’. The old and quite illuminating criticism, which is limited to the concepts of ‘glutton’ and ‘greedy’ starts to be associated with beauty or disease. During Middle Age, when hunger and overwhelming sanctions stroke people, stocking the foods is encouraged. Meanwhile, hopes for the land of plenty in the afterlife is symbolized with religious belief.

This symbolization is used for instilling the hope that pains of the material world shall be rewarded after death.<sup>10</sup>

When middle ages narratives are analyzed, we observe strong giants, who always eat food. For instance, Gurgunt, son of Belen has a frightening power and in the 12th century, he is described by Graud de Cambire as the master of Great Britain before Ceasar.<sup>11</sup> The nicknames used here are only symbols and when the origin of the word ‘Gargantua’ is analyzed closely, we see three names: ‘Gurguntius’,

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<sup>9</sup>Pilkington, T. R. (1976). *Obesity. Journal of biosocial science*, 8(2), 201

<sup>10</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity. Columbia University Press*.pg:3

<sup>11</sup>Anne, L. J. (2005). *Aux origines de carnaval*,34

‘Gurgant’ and ‘Gremagoth’. They all contain the ‘grg’ sound group, which is used for describing the concept of gormandizing in all Indo-European languages.<sup>12</sup> This emphasizes the concept of power, suggests its harmony with obesity and in this way, the one who eats a lot overcomes others.

The words 'cras' and 'crais' which are associated with the words gross or fatty 'grass' are added to these words. However, rather than the rejection of weighty, a feeling of loathing towards the despicable person is in question. In his study on the insults used in Middle Age, Nicole Gonthier indisputably argues that there is a moral implication rather than a criticism towards the body.<sup>13</sup>

The word ‘cras’ quickly becomes ‘croy’, which implies the concept of immorality. It is important to lay emphasis on this origin of morals because the fat person does not turn the heads of others like he/she will afterward. It is an almost intuitive way of seeing which is considered to precede all kinds of indicators related to form and weight, and emphasizes values related to behavior.<sup>14</sup> Also, the togetherness of the concepts excessiveness and obesity is also revealed in Medieval novels. Meals of a noble class are described with lots of food consumed in a festive manner. Moreover togetherness of the concepts excessiveness and obesity is also revealed as; deformity, physical problems, diseases etc., in middle age novels.

As it is understood, troubles of persons, who are fat to the degree of obesity, first represented excessiveness, and physical problems, difficulty in moving would be the first indicator of this alone. On the other hand, there is an oxymoron in society about obesity. ‘Overweight person may be likeable, but the obese is condemned’ and this contrast shows itself in various stories and life profiles. For instance, the

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<sup>12</sup>Anne, L. J. (2005). *Aux origines de carnaval*,51

<sup>13</sup>Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press,.34

<sup>14</sup>Turner, W., & Butler, S. (2014). *Medicine and the Law in the Middle Ages*. Brill. 106

rumors that William I suffered from labour pain in 1087<sup>15</sup>, and Queen Berton's divorcing Louis IV due to his overweight...<sup>16</sup>

Various sources attempt to separate this polarity created by such oxymoron by emphasizing the fact that there are two kinds of obesity. In the first obesity, the flesh is 'tight' and a source of 'power'; in the other, it threatens life. In other words, while the former represents wealth, the latter is the expression of inadequacy. For instance, Hippocrates attempts to distinguish the overweight of an athlete from that of a fat person.<sup>17</sup> Also, Roman Caelius Aurelianus, who digs deep into the origins of obesity, refers to bodily weight with the word 'flesh' and emphasizes the difficulty in moving and weakness as a result of obesity.<sup>18</sup>

Medical texts written in this period do not lay emphasis on the body fatness, because the substance that constitutes organs is not fat, and the lack of fat in the body foreshadows illnesses. The popular view during this period is that fat protects humans from cold, prevents drying and facilitates digestion. In other words, fat actually protects the body by enveloping it. As a matter of fact, this view is quite far from post-modern world's way of thinking. The conflict between these two perspectives, which are quite different from one another, extends from the tightest material poles of the body to the loosest ones, and after this, only the obscurity in the images remain. In Middle Age, there were many types of fatness, the first of which is edema.<sup>19</sup> Resulting from liquids deforming the body, edema causes the concept of obesity to remain under the surface.

Subcutaneous edema, which was called as the welling of the whole body in Middle Ages, is defined as obesity in the 21st century. When the second type of obesity is analysed, the first is 'obese' with its ritualized excesses, and the second

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<sup>15</sup>Bates, D. (2016). *William the conqueror*. Yale University Press.

<sup>16</sup>Bainville, J. (1926). *History of France*. D. Appleton.

<sup>17</sup>Gilman, S. L. (2004). *Fat boys: A slim book*. U of Nebraska Press. 191

<sup>18</sup>Aurelianus, C. (1952). *On acute diseases and on chronic diseases*.

<sup>19</sup>Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press.,56

is 'healthy' fat. And there is not much information available about the switch from healthy fat to obese. The change that occurred towards the end of the middle ages, is shaped within the framework of fat individual, who we can be characterised as 'obese'. Until then, conventional fatness starts to be criticized and as criteria conflict with each other, anti-obesity attitudes starts to develop in many culture.<sup>20</sup> Religious attitudes could be one of the examples of these critical approaches.

Towards the end of the middle ages, statements and sermons of the clergy starts to have a changing effect on the society. Seclusiveness, which is stipulated for clergymen, reaches to cities as a result of urban developments especially in the 12th and 13th centuries, and therefore, the community also goes through a change.<sup>21</sup> Physical forms are mentioned in the sermons more and more, and this evolves into the expression of fatness as greed. Obesity is now greed and betrayal of the body as a result of its collapse. Beggar priests defines 'paunchiness' as the beginning of sins.<sup>22</sup> Over the course of time, dieting is infused against feasting culture in sermons and texts. On the other hand, physicians who wage a war against food stocking emerge and emphasize the fact that obesity can be perceived with eyesight and tactile sense although they cannot make a clear definition of obesity.<sup>23</sup> Also, in this period, physicians stop giving such recommendations to a specific section of society, and widespread university education by 13th century accelerates this process.

In the medical texts of the period, obesity is not only negated but also, factors that lead to obesity are specified,<sup>24</sup> and from 14th century on, the definition of obesity starts to emerge.<sup>25</sup> Guy de Chauliac, the surgeon of Avignon priests, defines obesity as the end, objectifies it with the concept of being 'intolerable' and

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<sup>20</sup>Demaitre, L. (2013). *Medieval medicine: The art of healing, from head to toe*. ABC-CLIO,81

<sup>21</sup>Gard, M., & Wright, J. (2005). *The obesity epidemic: Science, morality and ideology*. Routledge.

<sup>22</sup>Anglicus, B. (1975). *On the Properties of Things*. At the Clarendon Press.,50

<sup>23</sup>Anglicus, B. (1975). *On the Properties of Things*. At the Clarendon Pres.,51

<sup>24</sup>Gilman, S. L. (2008). *Fat: A cultural history of obesity*. Polity.,23

<sup>25</sup>Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press.,44

mentions the ultimate danger.<sup>26</sup> In cultural terms, another approach is: the change of palace image in middle age. The trend of the era is that external appearance must be more 'sophisticated', 'graceful', 'elegant'.<sup>27</sup>

As a matter of fact, this trend was encouraged by sociality concept, which was very popular during that period. Such trends pave the ground for a new direction in body perception and these gradations start to change the body. By the 15th century, critical comments towards obesity start to increase. The concept of 'obesity', which was new especially in iconography, became a current issue with a new perspective.<sup>28</sup> In Middle Age, there are almost no images about obesity. Although it was described and detailed verbally, it was ignored in paintings. For instance, William I the Obese has the same appearance in other silhouettes in Bayeux Tapestry; that is, body sizes of people were depicted virtually the same.

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<sup>26</sup>Perry, M. (2012). *Western Civilization: A Brief History, Volume II: From the 1400's. Nelson Education*

<sup>27</sup>Gilman, S. L. (2008). *Fat: A cultural history of obesity. Polity.*,34

<sup>28</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity. Columbia University Press.*55



*BayeuxTapestry-Scene44<sup>4</sup>*

However, with the use of perspective in the 15th century, the movement of realism begins. Being depicted more differently now, the body starts to impose its flaws and emphasize extremities.<sup>29</sup> This iconographic situation reveals contrasts, makes the lines clearer; therefore, it paves the ground for the detailed criticism of obesity. To give an example, we can observe the miniature in *Miroir Historial*. Excess of volume of the bourgeois, who rides on the back of a bear, is depicted in the bottom-right of the picture. Here, the concepts of laziness and thickness are dominant, which brings the bear and the fat man closer to each other.

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<sup>29</sup>Gilman, S. L. (2008). *Fat: A cultural history of obesity*. Polity.,21



*Deadly sins depicted as animals: Paris, 1463<sup>5</sup>*

In 15th century, the icons addressed in miniatures start to change further. The criticism of obesity continues to be a moral criticism to a great extent. Interpretation of obesity now switches towards a flaw rather than an aesthetical judgement. From now on, obesity is a sin, a flaw and a threat. But would this cause a discrimination in the cultural history of obesity? At the same time notions of laziness and thickness are dominant and criticism on fatness is still moral. Behaviours are ridiculed, instead of an aesthetic judgement; defects are being demonstrated.

### 1.3 Obesity in Renaissance

A significant change starts with the advent of Renaissance. The criticism of obesity begins to be associated with 'laziness', 'callousness'. In this period, people's interest in themselves and their bodies increased and accordingly, new applications appeared. Number of diets, and the use of accessories that support thin appearance became popular. On the other, a different perspective in the socio-cultural view of obesity gained momentum. From now on, obesity becomes a reason why a person is condemned and rejected in the society. The condemnation and humiliation caused by obesity brings the existence of new words in the language. From 16th century on, the word 'heavy' is accompanied by a creativity in language, which condemns clumsiness and indolence.<sup>30</sup> These words increase further: 'Gawkiness', 'obesity', 'butterball' etc. For instance, the word 'butterball' is used in Bonaventure Des Periers work called; *Cent Nouvelles Nouvelles* which was written in the 16th century, to describe an unscrupulous and incautious man.<sup>31</sup> Also, clumsiness anecdotes of cumbersome persons are mentioned in the Renaissance period stories. In a story by *L'Heptameron*,<sup>32</sup> 'fat member' of 'bishopric assembly' who falls and cannot run away due to his slowness, and the tall and in *Cent Nouvelles Nouvelles*, heavy Dutchman,<sup>33</sup> who cannot carry out any activities due to his heaviness and drunkenness, are examples of these. Also, Shakespeare makes many jokes about the character named *Falstaff* when depicting the qualities of the slave. These are expressions like; paunchiness, goose liver paste, Spanish tripe, pretty balloon etc.<sup>34</sup> The prevailing image is the image of a general weight, the whole body is occupied beyond the stomach.

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<sup>30</sup>Gilman, S. L. (2008). *Fat: A cultural history of obesity*. Polity.,43

<sup>31</sup>Sweetser, F. P. (Ed.). (1996). *Les cent nouvelles nouvelles (176-179)*. Librairie Droz.,94

<sup>32</sup>De Navarre, M. (1967). *L'heptaméron*,.61

<sup>33</sup>De Vigneulles, P., & Livingston, C. H. (1972). *Les cent nouvelles nouvelles (No. 120)*.

<sup>34</sup>Shakespeare, W. (2005). *Henry IV Part Two*. Penguin UK.

Another example is Cervantes *Sancho Panza*. The pleasure is derived from the objects and the reasonable safety of a well-fed tummy are mentioned. This description is full of implications: fat belly, short stature, and eating all the time. Consequently, the justification that meal, which relaxes the heart and the mind, is therapeutical is found in the text.<sup>35</sup> So much so that, Sancho sends the doctor, whom he finds reluctant for the foods in his room, to the prison, since it is an expression to invalidate the medical advices of the period.



*Sancho Panza On His Donkey* by Robert James Gordon<sup>6</sup>

Robert James Gordon (British, died 1893) Title: *Sancho Panza on his donkey*, 1860–1860 Oil on Canvas Size: 35.6 x 25.4 cm. (14 x 10)

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<sup>35</sup>Close, A. J. (1973). *Sancho Panza: wise fool*. *The Modern Language Review*, 68(2), 344-357.

During this period, the relationship between obesity and privacy is mentioned in various texts and images. For instance, in *Cent Nouvelles*, during a steamy journey, the coachman has to share the same bed with his master, and he gets warm like a foal' by getting into contact with the huge ass of the women.<sup>36</sup> Although boundaries are not mentioned too much, modernity is marked by the doubts about the perspective on obesity. As far as the beginning of modernity is concerned, we must try to understand the concrete and ambiguous form of 'weakness' in order to understand the necessity of 'fat'. Because weakness as well as fatness instil fears during this period. The idea of beauty is associated with obesity more than weakness, and while weakness brings death, obesity brings life. For example, in La Bruyere's works, weakness is depicted in a very diverse manner. The artist tries to depict this dessication with moral qualities by mentioning hollow eyes, warm skin and a probable stupidity, and conveys the contrasts by mentioning the safety and peace of the wealthy persons against the unhappiness and vulnerability of the weak, plenitude against poverty, and power against fragility.<sup>37</sup> However, there is still not a text, which describes how obesity gets holds of the body and the extent and details of this occupation are not clear; but this perspective will change as obesity starts to be reproved and attributed as a flaw. By the 16th century, the criticism of laziness gains intensity and virtually becomes the plague of common sense. Here, what is meant with laziness is scruffiness, vagabondism and weakness. City centres, which grow substantially during the Renaissance era, becomes the shelter of people due to famine. This period, in which laziness and unproductiveness are condemned, even if directly, provides a connection between weakness attributed to obesity, and weakness attributed to the beggar. It is also occasionally implied that there is a connection between the physical weight and immobility of the beggar. For instance, in 1570

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<sup>36</sup>De Vigneulles, P., & Livingston, C. H. (1972). *Les cent nouvelles nouvelles* (No. 120). Librairie Droz. Source:

<https://books.google.tt/books?id=CzqQBpvmqilC&printsec=frontcover#v=onepage&q&f=false>

<sup>37</sup>De La Bruyère, J. (1853). *Les caractères*. Furne et cie. 1853.,179, Robinson, K. M. (2014) *The Fat Acceptance Movement Contesting Fatness as Illness, 1969-1998*. The University of Wisconsin-Madison.

Ambroise Pare tries to prove the lie of the beggar women by pretending to be a crippled person. All these women are fat and they perform their tricks through their immobility.<sup>38</sup> Here, the actual concept condemned is immobility and laziness rather than working.

Also with Renaissance, in medicine disease symptoms diagnosed by physicians become diversified, their observations increase. However, there was no real interrogation about the phases, causes and distribution of obesity.<sup>39</sup> But there were attempts to determine the origin, states and characteristics of obesity. There was a concern about obesity in the period; edema and obesity were separated from each other. Also, the concepts of blood intensity and cerebral haemorrhage became clarified.<sup>40</sup> However, there was not a change in the perspective about obesity, therefore in the treatment approaches. Besides, the state of obesity was focused on extremities and idiosyncratic. Strictly speaking, all the intermediary phases were ignored by physicians although the hardest part was to categorise these phases. As an example, physicians became very concerned when Catherine de Medici's body sizes reached to that of of a giant.<sup>41</sup>

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<sup>38</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University

<sup>39</sup> Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press

<sup>40</sup>Harris, E. E. (2004). *Nature, mind and modern science (Vol. 80)*. Psychology Press

<sup>41</sup>*Relations des ambassadeurs italiens,found that: <https://gallica.bnf.fr/ark:/12148/bpt6k35002g>*



*Catharine de Medici 1519-89 by Tito di San*

Various symptoms of obesity were materialised by modern doctors better and the ‘body size’ in question was defined by making connections between disorders. Objects were continuously observed in order to understand their structures better, therefore, the idea of collecting all body fluids becomes prevalent.<sup>42</sup>

In the classical medicine of 16th century, the fat was still a mysterious substance. Discussions about fat also increase over the course of time. In 1661, Jean Violan, who was the first thinker to speculate about the place of fat in the body, claimed

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<sup>42</sup> *Vigarelo, G. (2013). The metamorphoses of fat: a history of obesity. Columbia University Press.,63*

that he found a membrane, located under the skin, fat, which acts like a real liner on the body and wraps the body like a cloth, collects the disintegrated pieces and connects them.<sup>43</sup> On the other hand, Fabrice de Haldan mentions the existence of fat balls, which look like separated objects, and increase the volume of the abdomen by travelling inside the stomach.<sup>44</sup> Quite funny and hypothetical information were suggested during the period. However, physicians indicate that they were informed about the fat in the body. It is also observed that the level of knowledge about how fat becomes to exist and why it is formed, was quite inadequate.

In the 16th and 17th centuries, the attention of scholars becomes focused on the effects of scattered fluids on the body increase. Therefore, such researches are conducted in an elaborative manner and with all the details. In his examination, Ambroise de Pare feels the collapse of the skin with his hand; his ears hear the fluctuation of the fluids. Ambroise de Pare describes this as follows: “When the patient lies on his/her back, the tumour becomes more evident, because the fluid spreads to the surrounding areas.”<sup>45</sup>

In the 16th century, there was a symptom, which was widely emphasized in medical texts. This was the acid, which inflates the abdomen area and causes the fluids inside echo.<sup>46</sup> Anatomists particularly lay emphasis on this area.

Some doctors attempt to interpret this condition with body mechanics. For instance, there were speculations that unnecessary body fluids apply a pressure on ‘blood producing’ organ liver thereby making the serum fluids stuck in the

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<sup>43</sup>Riolan, J. *Manuel anatomique et pathologique, ou, Abregé de toute l’anatomie.*, 114, Fend, M. (2017). *Fleshing Out Surfaces: Skin in French Art and Medicine, 1650-1850*. Oxford University Press.

<sup>44</sup>Fabrice de Haldan, Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press.

<sup>45</sup>Paré, A. (1840). *Oeuvres complètes d’Ambroise Paré (Vol. 2)*. J.-B. Baillière, found that;<https://books.google.com>

<sup>46</sup>Devaux, J. (1709). *Le médecin de soi-même ou L’art de conserver la santé par l’instinct (Vol. 1)*. found that;<https://scholar.google.com.tr/scholar>

body pass through the gaps they turn upside down, and carrying the leakages to the whole body...<sup>47</sup>

These views about edema as resulting from the functions of body fluids adopt a limited perspective. Another disorder, which they think results from excessive body fluids, was 'gout'. A description by Jean Fernel in 1150 distinguishes him from other physicians. According to Fernel, body fluids, which go down due to any congestion in the brain and resulting gravity, penetrate through the excessively loose joints, act like a ventouse. Become stuck under the thickness of cranium, the fluid slides through the joints, blocks their movements and gives disturbance, thereby triggering the disease.<sup>48</sup> After Fernel, Nicolas Abraham de La Frambosier also describes gout diseases and claims that he proved this descending: "At that moment, we feel that the agony goes down from neck or shoulders to elbows, hands and further down the back."<sup>49</sup>

In the *Journal de la sante* de Louis XIV argues that if discussions related to the causes are put aside, it becomes impossible to define 'gout disease'.<sup>50</sup> Despite such ambiguous images about body fluids, there is only one solution to eliminate them: 'ejecting out', 'cutting', 'drying'. Losing weight still hadn't achieved the status of a complicated and unique problem. In 16th and 17th centuries, there were developments also in the areas of painting and sculpture. Words describing both concepts of weak and fat became diversified.

The way fat people are depicted in engraving works and paintings changed remarkably. Arm and leg lengths decreased, shoulder and neck merged together. With this change of perspective in painting and sculpture analyses during the

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<sup>47</sup>Vallot, A., d'Aquin, A., *Le Roi, J. A., & Fagon, G. C. (1862). Journal de la santé du roi Louis XIV de l'année 1647 à l'année 1711. Durand., found that;*  
<https://gallica.bnf.fr/ark:/12148/bpt6k203302w.image>

<sup>48</sup>Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity. Columbia University Press.,67*

<sup>49</sup>Courtine, J. J., & Vigarello, G. (1987). *La physionomie de l'homme impudique. Communications, 46(1), 79-91.*

<sup>50</sup>Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity. Columbia University Press.,68*

Renaissance period, both curves of the ‘real body’ and ‘extremities of the nature’ are narrated by the artists. While objects and humans become thicker, the ‘space’ is created in a different manner. But the phases between obese and normal weight people are still ambiguous.



*Hieronymus-Jérôme Bosch, Primitif Flamand - Le chariot de foin - Central Panne<sup>8</sup> (There is no neck and the body is as round as possible, the body is so uncontrollable that he looks extrinsic when he sits.)*

During the century, in personality analyses, two profiles are prevalent: huge bellies of the arrogant people and saggy bellies of drunks and brutes.<sup>51</sup> In this period, the analysis of the obese gains importance with the reflection of form and state. Here, what is analysed is not the static or physical forces that contribute to the behaviour. What is really depicted is the forms. This reaches to its peak point

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<sup>51</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press.,78

in the works of Rubens, the master of overflowing meats. This characteristic is conveyed strikingly in Rubens *La Chute des Damnés*, which is part of his sketch collection *Etudes Préparatoires*.

He agglomerates the excessive meat throughout the body, disrupts the shape of the head and the body, and shows abdomen, legs and arms in an inflated form.



*Rubens- La Chute des Damnés – 1620<sup>9</sup>*

*RUBENS, Peter Paul (b. Antwerpen) The Fall of the Damned ca. 1620 Oil on panel, 288 × 255 cm  
Alte Pinakothek, Munich Ed.*

Another example is the painting named *Silene Ivre*. Wretched expression of people who drink wine to excess. As a matter of fact, what must be pondered here is the systematic collapse of the body. *Silene* reveals the disintegrating spongy skin of *Bacchus* strikingly, and in his works, the swelling of the whole body is a swelling with a spherical appearance, and Rubens tends to draw everything in sizes that are far bigger than the actual size.

Originality of Rubens lies in both the investigation of collapse anatomically, and depicting the fat, which penetrates through all organs with a crippling effect in paintings. Also, obese person is at the centre of an iconographic investigation.



*Silène ivre (1616-1617) par P. RUBENS<sup>10</sup>*

*Peter Paul Rubens The Drunken Silenus, Alte Pinakothek, Munich.*

His studies on *Bacchus* and *Silene* images are the most obvious proofs of his interest in obese people. This interest was particularly a global one. Excessive enlargement which deforms and disrupts the body, collapse of abundant meats, was a new and unique interest. All the emphasis about obese people overlook the phases and degrees of obesity. “The world of images confirms modern culture's

new interest colossal forms starting from 16th century.’<sup>52</sup>‘The fattest person’ attracts the attention just as the comments of the physicians focus on the most obvious signs. In parallel with these events, a change occurs in the language. In Renaissance stories, there is a boundary line from slightly fat to obese, and subjects are expanded based on this distinction.<sup>53</sup>

In 17th, in his book called, *Dictionnaire*, Antoine Furetiere helps the production of intuitive words which imply roundness with words such as ‘butterball’ and ‘potbelly’.<sup>54</sup> It is a new trend to use adjectives like ‘very’ and ‘the most’ rather than little or ‘less’. A rating conducted with words in the absence of figures is always implicit and random.<sup>55</sup>

Artistic works in the 16th and 17th centuries focus on the transition into obesity, body changes and the concept of overconsumption. Taking the appearance of the body under control brings new concepts into this period. New types of diet appeared; people start trying lemon, vinegar and even chalk<sup>56</sup> and in this period, the diet was primarily based on the limitations of the food consumption.

This period indicates us the importance of being thin for women within the norms of the western world. For instance, Neapolitan women consume foods such as sesame and horse bean, which they consider ventilates the body components.<sup>57</sup> In the 17th century, there was even a book written on how to avoid obesity. ‘Break cherry seeds, coat them sugar in the shape of pills, and consume them twice a

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<sup>52</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press.,84

<sup>53</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press.,85

<sup>54</sup>Furetière, A. (1725). *Dictionnaire universel*., found that;  
[https://books.google.com.tr/books?hl=tr&lr=&id=ZX5aOrBfsNUC&oi=fnd&pg=PA1&ots=ZGaOeSLSv4&sig=hrnWdk-AfyVxyL-ibyRJRYPtSA&redir\\_esc=y#v=onepage&q&f=false](https://books.google.com.tr/books?hl=tr&lr=&id=ZX5aOrBfsNUC&oi=fnd&pg=PA1&ots=ZGaOeSLSv4&sig=hrnWdk-AfyVxyL-ibyRJRYPtSA&redir_esc=y#v=onepage&q&f=false)

<sup>55</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press.88

<sup>56</sup>Gilman, S. L. (2008). *Fat: A cultural history of obesity*. Polity.,64-69

<sup>57</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press.,91

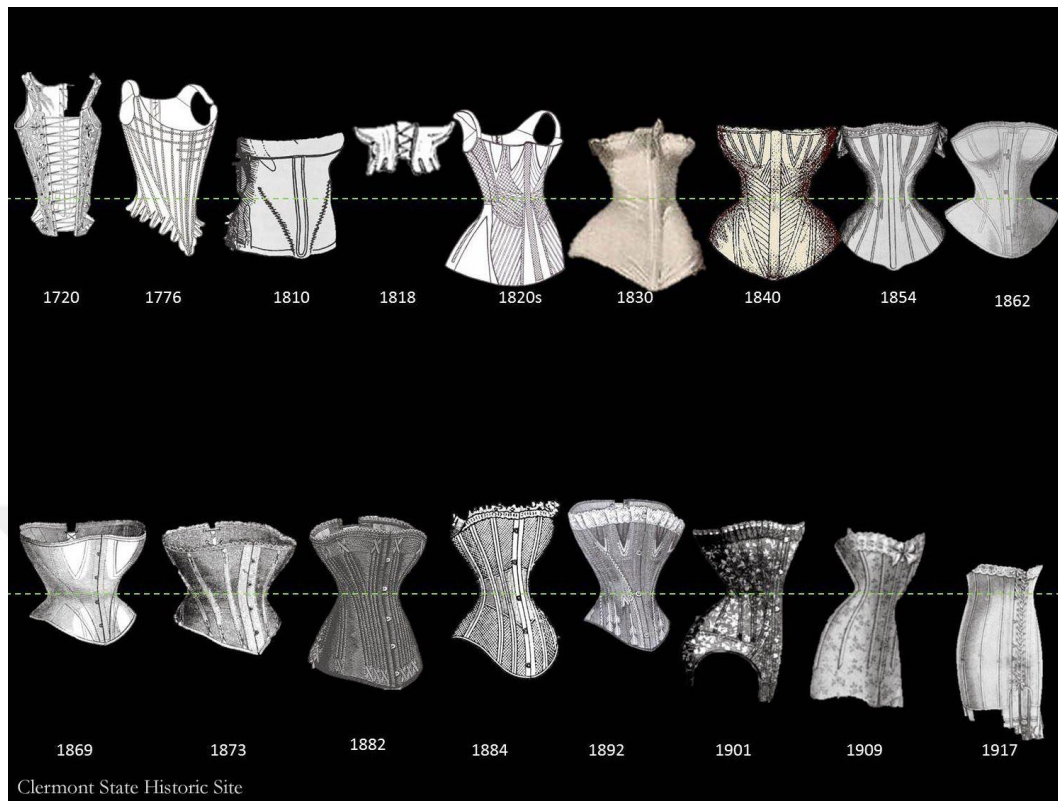
day'.<sup>58</sup>In addition to this, stories narrated by Jean Liebault mentions the behaviours caused by such actions. “Avoiding eating but also adding chalk dust and oyster to foods, decreasing worrying ‘wetness’ with dry substances are among such behaviours.”<sup>59</sup> Also, tools such as belt and corset, which tighten and shapes body were developed and used. In 16th century, people cannot see their reflection due to the absence of tall dressing mirrors, therefore, they check the appearance of their body with these tools. Applying a direct bodily pressure and waiting body lines to buckle under expected sizes in order to exhibit forms and these dimensions better...

With the use of tight clothes, the women tended towards compensating their inadequacy if they are underweight, and their overweight if they are fatter than the criteria accepted as reasonable. Invention of corset appears as an extension of these attempts. The model becomes a sheath as a unique method. This condition confirms the expectation to lose weight, and combines iron and the body for repressing obesity. Tightening of the clothes and making modifications on the constantly comes into prominence. This tightening process serves two purposes: Endeavouring to restrict obesity and the effect of mechanical obstacles. A new age was beginning and imposing the hope of making an impact by force.

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<sup>58</sup>Lemery, N. *Recueil Des Curiositez Rares & Nouvelles des plus Admirables Effets de la Nature & de l'Art: Composé de quantité de beaux Secrets gallans & autres. (Vol. 1).* Vander Aa.48

<sup>59</sup>Liébault, J. *Trois livres de l'embellissement et ornement du corps humain.* Benoist Rigaud.,38



*Corset Revolution*<sup>12</sup>

#### ***1.4 Obesity From Enlightened Obesity Until Today***

The phenomenon that accompanied enlightening was the individualization of volumes.<sup>60</sup> Measuring methods, which seem simple from the perspective of today, start to develop during this period. With these methods, the differentiation between two genders becomes evident and transforms the body perception socio-culturally as well. While male body is approved as big, woman body is considered pretty. Therefore, new dangers make an appearance. The first change brought along by enlightenment was the revaluation of body lines.

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<sup>60</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press, 102

This period, during which individualization increased, also influenced the individualization of obesity effectively.<sup>61</sup>

Excessive weight starts to be recorded and volumes are evaluated in medical sources. *Le Spectateur* comments on these figures sarcastically and accepts this: 'managing one's health with weight and fear is an ineffective method. A sort of weighing method is mentioned in 1711. This method tries to make an equation between the weight of the food taken into the body and the weight of excrement.'<sup>62</sup> Although methods are limited to the measurement of the food, statements of the people constitute the basis. In this period, especially the physicians in Great Britain published tables, which record various weights of excrements, in their texts. (John Lining Bryan Robinson)<sup>63</sup>

Here, daily care of bodies is of great importance and also, there must be a numerical balance between digestion and defecation. However, scholars still hadn't switched from the evaluation of the presence of the figures in question, to the evaluation of the presence of obesity. Notwithstanding, existence of relevant figures suggests the beginning of a new principle, that is, weighing things related to the body, and comparing the resulting outcomes. The gain of this trend was maintaining body weight and this gain continues to develop with a slow formation. With Renaissance, after volume gains attribute, world of measurement starts to accelerate. Although fatness is being described instead of being examined, scales are diversified. Although they are simple, different measurement methods emerge and fatness obsession is experienced. For instance, a new detail appears with enlightening: numbering the peripheries of belts. For instance, Voltaire knows the body size of his protagonist *Micromegas*, his height

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<sup>61</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press

<sup>62</sup>*Le Spectateur, ou le Socrate moderne, Paris. 1754 Cilt:1 pg:143, found that;*<https://archive.org/details/lespectateuroule06stee>

<sup>63</sup>Robinson, B. (1748). *A dissertation on the food and discharges of human bodies.*, found that;<https://scholar.google.com.tr>

is 120 thousand feet, and his waist circumference is fifty thousand feet.<sup>64</sup> In another example, editors of *Journal de Medecine* specified the circumference of obese people in the list prepared for extreme cases. For example recorded waist circumference of *Saint-Eusebe* priest was six feet 182.88, waist circumference of *Sens* representative was eightfeet 243.84 etc.<sup>65</sup>

Here, there is no concern for daily life. The curiosity of numbering brings along a new criterion and addresses the exceptional cases. On the other hand, a new concern arises. Fingers, which are used in measuring waist circumference, start to figures measured accurate, Elie de Beaumont starts to note the figures before every meal, and he takes the records after going to the toilet two times before each breakfast in order to prevent any margin of error.<sup>66</sup> From now on, measurement comes to exist in references for directing the examination.

In Buffon work called; *Historie Naturelle* dated 1777, and he mentions making a numerical connection between height and weight. The weight of a tall person and a short person is not the same. In this way, arranged connections start to be presented with a new methodology. Weights described as normal and excessive take these adjectives when they are evaluated according to the same criterion, that is height; what is new in this method is the use of different ratings for height. Now, there are intermediary phases, and figures which indicate the maximum and minimum. Following this, he attempts to name these phases and develops a series, which consists of four phases. For instance, a man, whose height is 1.81, is normal if he is 80-90 kg, fat if he is 100kg, and too fat if he is 125kg or more. Since there is an average, figures now have a statistical significance.<sup>67</sup> Dr. Tennon questions

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<sup>64</sup>Dieguez, S. (2016). *Micromégas: Altered Body–Environment Scaling in Literary Fiction*. *Frontiers in psychology*, 7, 556.

<sup>65</sup>*Journal de Medecine 1757-1760.*, found that; <https://catalog.hathitrust.org/Record/009353347>

<sup>66</sup>Tessier, D. (1995). *Obèse et impuissant: le dossier médical d'Elie de Beaumont, 1765-1776*. Editions Jérôme Millon.

<sup>67</sup>Roger, J. (1997). *Buffon: A life in natural history*. Cornell University Press.

the maximum, average and minimum weights of people in the village of Pass. 60 persons, whose age range is 25-40 are selected. In women, the minimum weight was recorded as 35.805 kg, the maximum weight was recorded as 74.038, the average was recorded as 54.916, and the average of men was recorded as 62.071. On the other hand, the relationship between height and weight was not mentioned; however, the difference between genders was conveyed clearly with the presentation of average averages.<sup>68</sup> Average condition of bodies was quite important in the age of enlightenment. Tannon's, primary concerns were anthropological. Weight indicates the physical condition of a community and ignores the concepts of very skinny and rotund. In addition to this; we may include the outcomes which are brought into a community along the maximum and minimum concepts.

The figures of Buffon are different. These are more accurately calculated and more modern figures; they set individuals as targets and create a phase sequence. Buffon develops a method for evaluating a community and presents comparisons for adjusting the big and small sizes and allows the comparison of population according to body averages. These studies conducted by Buffon did not go beyond the design stage, and were the beginning of social, which is put to the service of centralist state.<sup>69</sup> Engraving works and images from the age of enlightenment tended more towards dimensioning. The looks of artists from the age of enlightenment becomes sharp enough to investigate different categories of obesity thoroughly.

Artists put their works side by side, used classifications that had been ignored before then, and realized several conflicts line by line; this methodology revealed a creativity in painting, nuances and phases. As a matter of fact, these are divisions, which Buffon tried to convert into numbers.

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<sup>68</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press

<sup>69</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press

The diversity of researches, which were limited to *Silenes* and *Bachhus*, also conflicted with the world of ratings. Here, what is worthy of notice is that the catatonic image of obesity distinguishes itself from the generalization of round body lines, and old global accumulations, which were dominant until then, are now not the only components to signify obese persons. Caricature theories developed by William Hogarth or Francis Grose encouraged the diversity of such initiatives.<sup>70</sup> The method developed and presented by them clearly, disturb the form and differentiates it from the other. This is a way of discovering the unique aspects of the subject. While emphasizing the idiosyncratic characteristics of person in a way that caricaturizes the individual, it also signifies the individual and such caricatures show us the fact that importance of individual is increasing. The secondary effect is the determination and analysis of the level of obesity systematically. The heroes in Moreau le Jeune's work *Monument du Costume* show this.<sup>71</sup> Each of these heroes has such a detailed profile that the reader becomes able to visualize a concrete chart in one's mind.

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<sup>70</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press

<sup>71</sup>Heller-Greenman, B. (2002). *Moreau le Jeune and the Monument du costume*.



*Monument du Costume Physique et Moral de la fin du Dix-huitième siècle<sup>13</sup> / Le Souper fin-Restif  
De La Bretonne & Moreau Le Jeune-Source:*

Now, what remains is a new culture, although it is expressed insufficiently and inaccurately. It exists with 'silhouette' nuances and details. On the other hand, although it is not possible to argue that the methods of losing weight changed, this is a visible sign of the categorization of the perspective.

In the thought of enlightenment, there is interest in the extent of obesity and extremities are condemned more ferociously and organic meaning of such extremities are already turned upside down. As the appearance of the body is reorganized, the focus is on fibres and neurons rather than elements of the body. Fibers are considered as the main symbol of living bodies and the body is invaded due to loose fibres. This view constitutes the basis of the justification of obesity. The subject of thinness puts obesity under the category of a disease implicitly.<sup>72</sup> As a matter of fact, the presence of the word ‘obese’ as it is preferred instead of the word ‘size’ indicates this trend.

In his work called; *Dictionnaire*, Antoine Fureiere uses the word obese to describe the condition of a person, who has excessive fat and flesh in one's body. In fact the word obesity is not a completely new word. However it was the first time that it was used distinctively and systematically. On the other hand, obesity is mentioned in medical books in parallel. The book called, *Encyclopedie* (1769), ‘obesity’ was used to describe large body size as the opposite of soul depression and this implies us the fact that a specific flaw is an irregularity that cannot be solved by adding something to the body or removing something from it.<sup>73</sup> Obesity is not an extremity that can be overcome by contending oneself with little, on the contrary, it is the chaos itself.

Dysmorphic bodies, which were described by the physicians of middle age, starts to be conveyed more systematically, and this brings along a structural rationality. In this way, they provided a breakdown of diseases according to a symptoms such as convulsion etc. Instead of body suction such as head, neck, chest etc.<sup>74</sup>

Symptoms that reveal diseases are visible irregularities, which allows scholars to interpret the laziness of humans from a different perspective.

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<sup>72</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press, 129

<sup>73</sup>Diderot, D., d'Alembert, J. B. L. R., & Fauche, S. (1754). *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers: 1004 p (Vol. 4)*. chez Briasson. found that; <https://books.google.com.tr/books>

<sup>74</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press pg:131

Due to the experimental principle of scientists in the enlightenment period, the acuteness of senses is regarded as the most significant sign of the stillness of living creatures. Therefore, obesity is implied as a lack of strength in humans. George Cheyne is one of the first scholars to address obesity as a flaw. While refusing references to previous body components, he argues that the collapse of fibres is the collapse of a person's inner world. As a result of obesity, symptoms such as boredom, lack of excitement, loss of desire are observed and this is associated with melancholy.<sup>75</sup> In this way, obesity becomes the inner outcomes of a personal loss, and in this case, a perspective with psychological qualities develops. Therefore, we can suggest that a new era, during which previous criticisms towards obesity turn upside down. This turn of events brings us closer to modernity. In enlightenment era, treatment of obesity was also reorganized; accordingly, new types of diets emerged and becomes a topic of debate. Meanwhile, the necessity of tightening the body also gain importance so much so that tightening substances were referred to as the primary sources and became the symbol of restoring strength due to prescriptions.

Another subsidiary factor that restores strength was exercises. It was claimed that movement tightens fibres and helps the person lose weight. This occurs due to convulsions, impacts and agitation. These types of exercise revives fibres, maintains flexibility and strength of muscles, and they are released to the market with firming products. Obesity's resistance to treatment stems from the fact that exercises are not easy for the body. Also, there was no medical reaction to this immobility, which did not change despite all the supervisions and restrictions, and the moment when obesity was considered resistant to treatment more than ever, was the moment, which would keep obesity alive until today.<sup>76</sup>

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<sup>75</sup>Turner, B. S. (1982). *The discourse of diet. Theory, Culture & Society*, 1(1), 23-32.

<sup>76</sup>Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity. Columbia University Press* pg:150-156

In the meantime, another example of treatments for obesity was thermal baths. It was observed that temperature degrees stimulate body and help the tightening of the body. In 1760's, Pittevin places a thermal ship on Seine river. It is stated that this ship causes revitalization with cold bath method and by the end of the century, bathing becomes one of the most important applications for personal health and care. However, thermal baths also bring along a brutal treatment method. This treatment consisted of cold bath sessions with electric current, and it was expected that bodies tighten as a result of bath sessions.<sup>77</sup>

What remained from all these was diets. Also, the content of these diets never changed in the 18th century. However, the actual innovation was the way these diets were addressed and diets become a topic of exchange among the cultured class of the age of enlightenment. By the end of the 17th century, the importance attached to taste increases. Afterwards, the ground is paved for new discussions in the beginning of the 18th century. The relationship between meat and diet. Artificiality of luxury, extremities of urban way of life, and slackening were the result of excessive meat consumption. According to Rousseau overwhelming nature of cities, inconsistencies in the way of dressing and immobile persons to the scope.<sup>78</sup> The danger of collective decline is expressed differently from old fears about moral decline or abandoning religion.

The actual concern was based on the expected results of organic hazards, technology and artificiality. This is a perversity, which is expressed as a component that may turn progress upside down, undermine modernity and transform social norms explicitly for the first time.

However, in this period, the most significant transformation of diet takes place with a chemical revolution. By the end of the 18th century, when oxygen's function in the body was discovered, an innovation occurs and what was revealed essentially was the completely new image of food consumption and its results.

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<sup>77</sup>Bacher, G. F. (1785). *Observationes sur quelques maladies.*, found that;  
<https://books.google.com.tr>

<sup>78</sup>Rousseau, J. J. (1979). *Emile or on education* (A. Bloom, Trans.). pg:39-42

After the experiments conducted on people in closed rooms, the perspective on organic substances is transformed. Examination of the air inhaled indicates oxygen absorption and carbon dioxide respiration. The outcome is the fact that breathing is an event of burning.<sup>79</sup> After the experiments conducted on people in closed rooms, the perspective on organic substances is transformed. Examination of the air inhaled indicates oxygen absorption and carbon dioxide respiration. The outcome is the fact that breathing is an event of burning.

Contrary to the widely held belief of scientists until then, breathing does not help facilitating the systole phenomena of the heart and increasing blood intensity. Accordingly, a new thought is shaped and initiatives are taken for introducing new balance principles, which categorize foods according to their combustible qualities, that is, whether they take place in the combustion process, and therefore associate excessive weight with the lack of a combustible substance.

But this is still not based on the calorie calculation and preserving the weight and the discussion takes on a completely new direction in 19th century.<sup>80</sup>

In this period, a new sensitivity becomes prominent. Figures are included to the evaluation of the body shape, and the look on the body comes to exist by itself; the circumference of arms and legs, comparison of the intensity of body sections, the ratio between height and weight etc. In other words, the picture about bodily functioning starts to change significantly, and the body gets technical and turns into a device.<sup>81</sup>

From now on, it is a machine that calculates the amount of heat produced. Instead of a previously held perspective, which gives priority to neurons, innovations about the use of heat amount are added to body perception. In this period,

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<sup>79</sup>Séguin, A., & Lavoisier, A. L. (1790). *Premier memoire sur la transpiration des animaux*.

*Académie des sciences, found that;*

<http://agris.fao.org/agrissearch/search.do?recordID=US201300261020>

<sup>80</sup>Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press pg:150-156

<sup>81</sup>Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press pg:159-163

chemical analysis, which associate fat accumulation in the body with lack of combustion for the first time, carried calculations in the field forward.<sup>82</sup>Diets were revised, foods containing sugar and starch, which were considered innocent until then, started to be blamed, combustion rates of foods were evaluated, heat efficiency and results were observed. And the change was on the verge of emerging. People were now looking at their bodies differently, protecting their bodies and condemning their inadequacies and flaws. In this period, the new significance of numbers put weight into the background. The presence of numbers on the body, started to make implications to the subconsciousness of people. By this century, an instrumentalized body and the general conditions of industrial world lie behind this state of events. Statistical publications, which exploded in the 19th century, was accompanied by the detailed figures of understandings, production and quantities. This is also an aspect that is worthy of notice for understanding the condition of human mind in today's world.

This level of figures becomes common in publications, which address obesity.<sup>83</sup> Also, scholars suddenly aim to calculate concepts, which were not conveyed until then. For instance, they try to make sense of the body diameters and excessive sizes of neck, waist and belly. In the beginning of 1800's, Guillaume Dupuytren wants to measure the fat thicknesses of a woman, who was strangled to death. Because according to Dupuytren, the women choked as a result of the excessive swelling of her flesh. He examined fat quantities in all sections of the body.<sup>84</sup>

The medicine science continues making comparison of height and weight for obesity, although it does not switch to this methodology completely. Of course, the concept of obesity undergoes a change in statistical calculations. More importance is attached to the evaluation of weight as the primary aspect.

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<sup>82</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press pg:164-166

<sup>83</sup>Beller, A. S. (1977). *Fat and thin. A natural history of obesity*. Farrar, Straus and Giroux.28-30

<sup>84</sup>Dupuytren, G. (1836). *Lecons orales de clinique chirurgicale, faites à l'Hôtel-Dieu de Paris* (Vol. 1) H. Dumont, found that;<https://books.google.com>

Establishing connections between weight and height is now a necessity. Statistical charts for this purpose were first prepared by Adolphe Quetelet. Quetelet analyses the previous data of Buffon and categorises them according to gender, and each height has a normal weight, which is determined statistically. Quetelet even calculated the coefficients that could be convey the differences between thinness and fatness of human, and average measurements in numbers.<sup>85</sup>From now on, categorisation of normal and others is based on the figures.<sup>86</sup>

Now, the normality of reality not the ideal takes over. After Quetelet, new researches also gain momentum. One of them is the law of 'large' numbers. This law, which was initiated by science and administrative circles at the end of the 18th century, is based on averaging the persons. Demographic pursuits also change with new data (crime, birth, death).

New expectations of people reflect the general pursuit of evaluating processes related to government, their activities, physical and mental status of the public in a more detailed manner. Researching the basis of human communities and investigating the texture of states. Administrators feel like they are using a new phase: this is a new way of 'bodily amounts' and their distribution. However, considering the statements of Quetelet for justifying such estimations, this is a 'limited' scheme: The pursuit of defining weights better according to age and gender categories is mentioned for the purpose of determining the 'required load amount of some structures', knowing one's 'personal' weight better for arranging works better, forensic science's aim of examining and diagnosing cadavers and bodies. Several utilitarian schemes and technical ideas were developed within the context of duties an actions, but the notion of beauty was not addressed. What remained was the new importance of figures, which are put to the service of body sizes, new charts and its mental role.<sup>87</sup>

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<sup>85</sup> Garrow, J. S., & Webster, J. (1985). *Quetelet's index (W/H<sup>2</sup>) as a measure of fatness. International journal of obesity, 9(2), 147-153.*

<sup>86</sup>Beller, A. S. (1977). *Fat and thin. A natural history of obesity. Farrar, Straus and Giroux.*73.

<sup>87</sup> Quetelet, A. (1968). *A treatise on man. Franklin.*16

The new perspective on body sizes showed itself in literature too. Balzac depicts *Grandet* as a man of 1.53cm weight and a body in the shape of a square. What is more, the width of his thighs is 30cm.<sup>88</sup> Another example can be given from theater. In theater also, reference is made to the weight of the body. The clown play by Adolphe d'Ennery about fat people and thin people can be given as an example. *Chapotain*, a grim and respectable man who lives in the country, is sad because his daughter is in love with a distant cousin. He believes that this man is too thin and weak. He makes an attempt to make him fatter and checks his weight.<sup>89</sup> Finally, the man becomes thin. People laugh at this, but the key point is different: For the first time, the weighing scale makes a joint decision necessary, obesity is defined as a measurable concept, which can be expressed accurately. The reference to weight is determinant, although it is a mental one. It changes the evaluation and perspective completely. By 19th century, the interest in depiction gained depth in literature thereby occupying paintings. Therefore, states of weight spread to several areas, the ratings are specified in more detail.

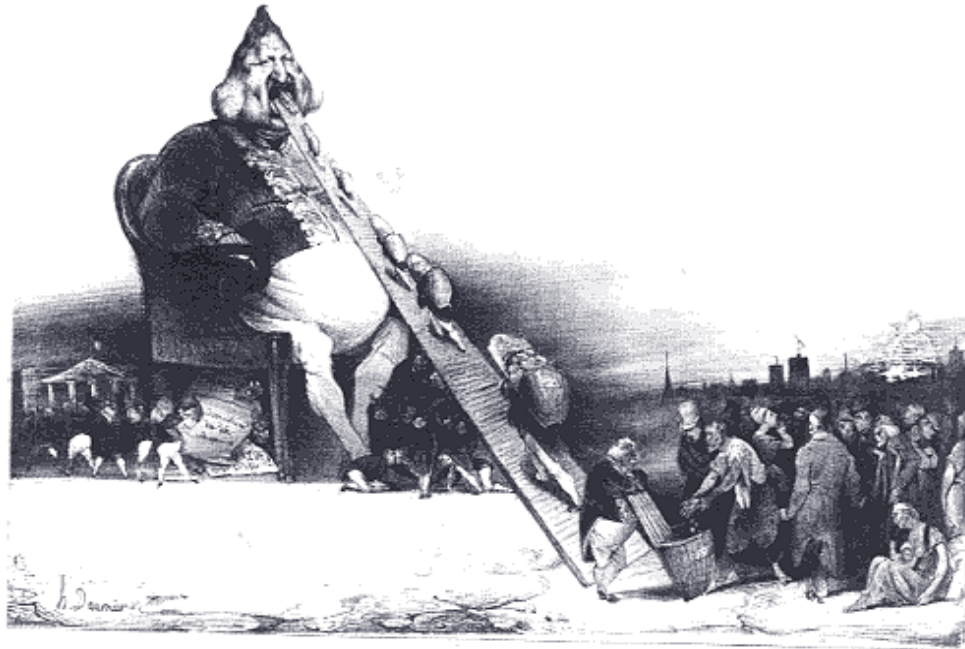
But significant components are in a different area: The 'gaze' changes its direction as units are classified and with the presence of categorization. Obesity is then separated by various types. In 1826, Brillat-Savarin was the first person to turn the excessive fat in abdomen area into a masculine feature. "There is a type of obesity, which is limited to abdomen area, I have never seen this in women: Since their fibres are relatively looser, when obesity finds them, it captures all the areas of their body. I call this diversity 'chunkiness' and people who suffer from this problem chunk."<sup>90</sup> This comment was readdressed in medical sources written between the years of 1830-1860, ethics literature and engraving works.

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<sup>88</sup> Balzac, H. (Ed.). (1992). *Eugenie Grandet*. *Everyman's Library*.488-500

<sup>89</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press.,170

<sup>90</sup>Brillat-Savarin, J. A. (1841). *Physiologie du goût*. Charpentier, found that;  
<https://books.google.com>



Gargantua

*The politician engravings created by Daumier<sup>13</sup>, is the most important example: Gargantua (1831)-Honoré Daumier Monarch Louis-Philippe seated on a throne*

There was no explanation about the condition, which today's world call 'android' obesity. There was even no attempts to specify the gender based on obesity, which had been more ambiguous until then. Brillat Savarin made categorisations with a different perspective. 19th century's placing the classifications related to obesity, made tolerances and exclusions more evident. And such approaches were detailed in psychological mechanisms in this century. This encourages a change in ideas about both aspects that cause obesity, and serve to prevent it. From now on, scholars address the source of fat, which remains as 'unburned substance' in the body, which is an internally burning machine.<sup>91</sup> Therefore, new lines of reasoning about obesity and its treatment appear over the course of time. In this century, as pathologic anatomy switches towards new perspectives, ideas about the loosening

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<sup>91</sup>Littré, E. (1869). *Dictionnaire de la langue française* (Vol. 4). L. Hachette et Cie. found that;<https://books.google.com>

and revitalization of fibres become ghosts of the past. The originality of the new idea is based on the explanation of fat differently. As mentioned above, with new chemistry, the body changes as a machine that derives its power from combustion. This motto also changes ideas about health and nutrients. Towards the end of 1700's, Lavoisier discovers that the essential actor in organic combustion is oxygen<sup>92</sup> and Liebig divides foods into two categories in the middle of 1800's: those which contribute to the renewal of organs, and those which contribute to the continuity of organic combustion. The nutrients in the former group contain more nitrogen and they are considered similar to flesh. Those in the latter group contain more carbon and facilitate burning process.<sup>93</sup> In this case, they become determinants for investigating the source of the food. The constant mechanisation of the body makes the concerns about obesity more evident, and brings scholars closer to the idea of organic integrity. After the substance, which triggers burning process is understood, substances are re-grouped, and obesity and revitalising agents, which were once praised, lose favour as each organ starts to be considered as an instrument. For instance, nutrients containing sugar and starch were excluded from the category of revitalizers, and included to dangerous foods group.

*“O God! Will all of you bellow in sorrow, my dear readers, O God! Look how merciless the professor is; he forbids all the precious things of Limet, white bread, Achard, biscuits, hard tacks, and all these pretty things prepared with flour and butter, flour and sugar, sugar and eggs! He shows mercy neither to potatoes, nor pasta. Would you expect this from an amateur, Who looks so kind-hearted?”<sup>94</sup>*

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<sup>92</sup>Bray, G. A. (1994). *Lavoisier and Scientific Revolution: The Oxygen Theory Displaces Air, Fire, Earth, and Water*. *Obesity*, 2(2), 183-188.

<sup>93</sup>Liebig, J., & Gregory, W. (1842). *Animal Chemistry: Or Organic Chemistry in Its Application to Physiology and Pathology*. Taylor and Walton, Upper Gower Street. found that,; <https://books.google.com>

<sup>94</sup>Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press pg:187-188

As a matter of fact, this is conveyed in many publications of the period and the actual subject here is gastronomy. Conveying what contemporary science uses in order to integrate all the information about human nutrition.

Diets and measurements serve both to determining where pleasure ends and extravagance begins, and keep strength and needs in a balance. An a gastronomy, which mentions the private pleasures of modern people, acts against the order of the diet. A gluttonous person's state of being a gourmet rather than valuing appearance.

Organic combustion changed the attitude towards obesity in the 19th century. However, a new trend about weight beings to dominate in the second half of this century. With the emergency of hobbies, active position of women in society, and the connection established between privacy and nudity, obesity is rejected. Psychological developments take place with the development of modern society. The obese now condemns oneself and explains his/her unhappiness in details. In this century, with the development of psychology, investigation of treatments for obesity, and analysing conditions before the treatment, give a new perspective to scholars.

It is considered that the failure of the treatment is not analysed in psychological terms. The emergence of psychological approach, is evaluated as a mandatory test against an organic logic. And when the private story of the 'victim' is added to the condemnation of the obese person, this turns into a tribulation.<sup>95</sup>The victory of the thin as it is revealed, becomes the modern aspect of the loathing towards the obese person.

Towards the end of this century, exhibition of bodies makes the presence of obese very visible. Obesity is more in sight than ever in the context of hobbies and fashion. It is articulated more easily and the ugly is stigmatized more quickly. Therefore, weighing oneself gains importance in this period. Weight is

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<sup>95</sup>Beller, A. S. (1977). *Fat and thin. A natural history of obesity.* Farrar, Straus and Giroux.96-99

mentioned with both time and weight units. This method becomes popular over the course of time. Meanwhile, separation criteria for a person with a certain height is detailed, thereby paving the ground for body-mass index. William Banting and Antoine-Louis Decrest de Saint-Germain add the scale developed by them to the Quetelet scale.<sup>96</sup> To give an example, the weight, which is specified as equivalent to half kilo today, must be equal to the height as specified in centimeter. However, Adrien Achille Proust and Albert Methieu object to this approach. Because they are of the opinion that the figure specified for weight in kilo, must be found by deducting 100 from height, which is determined in centimeter.<sup>97</sup> What must be kept in mind is the fact that figures are specified from both a medical and aesthetical perspective, and there is a coherence despite the differences explained above. Although this principle is evaluated differently, the word thinness refers to the middle section of the body and the criterion for the expectations about the other areas of the body starts from here. Also, the concept of thinning becomes quite imposing in the second half of the century. Impositions about thinning increases with a more severe pressure and references related to what is implicit. Popularization of hobbies, increase of various activities are the result of this trend. As a result of this cultural change, bodies are exhibited with more open clothes. On the other hand, oval mirrors, which would complement dressing table, were replaced by mirrors, on which whole body is reflected.<sup>98</sup>

A similar change takes place in fashion. The disappearance of traditional lower width in clothes, reveals the thigh and the legs. The tumid shape gives way to

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<sup>96</sup>Marchand, A. (2014). *Opothérapie: émergence et développement d'une technique thérapeutique (France, 1889-1940)* (Doctoral dissertation, Conservatoire national des arts et métiers-CNAM).

<sup>97</sup> Paciaroni, M., Cittadini, E., & Bogousslavsky, J. (2011). *Great careers: Cornil, Bouchard, Bourneville and Proust. In Following Charcot: A Forgotten History of Neurology and Psychiatry* (Vol. 29, pp. 61-70). Karger Publishers.

<sup>98</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press pg:187-188

straight line, while truncated form gives way to the curves.<sup>99</sup> From now on, curvy lines and movement is in question as the status of women changes. More free and flexible body gets synchronised with expectations related to initiative and activity as woman's become more involved in public space. Therefore, the form was reorganized. The way obesity is depicted becomes flexible and excessive growth of hips become included to the new forms and phases.



*Illustration from the Ladies Home Journal advertising the S-Curve corset, October 1900<sup>14</sup>*

Another innovation was about the pressures about the depiction of the belly. With references to muscle wall, the term 'becoming paunchy' is introduced in order to emphasize the evident sagging. Bertall explains this as follows: the person become paunchy as a result of the loosening of flexible tissues between vertebral and basal

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<sup>99</sup> Cole, T. J., Freeman, J. V., & Preece, M. A. (1995). Body mass index reference curves for the UK, 1990. *Archives of disease in childhood*, 73(1), 25-29.

bones.<sup>100</sup> By the end of the century, the importance attached to abdominal wall, targets what re-shapes the design in a certain manner, and encourages posture and its mobility. It must be understood that obesity is not only a problem about body lines, but a problem about silhouette. Therefore, the sensitivity about abdomen and its surrounding areas is renewed radically and targets what can be shaped. From now on, obesity is not only a matter of body lines, but the silhouette. Aesthetic aimed and overcame what is ugly.

Absurdity lies at the centre of the images, while attraction is the central concern. The fat person is now not the stocker, voracious person, but first becomes the ugly and this adjective is conceptualized in a manner that it is visible on beaches and in obscene scenes. This indicates how prominently preferences are revealed in 19th century, the fact that desire and its legitimacy is confirmed, individual conquests of tendencies and choices have a place that had never possible before.<sup>101</sup> Zola places this subject at the centre of his novel *Belly of Paris* (Le Ventre de Paris). The contrast between the weak and fat people is described as war in the *Belly of Paris*.<sup>102</sup> The fat, who is a protagonist in *Belly of Paris*, is a sarcasm in the first place, and this concept is not associated with the rick. It is used for their admirers, supporters and voters. In the novel, this is a mass which is represented especially by market sellers, simple persons and craftspeople.

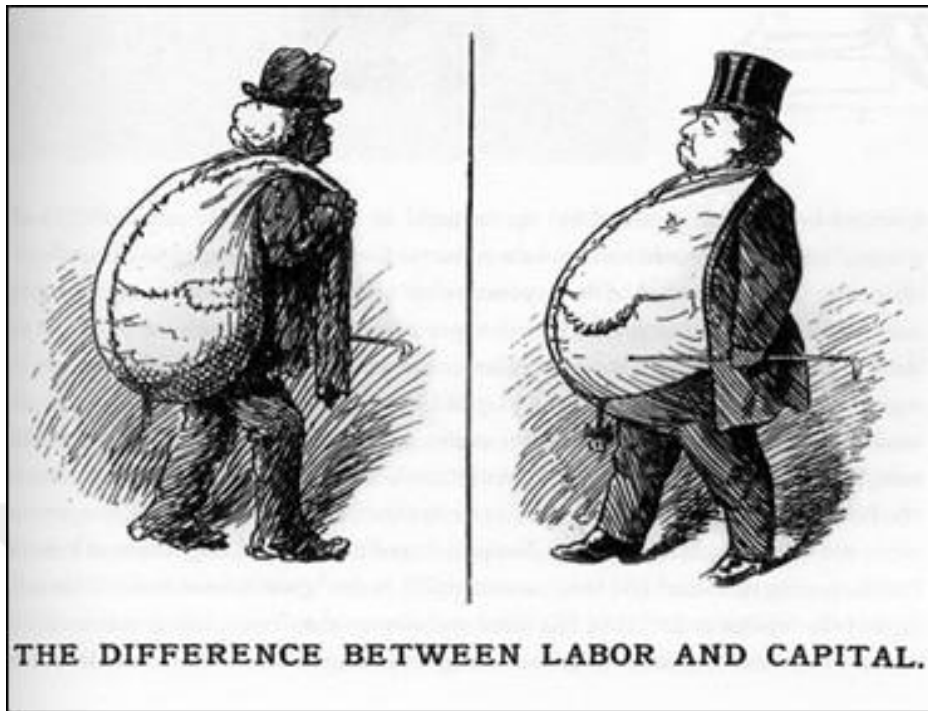
What remains is a brand new secondary scene, which is based on the conflict of images and intersectioning of contrasts. Fat people may be people from the masses, ridiculous models, coarse, drunk sacks as imagines by people who are afraid of the power of the people, and who even object to the existence of the republic. As caricatures depicting fat people continue their cultural progress at the will of political parties and relevant conflicts, aesthetics gain more importance.

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<sup>100</sup> Bertall, C. A. D. A. (1876). *La comédie de notre temps*. Plon., found that; <http://gallica.bnf.fr/ark:/12148/bpt6k205011g>

<sup>101</sup> Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press pg:199-201

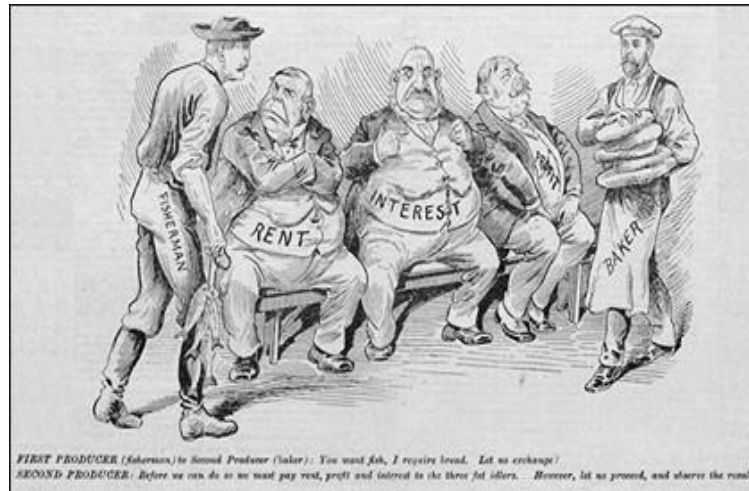
<sup>102</sup> Zola, É. (2007). *The Belly of Paris*. OUP Oxford. pg:894



Anon, 'The Difference between Labor and Capital', *Life*, c. 1887.<sup>15</sup>



Courtesy Huntington Library, California.



Montagu Scott, *The Loaves and Fishes, The Worker [Queensland]*, 6 October 1894.<sup>16</sup> Courtesy State Library of Queensland

Changes such as the increase of hobbies, the complicated state in fashion, revision of private spaces, also changes the way physical forms are perceived and judged. While obesity is subject to experiments and calculations, it goes through the scientific era by being analysed in chemical and psychological terms. Like other diseases, obesity is also within the scope of the research domain. At the half of this century, the medicine makes a major change for the categorisation of obesity types, whether with the effect of social pressures or because of organic evaluations, which were managed better then. Obesity is divided into three phases, namely, small, medium and large. According to Jean Sicard, 'if weight of the person is more than three-tenth of normal figure, which is considered normal in proportion to the height, the obesity is small; if current weight is more than the half of the weight considered normal, it is medium obesity; if figures exceed this, it is in the category of large obesity.<sup>103</sup> It was now certain that limits of obesity

<sup>103</sup>Richardière, H., & Sicard, J. A. (1907). *Maladies de la nutrition: goutte-obésité-diabète*. Baillière et fils., Evans, F. A. (1940). *Nature of Obesity in Endocrine Disorders*. *The Journal of Nervous and Mental Disease*, 91(4), 490.

consisted of phases. According to Charles Bouchard: a healthy person may use fat without having an obesity problem, and another patient may gain weight because of not using too much fat. Because of lack of burning in body structure, obesity type called anaemic obesity is introduced and there are symptoms, which show the signs of anaemicobesity.<sup>104</sup> These are paleness, fatigue and loose flesh. In this period, the heating principle becomes popular and abolishes the distinction suggested by Liebech (the scholar who separates foods as respiratory and plastic nutrients). All nutrients make an effect on burning process and a hypothesis which attaches importance to heat and its effect is also introduced: The heat principle is not only about physical issues, it also renews life in the structure of organs and depth of tissues.<sup>105</sup>

Physiological burning appears as the major organizer of functions. As heat principle becomes a primary factor, it is expressed in diets with combustive denominations. Values which are necessary for life and which introduce excessiveness are mentioned and this basis about energy renews and reorganized diets and their contents. Following this, foods are divided into two categories, namely excessive and insufficient according to their burning capacities.<sup>106</sup> And a type of obesity, which is independent of all kinds of excessive food consumption, and which cannot be explained for a long time, is understood in this process. Bouchard calls this slow or retardant nutrition. Retardant nutrition, which is considered to be one of the reasons of obesity, becomes an ordinary phenomenon for physicians. Therefore, after Lieber and other analysers of the heat, two types of obesity, which were misinterpreted until then, were confirmed (an obesity stemming from excessive food consumption an inadequacy.) Manuel Leven also suggests that the number of people whose nerve centre become unbalanced, who

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<sup>104</sup>Bouchard, C. (1885). *Maladies par ralentissement de la nutrition*. found that;<https://www.ncbi.nlm.nih.gov/pubmed/12371266>

<sup>105</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press 209-210

<sup>106</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press 210

lose their vitality, and who gain weight because of unburned carbon excess increased.<sup>107</sup> In addition to this, as such cases are addressed in medical literature, obesity becomes a disease under the influence of 19th century's culture. Obesity is an irrepressible, 'vital' problem. As obesity becomes a disease, the number of cases increase and treatment methods in the 19th century diversify. This condition, which develops in parallel with the expansion of profiling on disease, is described in the texts published throughout the period in detail. Decrease of calorie, and sugar and fat consumption, increases the desire of personal care. Diets become different. For instance, in his texts on obesity, Levis Worthington suggested four different diets, while Adrien Proust and Adolph Matthew suggested thirteen diets.<sup>108</sup> The difference of these diets lies in the fact that distinction is organized according to rigidity levels. Also, in 1800's, problems related to secretory glands, experiments conducted on animals for discovering glands, studies for stopping the fluids of glands or restoring them within the body, became more diversified. The function of thyroid changes the most. Difficult functioning or absence of thyroid causes swelling of the face, lack of liquid in the skin and as a result of this, excessive fat in the body.<sup>109</sup> With the words of surgeon William Miller Ord, 'thyroid is a severed myx edeme and this condition is eliminated by injecting thyroid to the body on a regular basis.'<sup>110</sup> This initiative paves the ground for the introduction of many treatment methods in future.

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<sup>107</sup>Dr. M. Leven, *La névrose: Etude clinique et thérapeutique* (Paris: G. Masson, 1887) found that; <http://200.144.183.89:8080/xmlui/handle/123456789/578>

<sup>108</sup>Adrien Proust and A. Mathieu, *L'Hygiene de l'obese* (Paris: Masson, 1897), found that; <https://gallica.bnf.fr/ark:/12148/bpt6k4414581.texteImage>

<sup>109</sup>- Fischler, C. (1990). *Homnivore (L'): Sur les Fondamentaux de la Biologie et de la Philosophie*. Odile Jacob.,316-317

<sup>110</sup>Easson, W. M. (1966). *Myxedema with psychosis*. *Archives of general psychiatry*, 14(3), 277-283.



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Glands

1890s Drawing- Curves Of Youth 1890s Uk Humour by The Advertising Archives <sup>18</sup>

All these products are quite simple methods against obesity and their effects on the body are approved. They achieve certain and quick solutions. Products combine what is promised with illustrations that compare 'before and after.' These products are the stations to visit on the road to eternal youth. <sup>112</sup>They maintain their presence in traditional depictions, which promise losing weight with the simplest behaviours thanks to the functioning of advertisements.

During this period, the outer appearance became slimmer, obesity treatments increased, hobbies advanced and the revolution of medicine contributed to all these. The change, which took place not on the basis of interests, but traditional aspects, effect of women's status on the conception of slimness. As a result of this, breasts and curves in the body disappears, importance of stature is emphasized

<sup>112</sup> Peiss, K. (2011). *Hope in a jar: The making of America's beauty culture*. University of Pennsylvania Press.100-123

and athletic appearance is accepted in normal terms for the first time.<sup>113</sup> From 1920's on, the moving subject gains a special status in society. The presence of muscle is not new either; and everything about fat is a part of the matter. Boundaries are realized in advance, dangers become obvious.

With this change in social consciousness in 1920's, obesity remains more on the agenda. In gravings and caricatures published in various media, possibilities of obesity, which was associated with wealthy people, are investigated. 99 Poor people, who were hungry according to the former tradition, are now within a physical volume, which had never existed before. For instance, while Georges Avenel argued that access to foods, through which limits of pleasures are determined became easier.<sup>114</sup> Francis Heckel suggested that civilization was giving an alarm.<sup>115</sup> As the shape is deformed, technical means are added to extremities, machines become ordinary and ultimately, consumption of foods expanded unnecessarily.

A new condition, which concerns the whole population, is added to this: All the defects are regarded as vital heresies.<sup>116</sup> Imagined comparisons between civilized person, who are considered to deform their shapes due to extravagancies, and persons who are considered primitive due to their simplicity, brought about the aggressiveness towards obese persons for the first time in history during this period. In 1920's advertisements in magazines and cinema reaches to new communities by increasing their power and industrializing their methods. With the standardization of communication, standards produced get ordinary and turn into a market, to which middle class also has access.<sup>117</sup> This introduces new

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<sup>113</sup>Gilman, S. L. (2008). *Fat: A cultural history of obesity*. Polity.,86

<sup>114</sup>Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press.,211-214

<sup>115</sup>Avenel, G. (1919). *Le nivellement des jouissances*. E. Flammarion., Csergo, J. (2008). *Le sucre: de l'idéalisation à l'ostracisme*. Cahiers de Nutrition et de Diététique, 43, 2S56-2S62.

<sup>116</sup>Heckel, F. (1930). *Maigrir: pourquoi? comment?, conception et méthodes nouvelles*. La Renaissance du livre.,17

<sup>117</sup>Milbank, C. R. (1989). *New York fashion: The evolution of American style*. New York: Abrams.

changes in the cultural world of women and men. Women are more interested in their own appearance. Also, straight lines overcame the curves only in a few years. In this central confusion, the profile in the shape of 'S' lost to the profile in 'I' shape.<sup>118</sup> As a matter of fact, the change starts in 1910's as corset gives way to longer forms, and narrow and straight line without waist becomes fashionable. On the other hand, the presence of women continue in public space, and they live dependent on the outdoor.<sup>119</sup> That is, activity and preparedness is carried at the centre of weakness and narrowness.

Men's fashion also changed significantly. Criteria which achieved success especially in American advertisements, increase dressing examples by emphasizing activeness references and narrow

Cloth forms. Naturalist and sporty appearance is in the foreground. Like in women, fluctuant and curved lines are rejected in all cases.<sup>120</sup>

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<sup>118</sup> Milbank, C. R. (1989). *New York fashion: The evolution of American style*. New York: Abrams.

<sup>119</sup> Chenoune, F., Dusinberre, D., & Martin, R. (1993). *A history of men's fashion* (pp. 229-240). Paris: Flammarion.

<sup>120</sup> McDowell, C. (1997). *The Man of Fashion: peacock males and perfect gentlemen*. London: Thames and Hudson. 1113-115



*1920s mens and women clothing 1920s Day / House Dresses and Aprons<sup>19</sup>*

In my humble opinion; This causes a radical changes in the characteristics of the body. Because the form is through 'muscle' not the 'flesh'. Obesity and thinness create are in an absolute conflict due to bodily texture, thereby creating the formed body and determining the limit of obesity. As a result, from then on, roundness defines dryness and weakness.

In these years, anatomy experts suggest investigating curves of obesity not as a secondary issue but as a scientific subject, and addressing the progress of curves, and express the forms of gaining weight in graphics. Paul Richer draws curves under certain classifications, these areas are those, which had been ignored by anatomical traditions: Hip curves of the shoulder, bellies.<sup>121</sup>

<sup>121</sup>Richer, P. M. L. P., & Cuppen, J. (1978). *Anatomie artistique. Gaade. pg:23-24-25*

On the other hand, Georges Hebert gives numbers to these steps. For instance, the number 3 is assigned flattening of the jaw, and the number 2 is assigned to swelling of the face etc.<sup>122</sup>

Examples increase so much that they become incomprehensible. As a matter of fact, their details, details do not matter much, but their presence alone reveals the completely renewed interest in form clearly. The ultimate appearance of appearance' also changes with the phases that spread systematically. Anatomies of extremism are weird and unusual. For instance, in photographs, the identities of persons are hidden with masks in order to protect them. In other words, reductions related to obese are interpreted in a new way. Judgements change and obesity appears as the object of concern. By the end of 19th century, examples of excessive weight started to be exhibited as examples of anomaly. Travelling circuses or heaviest persons of the world engraved on postcards can be given as examples...<sup>123</sup>

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<sup>122</sup>- Wilson, L. (2002). *For Health and Beauty: Physical Culture for Frenchwomen, 1880s-1930s*.  
pg:157-158

<sup>123</sup>Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press  
pg:221-222



*Barnum & Bailey Combined Circus in 1924- Photograph: Edward J. Kelt<sup>20</sup>*



*Fat lady "Emmy" – Postcard<sup>21</sup>*

From now on, presence of the obese leaves people in awe and spreads fear with its appearance. With these exhibitions, the purpose is to show what is abnormal and spread physical criteria.<sup>124</sup> As this emphasis takes shape and makes progress with a strong dynamic, the breach is accelerated. As the feeling of sympathy increases, society starts to evaluate bodily handicaps from a different perspective. Obese bodies exhibited are only about agony.

The audience feels more and faces with the other further as they witness the betrayal to 'what must be'. As the phases of obesity, the disorders caused by obesity are discovered, the medicine changes its methodology and starts to interiorise the culture of thinness. Articles which address subjects like 'how one must lose weight, why one must remain, and the art of losing weight' are published. As losing weight becomes a primary issue, the motto of losing weight at all costs, takes its place in general perception. The flaw of obese body is its incapacity to control itself, or put the body in an order, or change it. According to these historical periods, we may say that the body's definitions about fatness may change, therefore the difference between normal and abnormal is completely dependant on social dynamics. With the increase of treatment methods and rise of psychology, the failure of the body is reformed, sad stories increase. It becomes a defeated identity in a period, when a person's working on oneself and his/her capability of adapting become mandatory criteria. In fact, what is emphasized with obesity is the failure of changing.<sup>125</sup>

In the beginning of the 20th century, it was almost impossible to see the extents of a collapse. Now, the only thing doctors must do to make the patients anxious is to tell a story that reminds one of the caricatures. The change is achieved by not switching from an underestimated slimness to an

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<sup>124</sup> Lindsay, V. (1929). *Every soul is a circus*. Macmillan., Peeders, K. P. (1982). *Vachel Lindsay: The Dispersed and Prepared Audience*.

<sup>125</sup> Gilman, S. L. (2008). *Fat: A cultural history of obesity*. Polity.

appreciated one, but a long and through study on the gaze, and anxiety is aroused in people by focusing on signs that were not determined until then.<sup>126</sup> Concepts of mobility and vitality are emphasized and thinness is redefined. With 20th Century, obese starts living in a stranger's body. State of the individual not only shows the new sufferings, but also describes how discourses towards fatness were captured progressively by personal testimonies, confidential examinations and personal narratives. Distinctly from other periods; culture of fatness beyond the old condemnings, insults and humiliation- becomes the culture of suffering. Importance towards this subject on western society, also enhances importance towards conservativeness and inevitably towards the victim. An obese individual reveals; a further confidential unhappiness, difficulty of satisfaction of a legitimate desire and self-diagnose during 20th Century. Not only mentions rejection but also a denied internality. Unhappiness arises from being unattractive and anhedonia. Also suffers from not being perceived as is. This actually is the expressing peculiarity of a modern individual's image. Obese individual is also unhappy when he shows everyone that he can not change: he is obliged to a rigid body state although he has been told that he can change- and within this body, he is squeezed with himself.

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<sup>126</sup> Farrell, A. E. (2011). *Fat shame: Stigma and the fat body in American culture*. NYU Press.

## 2. OBESITY BETWEEN 'SELF' AND THE BODY

Reinterpretation of diseases with the concern of obesity, expands areas of investigation.<sup>127</sup> In the beginning of the century, the danger stems not only from a mass that disturbs the shape of the body due to weight, but an internal contamination. Therefore, as extremities are addressed in psychological terms, forms of former spiritual references are adopted to psychology in new forms. As dangers are numbered in an exaggerated manner, obesity reaches to the world of contemporary criteria. Posing a vital danger, obesity also threatens beauty. These two threats continue their presence from the earliest stages until most difficult-to-notice stages. The scale, which measures and proves the hazards of this threat went through a new transformation; it was extended by a horizontal lens that magnifies lowered pointer and indicator.<sup>128</sup> The rise of therapeutical methods, increased the use of weighs and advertisements for marketing the weight. The purpose of weighing scale becomes experimental with a deviation towards measuring the results step by step and moderating the diet according to the weight. Diets also become a surging adventure with transformations and new directions. Use of physical factors such as sun, heat, bathing and machines on the body increases beyond diets. As a result of this, the world of technology and care starts to make huge investments accordingly. Obesity's becoming the subject of detailed experiments creates a conflict. In an environment where numbers become ordinary and different methods are abundant, the limits of treatments become obvious.<sup>129</sup>

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<sup>127</sup>Vigarello, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press pg225

<sup>129</sup>Oddy, D. J., Atkins, P. J., & Amilien, V. (Eds.). (2009). *The rise of obesity in Europe: a twentieth century food history*. Ashgate Publishing, Ltd.

Meanwhile, proofs lose their credibility and make the treatment, which is investigated thoroughly in an incomprehensible process.

Therefore, obesity becomes an extremely complicated phenomenon. The end is inevitable, obese people are under the distress of constantly renewing agonies. Indeed, these findings on the metabolism of obese people are crowned with surprises, because figures obtained to change the assumptions about the lack of combustion. Marseille Labbe and Henry Steven discover the fact that<sup>130</sup> majority of obese individuals have a basal metabolism that could be considered normal. Only a minority has a hormonal disorder. In this case, there is a metabolism that naturally delays the burning process. As a result, it reflects the significance of burning and lack of burning. Because the fact that people who had normal life can lead a normal are obese cannot be explained in this argument anymore.

Francis Hegel conveys the hypothesis that obesity occurs as a result of certain accidents and neural concussions. Obesity takes place due to the imbalance of glands and neurons.<sup>131</sup> There is a regulatory mechanism, the center of which is unknown. As a result of this, treatments face undiagnosed obstacles, and a new type of obesity emerges. That is the sick individuals, who symbolize expectations and failure. In today's world also, an agony that is the beginning of new problems in future awaits the patients: the struggle of admitting and overcoming obesity. And the condemnation of obesity without leaving any room for doubt seems more dominant in the history of obesity. This state of events changes occasionally and intersects with the history of major samples, structures and functions of organic elements. Obesity becomes popular and a primary concern in the 20th century as the importance attached to the field of psychology and individual's questioning oneself increases. The feeling of anomy, and living

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<sup>130</sup>Odin, M., & Werdinius, E. (1934). *The Level of the Basal Metabolism as Related to the Composition of the Diet*. *Journal of Internal Medicine*, 81(3-4), 249-266.

<sup>131</sup>Vigarelo, G. (2013). *The metamorphoses of fat: a history of obesity*. Columbia University Press pg:246

a rejected body secretly is added to this. This never-ending breach stems from the fact that the body, which is rejected by the obese person himself/herself, associated with the individual, and felt inevitable, is always there. This is nothing but pushing the status of a body to the furthest limits: the identity, which is part of the body more than ever, and the strong feeling that the body may betray the individual.<sup>132</sup>

Two social problems, which had been confused with each other for a long time, can now be addressed separately. The first is the way thinness is embedded in our minds due to various reasons, and condemnation of obesity. The factors in the first one are criteria of social appearance, the second is the fact that obesity is now a health threat. Distinguished from the subject ontologically, the body becomes an object of use, which affects the healing process; now, it is not the basis of one's identity, but a raw material, in which personal identity melts away. It is the twin of the human but has no right to reject. The body disintegrates and crumbles like a product, each piece of which can be supplied separately. The body is now the materialised form of the bad side, a rough draft whose flaws must be eliminated.<sup>133</sup> In relevant societies, the individual who only needs to trust himself, identifies himself completely by the state of his bodily existence, boundaries and characteristics. This change originates from institutions which their criteria managed traditionally. Societies old educational, military or religious methods can no longer tell people what to become. Clothes and attitudes become less representative about social origins and relations. On the contrary, it further reveals personality and characteristics. An individual is no longer obliged to represent a group or environment. His uniqueness is all about himself and this his own image. Obese individual faces with the impossibility of living inside of his image. As a result, he humiliates himself and becomes uncomfortable in his own skin. However losing weight -which is the exact opposite- means: to yield, to pass the social test, to realize oneself. Fat body which can not accomplish this, is

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<sup>132</sup> Le Breton, D. (1999). *L'adieu au corps*. Editions Métailié. pg:10-11

<sup>133</sup> Le Breton, D. (1999). *L'adieu au corps*. Editions Métailié. pg:28-29

condemned. Fat individual, even with the best will in the world to change, yet he assimilates himself with that body. Fat individual carries away a very important paradox about modern identity; he needs to assimilate himself with his entirety and his body, but this body is both himself and is a stranger. This exposes a new existence, that is why the body is pushed away to extreme. Individual's relation between his body and himself is established on being phlegmatic. Modern human is invited to build his body, to keep being fit, to shape his appearance, to hide aging and atony and to keep his health potential alive.

This attitude, which is 'exaggerating' according to the old criticism, is now associated with the dominance of the body. The breach in the 'gaze' at the body, grows further compared to another change that took place in the society later. The heart of the matter is not the significance of the body, but the change of its status. Also our own perception of the body, which is the basis for our identities, maybe more than many eras. In this society, the individual determines one's own identity with the expressions of one's physical presence, limits and characteristics. Furthermore, the individual has only himself/herself to trust. This change results from the disappearance of institutions, criteria of which are managed traditionally. From now on, the old educational, military or religious methods of societies cannot impose people anything about what they must be. Dresses, attitudes, attachments and social origins start to be represented less and less. So power is not visible anymore as it was before, it is spread everywhere, not visible, but as such even more dominant.

Accordingly, personality and personality traits are exhibited more than ever. The Individual does not have to represent the group and the environment. His/her uniqueness is about the individual itself and this is individual's own image. The obese person faces the impossibility of 'living' in his/her image. As a result of this, he humiliates and is alienated from himself/herself. On the other hand, losing weight, which is the opposite of this, means adapting, passing the social test, and 'realizing' oneself. The fat body, which fails to do this, is condemned. Although the obese person wants to change himself/herself, he/she associated oneself with that body. Obese individuals carry a very important discrepancy about

contemporary identity to the furthest limits; he/she has to associate himself/herself completely with the body, but this body is both the self and the other.<sup>134</sup>

This suggests a new form of existence; for this reason, the body is pushed to the extreme points. Individual's relationship with the body is built on the capacity of controlling oneself. The contemporary individual is invited to construct the body, keep fit, shape his/her appearance, hide the process of going old and weaknesses, and keeping the 'health potential' alive. Today, the body is a motive of presenting oneself. According to David Le Breton, contemporary extremism constructs the body as a reality in itself, the image of the human; the quality of human's presence is evaluated according to this image, and individual displays the image he/she wants to present to others through this.<sup>135</sup> The discourse of contemporary societies is short and simple: you will be judged and classified with your bodies. Societies bless body as the emblem of the self.

### ***2.1 Obesity in Psychoanalytic Theory***

Majority of psychoanalysts such as Bruch, Becker and Lomax established a linear connection between obesity and oral stage.<sup>136</sup> Freud defined oral stage as the first stage of development.<sup>137</sup> The baby's needs, perceptions and ways to express itself are mostly focused on the limbs located in the mouth. Primary senses perceived in mouth area are: hunger, thirst, mother's breast and tactile stimuli of objects replacing it, which create the sense of pleasure, and senses related to swallowing and being full. Psychoanalytic view on obesity is that

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<sup>134</sup>Le Breton, D. (1999). *L'adieu au corps*. Editions Métailié. pg:29

<sup>135</sup>Le Breton, D. (1999). *L'adieu au corps*. Editions Métailié. pg:30

<sup>136</sup>Tezcan, B. (2009). *Obez Bireylerde Benlik Saygisi, Beden Algisi ve Travmatik Geçmiş Yasantılar*. Istanbul: TC Sağlık Bakanlığı Bakırköy Prof. Dr. Mazhar Osman Ruh Sağlığı ve Sinir Hastalıkları Eğitim ve Arastırma Hastanesi, Uzmanlık Tezi.

<sup>137</sup>Freud, S., & Bonaparte, P. M. (1954). *The origins of psychoanalysis (Vol. 216)*. London: Imago.

obese people have unsolved addictive requirements and psycho-sexual development stopped in oral stage.<sup>138</sup>

The first reaction of the person, who perceives external world according to oral satisfaction and elimination of internal tensions, to the surrounding object is taking them to the mouth. According to Freud, libido is more dominant in specific areas of the body in certain developmental stages. These areas are a first mouth, lips and tongue, afterward anus and large bowel, and later, genital organs. Based on the intensification of certain instincts in specific age ranges, Freud defined oral, anal, and genital stages. In this context, the most common connection established between obesity and eating behavior is the oral stage.<sup>139</sup>

The role of the mother is very important during this stage. The mother meets the needs of the child intuitively, in an order that is developed with the baby. Thanks to this organization, a physiological balance of the baby can be kept within certain boundaries. As needs are met in an order, the baby develops a basic feeling of trust for the external world. As the boundary between the self and outer object becomes material, the baby starts to recognize the mother as the source, who feeds it and provides the feeling of satisfaction obtained through suckling the breast. In this way, the mother becomes baby's first object of love. The quality of devotion, which the baby develops for the object of love, is very important in terms of determining the attitudes and emotions that would be developed for people, who will be very important in later stages of life. It is expected that the child, who experiences a warm, kind and reassuring relationship during this stage, can establish similar relationship with other people throughout his/her life.<sup>140</sup> In recent years, it has been widely held that the child's relationship with the mother is not unilateral as explained above, and it involves more complicated processes. Not meeting oral needs appropriately or meeting such needs in an excessive

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<sup>138</sup>ERİKSON, E. *Gelişim Psikolojisi/Gelişim Kuramları*.

<sup>139</sup> Cahnman, W. J. (1968). *The stigma of obesity. The Sociological Quarterly*, 9(3), 283-299.

<sup>140</sup> Tezcan, B. (2009). *Obez Bireylerde Benlik Saygısı, Beden Algisi ve Travmatik Geçmiş Yasantılar*. İstanbul: TC Sağlık Bakanlığı Bakırköy Prof. Dr. Mazhar Osman Ruh Sağlığı ve Sinir Hastalıkları Eğitim ve Araştırma Hastanesi, Uzmanlık Tezi

manner, may cause several abnormal personality traits. Exaggerated optimism, narcissism, and expecting too much from other people are among the tendencies of this resulting personality structure. Oral character structure is quite significant in etiological terms, and its connection with obesity is very strong. People with oral character are extremely addicted, and they expect others to take care of them and assume the responsibility for their care. Although they give something to others from time to time, these are actually behaviors for the expectation of receiving something in return.<sup>141</sup> Therefore, the self-esteem of this type of people is in parallel with the judgments of other people. Erikson attributes the origin of self-esteem to the feeling of sameness and continuity, which is acquired with a basic feeling of trust in the primary stage of psychosocial developmental steps.<sup>142</sup> In the second stage, child's gaining control over voiding, stool muscles, and controlling itself with the support of self-esteem, ensures that the child acquires a sense of autonomy. The pleasure of child's realizing the fact that he/she has a control over himself/herself, plays a role in increasing self-esteem realistically. In Erikson's theory, self-esteem also plays an important role in the process of identity formation, which is the fifth stage of psychosocial development. The sense of self identity is developed when the feeling of sameness and continuity, which introduces self-esteem in earlier periods, complies with the sameness and continuity of the judgement by others. Contrary to a childish sense of egoism, self-esteem, which causes sense of identity in this way, is based on skills and social techniques, ego ideal and principles of social role.<sup>143</sup> As far as obese individual is concerned, these stages in the formation of self-esteem are realized further especially with social reinforcers.

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<sup>141</sup>Geçtan, E. (2002). *Psikanaliz ve sonrası. Metis Yayınları. pg:32-35*

<sup>142</sup>Geçtan, E. (2002). *Psikanaliz ve sonrası. Metis Yayınları. pg:36-42*

<sup>143</sup>Wardle J, Waller Jo, Fox E. *Age of onset and body dissatisfaction in obesity. Addictive Behaviors, 2002;27;561-573.*

## ***2.2 The Relationship Between Obesity, Perception of Body and Self-Esteem***

Self-esteem is defined as a person's accepting and adopting one's own skills and capabilities as they are as a result of getting to know one's self and evaluating this personality in real terms. Self-esteem refers to a person's love, respect and trust for oneself. Self-esteem and body perception are closely associated phenomena and they're affected by each other with a cause-effect relation.<sup>144</sup> The self is the component that organizes personality. The self arranges, organizes other archetypes in the subconsciousness and their appearance on conscious level and integrates the personality. When a person feels oneself in harmony with the world, it means that the 'self' is functioning well. Also, if an individual is in conflict with himself and feels himself scattered, it means 'self' is not performing its duties well and this lies at the centre of the mechanism of another reason of gaining weight. Because development of self, sabotages the individual's perception subjectivity by effecting his self-perceiving form with social dynamics and experience. Correspondingly we may say: under the notion of self-respect; reflection of emotional, mental and social transformations on the body effects this concept. So in this concept, development of the sense of self, is formed according to the way individual perceives one's life with others. It is a dynamic process and accordingly, it involves emotional, mental, social and even indirect, physical elements. The way a person perceives living experiences is determined by the need of other people's positive evaluation and recognition. Feeling oneself valuable, being successful in the eyes of the society, being accepting, and accepted and adopting one's physical features are factors, which play prominent roles in the formation and development of self-esteem. On the other hand, the body perception, which is the whole of the mental designs of body's organs, is the basis of the formation of the idea of self. The most important factors for body perception are society and its culture. The body type approved by society may change from one period of history to the other, and this reshapes the orientation

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<sup>144</sup>Erikson, E.H., (Çev. Üstün B.T., Bar V.), *İnsanın Sekiz Çağı*, Sevinç Matbaası, Ankara, 1984.

of the self again and again.<sup>145</sup> Therefore, considering the current status of the subject, a statistical research was considered necessary, and a small-scale site study was conducted based on other studies and in accordance with the evaluations of today. There is no doubt that the power which fictionalises social factors, directs our way to perceive the body. These dominant factors which belong to the ideal body creates incarceration by making socially entegrated individual to become discordant with his own body. With this incarceration, changes occur on individuals' body perception and their self respect. In other words, the key factor on body perception and self respect is the society and culture. As we see on historical process, the body which is approved by society may change from one era to another and this reshapes the self orientation. Nowadays orientation of overweight is being shaped by decisiveness of the statistical methods. Therefore world of measurement has a major effect on modern-day's body. Because of the current situation of the historical process; I also applied two widely used scales which are presented to me by the 'measurement world' on a small group to evaluate self perception and self respect.

My objective on this evaluation is to keep the study in perspective of historical process rather than finding any data. Thus; the title of this quantitative research about this quadd itive is: Istatistics of obese as arequirment of today.

### **3.STATISTICS OF OBESE AS A REQUIREMENT OF TODAY**

#### ***3.1 Introduction***

Obesity is defined as a condition, which is characterized by the excessive accumulation of fats in the body, and it is considered that genetic, environmental and psychological factors play a role in the development of obesity. We observe that psychological factors that lead to obesity have been researched in studies of

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<sup>145</sup>*Geçtan, E. (2002). Psikanaliz ve sonrası. Metis Yayınları*

fatness with various methods, and obesity, which is addressed very commonly, is about how 'self-esteem and body perception are conceptualized in individuals. Self-esteem, which depends on the formation of the self, is defined as individual's accepting one's own skills and capacities as they are, and refers to a person's love, respect and trust for himself/herself.<sup>146</sup> A person's evaluating oneself positively or negatively is a criterion for determining self-esteem. The relationship between body perception and self-esteem is not permanent, but explains a process. As explained above in historical terms, body perception changes according to the era and society. Body perception and self-esteem are multidimensional concepts about the attitudes of individual, and continues to transform under the influence of biological, psychological, social and cultural effects; in other words, throughout this transformation of obesity, cultural characteristics of periods are in a multidisciplinary harmony in all fields. The period we live in, restricts and categorizes body, and therefore obesity according to different scales, which is also the categorization of 'self'.

In the studies conducted by Ogden and Guans,<sup>147</sup> and Kartal,<sup>148</sup> it was determined that self-esteem is lower in obese individuals. Findings of the research were monitored in parallel with the literature. However, there are also studies which suggest that there is not a relationship between obesity and self-esteem.<sup>149</sup>

The discussions are still ongoing whether relationship between low self-esteem and negative body perception are a reason or result. When it is found as an

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<sup>146</sup>Ziyalar, A. *Beden İmajı Kavramı. Yeni Sempozyum, 1983:1-2;31-37.*

<sup>147</sup>Ogden J, Evans C. *The problem with weighting: effects on mood, self-esteem and body image. Int J Obes Relat Metab Disord; 1996:20(3);272-277.*

<sup>148</sup> Kartal ŞMA. *Obesity and its psychological correlates: Appearance-esteem, Self-esteem and Loneliness. Unpublished Master Dissertation, Ankara, Ankara University. 1996.*

<sup>149</sup>Caldwell MB, Brownell KD, Wilfley DE. *Relationship of weight, body dissatisfaction and self esteem in African American and white female dieters. International Journal of Eating Disorders, 1997:22;127-130.*

etiological factor in some obese individuals, it is also found as a result of obesity in some individuals.

When studies on body perception in obese persons are analysed, it is observed that BMI has a significant effect on dissatisfaction with the body<sup>150</sup> and obese group's level of dissatisfaction with their bodies is higher compared to non-obese group.<sup>151</sup>

In a study conducted on obese women who go to therapy due to their negative body perception with Body Dysmorphic Disorder Scale and Body Shape Questionnaire, it was determined that more than 80% of women have a negative body perception<sup>152</sup>. Many obese individuals are not happy with their appearance, this is the primary reason they would like to lose weight.

They believe that losing weight would increase their attractiveness, and they would feel better about themselves.<sup>153</sup> Self-esteem and body perception are closely associated phenomena and they are affected by each other in a cause and effect relationship. The self is the component that organizes personality. The self arranges, organizes other archetypes in the subconsciousness and their appearance on conscious level and integrates the personality. When a person feels oneself in harmony with the world, it means that the 'self' is functioning well. On the other hand, if a person is in conflict and feels oneself scattered, it means that 'self' is not performing its duties well<sup>154</sup> and this distance lies at the centre of the mechanism

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<sup>150</sup>Çuhadaroğlu F, *Adolesanlarda benlik saygısı. Uzmanlık tezi. Ankara, 1986.*

<sup>151</sup>Caldwell MB, Brownell KD, Wilfley DE. *Relationship of weight, body dissatisfaction and self esteem in African American and white female dieters. International Journal of Eating Disorders, 1997;22:127-130.*

<sup>152</sup>Sarwer DB, Wadden TA, Foster GD. *Assesment of body image dissatisfaction of obese women: specificity, severity, and clinical significance. Journal of Consulting and Clinical Psychology, 1998;66:651-654.*

<sup>153</sup>Rosen, JC, Orosan P, and Reiter J. *Cognitive Behaviour Therapy for negative body image in obese women. Behaviour Therapy, 1995;26:25-42.*

<sup>154</sup>Gilman, S. L. (2008). *Fat: A cultural history of obesity. Polity.,139*

of gaining weight. Development of the sense of self, is formed according to the way individual perceives one's life with others.

It is a dynamic process and accordingly, it involves emotional, mental, social and even indirectly, physical elements. The way a person perceives living experiences is determined by the need to be evaluated by other people positively and feeling oneself valuable, being successful in the eyes of the society, being accepting, and adopting one's physical features are factors, which play prominent roles in the formation and development of self-esteem.

Today the concept of beauty is considered equivalent to being thin almost everywhere across the world. Accordingly, it is considered that self-esteem of people, who take care of their bodies and weight, love their bodies and themselves, and therefore, their self-esteem is high.<sup>155</sup> On the contrary, it is considered that obese individuals are lazy, and even stupid and bad people, and they are ridiculed in society like it is observed in many examples.<sup>156</sup>

### ***3.2 Aim Of The Research***

Today, obesity is regarded as a psychosomatic disease, therefore, more researches started to be conducted on the 'psyche' aspect of obesity. When literature is reviewed, it is seen that researchers mostly investigated the relationship between self-esteem and obesity in adolescents and children. On the other hand, this study was planned with for a relatively small sample group, that is, an adult population who are university graduates. The study is aimed to investigate the relationship between self-esteem and body perception of the 'self' with a comparison of obese individuals and non-obese individuals.

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<sup>155</sup> *Sadock and Sadock 2000, Staffieri 1967.*

<sup>156</sup> *Maddox, Back and Liederman 1998,*

### ***3.3 Data collection tools***

Within the scope of the aim of the study, the following data collection tools were utilized: Socio-demographic information form (Annex 1): Form is a document prepared by the researcher, which contains information about participants gender, age, body weight and other similar socio-demographic data.

Rosenberg Self-Esteem Scale (Annex 2): The scale was developed by Morris Rosenberg in 1963. Reliability studies of the scale was conducted on 5025 high school students in USA. Rosenberg adopted an integrated attitude in the self-evaluation of the person in the measurement of self-esteem. Rosenberg addressed self-esteem as a person's positive or negative attitude towards himself/herself. If the person is in a positive attitude in self-evaluation, the self-esteem is high, if the person is in a negative attitude, the self-esteem is considered as low. Rosenberg Self-Esteem Scale has twelve sub-categories consisting of sixty three questions and the first ten articles are for measuring self-esteem. Therefore, first ten questions of the scale will be used in the study for the purpose of measuring self-esteem. Five of these questions have positive statements, while the other five have negative statements. The statements are answered as 'very right', 'right', 'wrong' and 'very wrong' According to the evaluation system of the scale, while scoring is made with scores from 3 to 0 for positive statements, the scoring is made with scores from 0 to 3 for negative self-evaluation statements. The total score varies between 0-30. The scores under 15 indicates low self-esteem.

Body Perception Scale (Annex 3): The scale was developed by Scord and Jourand in 1953. Validity and reliability studies in Turkish were conducted by Hovardaoğlu in 1989. The scale consists of 40 article, each which are about one part or function of an organ. The total score of the scale, which has scores between 1 to 5 with answer options 'I do not like it at all', 'I do not like it', 'Neutral', 'I like it' and 'I like it a lot', varies between 40 and 200 points. Cut-off score of the scale is 135, and those whose score is under 135 will be categorised in low body perception group.

Ethics committee permits were received from İstanbul Bilgi University and Marmara University in order to implement the scales, which were determined within the framework of the study, on the participants. Participants were informed about the content of the study In the research, which is conducted on a voluntary basis, the consent form was given successively with the scales. Before filling out the scales, participants were asked to read the information sheet, which includes information about the research, the fact that their identity information is not requested, and the contact information of the researcher. Participants filled out the forms individually.

### ***3.4 Sample Group***

Thirty people who applied to Marmara Training and Research Hospital's General Surgery and Endocrinology Polyclinic and were diagnosed with obesity, and in the control group, thirty persons with normal weight according to BMI (Body mass index) were included to the study. (BMI: The scale which was developed by World Health Organization by using the weight and height parameters defined by Garrow in 1988).

Characteristics of Obese Individuals Inclusion Criteria for Research are as follows;

- BMI must be 40 and over
- Volunteering to participate in the study
- Being Between the ages of 25-65
- Being university graduate
- Exclusion criteria:
  - Having obesity because of an endocrine disorder
  - Having a chronic disease other than secondary obesity disease and using medicine continually
  - Using medicine that might cause obesity
  - Having a physical disorder that might cause apparent loss of function

Characteristics of non-Obese Individuals Inclusion Criteria for Research are as follows;

- Being in an age and gender similar to obese group individuals
- Having a (normal) weight between 18.5-24.9 according to BMI
- Volunteering to participate in the study
- Being Between the ages of 25-65
- Being university graduate

Exclusion criteria:

- Having a chronic physical illness or an illness that requires constant medicine use
- Having a physical disorder that might cause apparent loss of function.

### **3.5 Findings**

Differences between two groups were analysed according to the results of Rosenberg self-esteem scale and body perception scale, which were implemented on obese and non-obese groups, who participated in the research.

The data collected was analysed by using SPSS (Statistical Pack- Age for social Sciences Version 21) program. Descriptive tests and t-tests were applied for analysis. Two-tailed p values with the predefined cutoff for statistical significance were set at 0.05. In the whole sample group, 41 of 61 persons were women (68%) 19 of them were men (31%). Age average of the whole group was found as 38 (23-64). When marital status of participants were analysed, it was reported that 36 people are married (60%), 21 of them are single (35%) and 3 people are widow. (5%).

When monthly average income of participants were analysed, it was determined that 9 people have a monthly income less than 2000 TL (15%), 21 people have

a monthly income between 2000-4000 TL, 19 people have a monthly income between 4000-8000TL (31%) and 11 people have an monthly income of 8000 or more (18%). Body-mass index of patients, who were included to the study, was determined as 37 (20-62). In Rosenberg self-esteem scale, average score was determined as 14 (4-29), in body perception scale, the average score was determined as 136 (62-199).

	Obese(n:30)	Non-obese(n:30)	P value
<b>Gender</b>			
Male	19	22	0.26
Female	11	8	
<b>Age (Mean)</b>	39	36	0.8
<b>Marital Status</b>			
Married	18	18	0.8
Single	10	11	
Widow	2	1	
<b>Economic Status (TL)</b>			
Under 2000	6	3	0.4
2000-4000	12	9	
4000-8000	8	11	
Over 8000	4	7	

*Table 1. Demographic characteristics of obese and non-obese groups*

When demographic findings about obese and non-obese participants were compared, using the independent sample t-test for continuous variables and chi-square test for categorical data, shows any significant difference between obese

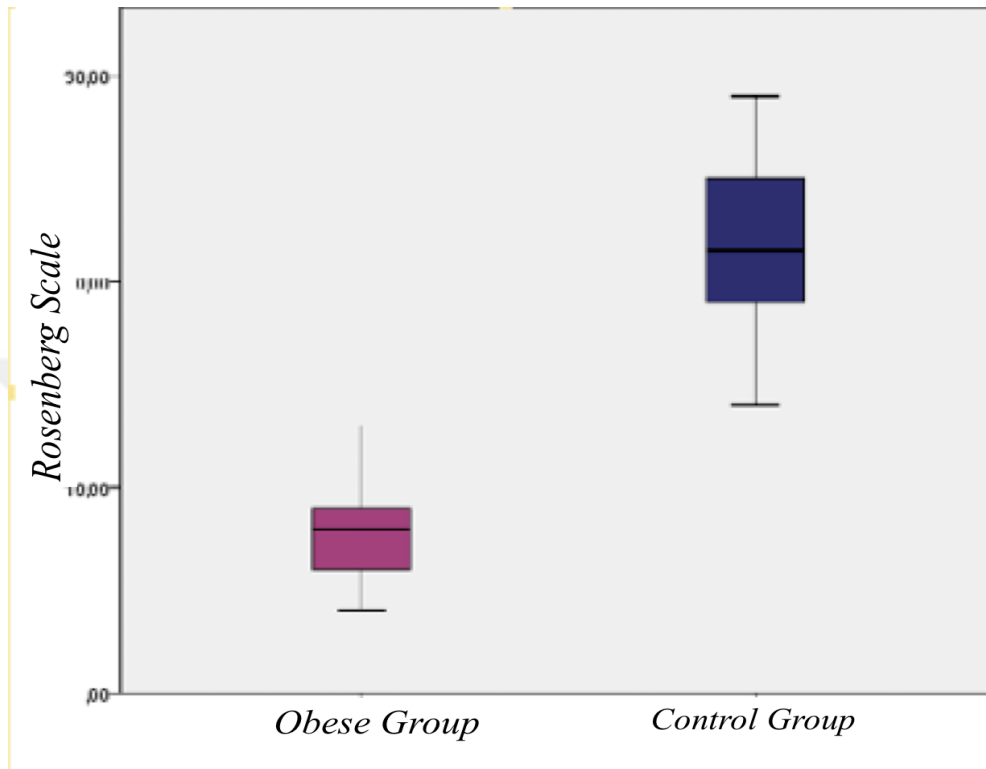
group and control group. The relation between these variables was not significant.  $X^2 (2, N=60) = 1,270$ ,  $p:0.260$  for gender,  $X^2 (3, N=60) = 1,702$ ,  $p:0.636$  for income,  $X^2 (2, N=60) = 0,381$ ,  $p:0.8$  for marital status.(Table 1)

Total score mean for Rosenberg scale was determined as  $7.9 \pm 1.68$  for obese group, and as  $21.5 \pm 3.3$  for non-obese group. Statistically significant difference was determined between groups in terms of Rosenberg scale total score average with using independent sample t-test for.

Obese group ( $n=30$ ) has significantly lower Rosenberg scale scores ( $M=7.9$ ,  $SD=1.68$ ) than non obese group ( $n=30$ ) ( $M=21.5$ ,  $SD=3.3$ )  $t (42): -19,712$ ,  $p=0.00$  (Table 2 Graphic 1)

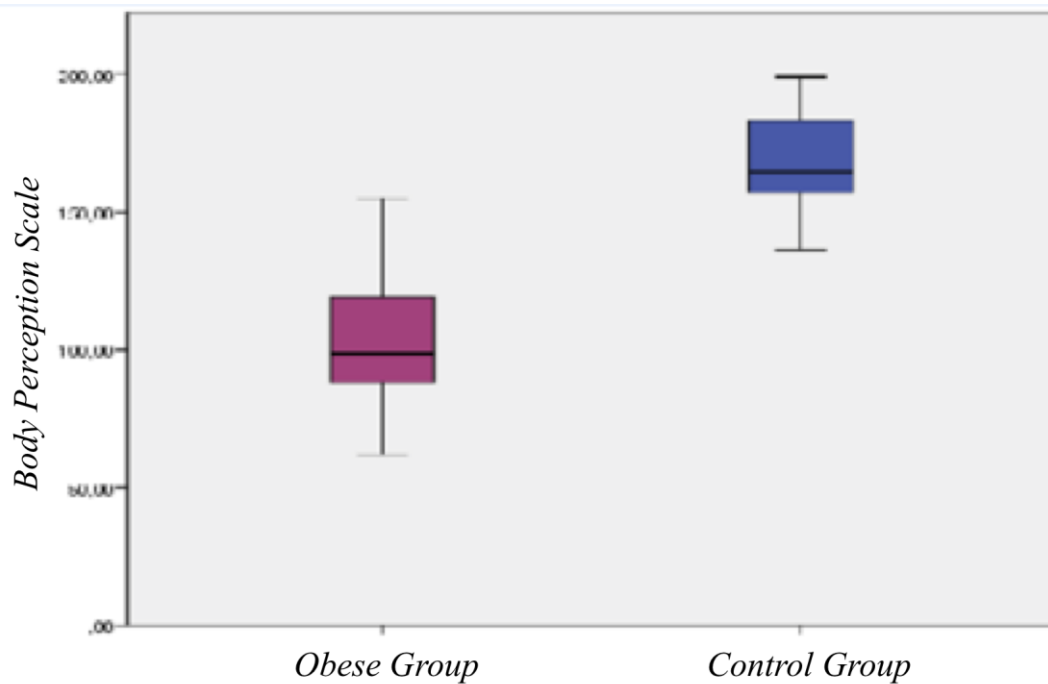
	Obese	Control	P value
Rosenberg scale (Mean±SD)	$7.9 \pm 1.68$	$21.5 \pm 3,3$	0.00
Body Perception scale (Mean±SD)	$104 \pm 20$	$166 \pm 15$	0.00

**Table 1.** Comparison of Obese and Non-obese Groups According to Rosenberg Self-esteem Scale and Body Perception Scale (SD: standart deviation)



**Graphic 1.** Averages of Groups according to Self-Esteem Scale

Body perception average of obese group was significantly lower (M=104, SD=20) than non obese group (M=166, SD=15)  $t(58): -13,7412, p=0.00$  (Graphic 2) Cut-off score of the scale is 135, and those whose score is under 135 will be categorised in low body perception group. A chi-square test of independence was performed to examine relation between obesity and body perception scale. The relation was significant  $X^2 (1, N=60) =48,654, p:0.00$ . Obese group had more low body perception image. Similarly, all participants with a self-esteem score of less than 15 were observed in the obese group  $X^2 (1, N=60) =60, p:0.00$



**Graphic 2 . Averages of Groups According to Body Perception Scale**

### **3.6. Discussion**

The body has always been dissected in the history of obesity; despite this it remains being in an ambiguous space. From the perspective of today, its dissection continues with the total data collection, and in this study, we wanted to continue this with a small sample group. In our study, a significant relationship was determined between obesity and self-esteem and body perception.

In the study by Simon A, called Self-Esteem and Obesity in Children and Adolescents, 8 researches were analysed, and in 6 of these researches, it was observed that losing weight improves self-esteem in obese individuals; however, the relationship between losing weight and increase of self-esteem is not quite clear, because these studies were conducted with weak methodology and small

sample groups. The fact that the number of participants were limited in our research, may cause obstacles for the generalization of results. In their study, Hamurcu and his colleagues observed that obesity is slightly more common in individuals with low income and their body perception was determined low; in our study, a significant difference was not determined between obese and non-obese group in terms of economic income level. This result may be because of the limited number of participants in the sample group of the research.

Whether low levels of self-esteem and body perception are a reason or the result of obesity is a matter of dispute. Therefore, patients who received obesity treatment can be monitored and these tests can be repeated when they reach to normal weight, and they can be evaluated again based on these results. However it also shows the signs of parallel relationship between obesity, Self-Esteem and Body Perception. Obesity's relationship with self-esteem and body perception must be revealed with a study, which includes more number of participants.

### *In Lieu Of Conclusion*

Obesity inevitably intersects with the history of the large examples, structures and functions of organic elements. Beyond internal appearances, transformation of external appearances lies at the centre of obesity. Over the course of time, different obesity categories emerged and the body started to be subject to the numerical evaluation of weight and height. Before that, the gaze was conquered with games on images, expressions and words, and afterwards, the world of measurement which separated individual and finally the bodies into sections was conquered.

Actually there is no scale for an individual to measure his/her own self. As a matter of fact, what is in question is the story of private. The person does not talk about the social exile, of which he/she could be the target; without doubt, it is a subject that the individual would deem 'unnecessary.' It is a secondary wound compared to the physical obstacles he/she might face. This wound becomes larger and a primary concern as the importance attached to individual's questioning oneself increases. The feeling of anomy, and living a rejected body secretly is added to this: Now, the individual is broken.

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## INTERNET RESOURCE FOR PAINTS AND PICTURE

1-*Venus of Willendorf*

[https://commons.wikimedia.org/wiki/File:Venus\\_of\\_Willendorf\\_frontview\\_retoched\\_2.jpg](https://commons.wikimedia.org/wiki/File:Venus_of_Willendorf_frontview_retoched_2.jpg)

2-*Figurine of a seated Mother Goddess*

[https://en.wikipedia.org/wiki/Seated\\_Woman\\_of\\_Çatalhöyük](https://en.wikipedia.org/wiki/Seated_Woman_of_Çatalhöyük)

3-*Chinese Lady Dai, Han Dynasty*

<http://www.flickrriver.com/photos/drs2biz/2775225700>

4- *BayeuxTapestry-Scene44*

[https://commons.wikimedia.org/wiki/File:Bayeux\\_Tapestry\\_scene44\\_William\\_Odo\\_Robert.jpg](https://commons.wikimedia.org/wiki/File:Bayeux_Tapestry_scene44_William_Odo_Robert.jpg)

5- *Deadly sins depicted as animals: Paris, 1463*

<https://i.pinimg.com/originals/7d/ee/6f/7dee6f2c207ffdad5a1674fd74237600.jpg>

6- *Robert James Gordon (British, died 1893) Title: Sancho Panza on his donkey*

<http://www.artnet.com/artists/robert-james-gordon/sancho-panza-on-his-donkey-8lwp3UkYX3Vgix-ayeW74Q2>

7- *Catharine de Medici 1519-89 by Tito di Sant*

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8- *Hieronymus-Jérôme Bosch- Primitif Flamand- Le chariot de foin - Central Panne*

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9- *Rubens- La Chute des Damnés – 1620*

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10- Peter Paul Rubens *The Drunken Silenus*, Alte Pinakothek, Munich  
<https://i.pinimg.com/originals/1c/39/eb/1c39eba95b546b93ce0d2bd3cc7bfb0e.jpg>

g

11- *Corset Revolution*

<https://i.pinimg.com/originals/0b/8c/ca/0b8ccac47198add8acb161ead1c4fc74.jpg>

12- *Monument du Costume Physique et Moral de la fin du Dix-huitième siècle / Le Souper fin-Restif De La Bretonne & Moreau Le Jeune*

[http://www.britishmuseum.org/research/collection\\_online/search.aspx](http://www.britishmuseum.org/research/collection_online/search.aspx)

13- *The politician engravings created by Daumier in 1830, is the most important example: Gargantua (1831)-Honoré Daumier Monarch Louis-Philippe seated on a throne*

<https://www.alamy.es/imagenes/gargantua.html>

14- *Illustration from the Ladies Home Journal advertising the S-Curve corset, October 1900*

<https://i.pinimg.com/originals/bd/66/19/bd661996f8e8495e26737a21e5fbfd43.gif>

15- Anon, *'The Difference between Labor and Capital'*, *Life*, c. 1887.

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16- *1890s Uk Humour by The Advertising Archives*

<https://peterpulp.deviantart.com/art/Don-t-Stay-Too-Fat-585920479>

17- *1920s woman clothing 1920s Day / House Dresses and Aprons*

<https://fineartamerica.com>

18- *1920s mens clothing 1920s Day / House Dresses and Aprons*

<https://www.pinterest.com/pin/380554237239748957>

20- *Barnum & Bailey Combined Circus in 1924- Photograph: Edward J. Kelt*

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21- *Fat lady "Emmy" – Postcard*

<https://www.pinterest.com/pin/575123814892050748/>

## ANNEX

### ANNEX A: SOCIO-DEMOGRAPHIC FORM

Yaşınız:

Cinsiyetiniz:

Medeni durumunuz:

Ailenizde haneye giren ortalama aylık gelir:

Boyunuz:

Kilonuz:

Olmak istediğiniz ideal kiloda mısınız?

Evet

Hayır

Düzenli olarak kullandığınız bir ilaç var mı?

Evet

Hayır

Evet ise belirtiniz \_\_\_\_\_

Son 6 ayda yaşadığınız sağlık problemleri:

Diyet yapıyor musunuz?

Evet

Hayır

## ANNEX B: ROSENBERG SELF-ESTEEM SCALE

Aşağıdaki anlatımlarla ilgili olarak size en uygun seçeneği işaretleyiniz.

1.Kendimi en az diğer insanlar kadar değerli buluyorum

- a. Çok doğru    b. Doğru    c. Yanlış    3. Çok yanlış

2.Bazı olumlu özelliklerim olduğunu düşünüyorum.

- a. Çok doğru    b. Doğru    c. Yanlış    3. Çok yanlış

3.Genelde kendimi başarısız bir kişi olarak görme eğilimindeyim.

- a. Çok doğru    b. Doğru    c. Yanlış    3. Çok yanlış

4.Ben de diğer insanların birçoğunun yapabildiği kadar bir şeyler yapabilirim.

- a. Çok doğru    b. Doğru    c. Yanlış    3. Çok yanlış

5.Kendimle gurur duyacak fazla bir şey bulamıyorum.

- a. Çok doğru    b. Doğru    c. Yanlış    3. Çok yanlış

6.Kendime karşı olumlu bir tutum içindeyim.

- a. Çok doğru    b. Doğru    c. Yanlış    3. Çok yanlış

7.Genel olarak kendimden memnunum.

- a. Çok doğru    b. Doğru    c. Yanlış    3. Çok yanlış

8.Kendime karşı daha fazla saygı duymayı isterdim.

- a. Çok doğru    b. Doğru    c. Yanlış    3. Çok yanlış

9.Bazen kesinlikle kendimin bir işe yaramadığımı düşünüyorum.

a. Çok doğru b. Doğru c. Yanlış 3. Çok yanlış

10.Bazen kendimin hiç de yeterli bir insan olmadığımı düşünüyorum.

a. Çok doğru b. Doğru c. Yanlış 3. Çok yanlış



	<b>Çok beğeniyorum</b>	<b>Oldukça beğeniyorum</b>	<b>Kararsızım</b>	<b>Pek beğenmiyorum</b>	<b>Hiç beğenmiyorum</b>
Saçlarım					
Yüzümün rengi					
İştahım					
Ellerim					
Vücudumdaki kıl dağılımı					
Burnum					
Fiziksel gücüm					
İdrar – dışkı düzenim					
Kas kuvvetim					
Belim					
Enerji düzeyim					
Sırtım					
Kulaklarım					
Yaşım					
Çenem					
Vücut yapım					

Profilim					
Boyum					
Duyularımın keskinliği					
Ağrıya dayanıklılığım					
Omuzlarımın genişliği					
Kollarım					
Göğüslerim					
Gözlerimin şekli					
Sindirim sistemim					
Kalçalarım					
Hastalığa direncim					
Bacaklarım					
Dişlerimin şekli					
Cinsel gücüm					
Ayaklarım					
Uyku düzenim					
Sesim					
Sağlığım					

Cinsel faaliyetlerim					
Dizlerim					
Vücudumun duruş şekli					
Yüzümün şekli					
Kilom					
Cinsel organlarım					