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**Drawing Lines: The image of Turkey in Greek Political  
Cartooning**

**2002-2011**

**Antonios-Foivos Nomikos**  
**110605013**

**Thesis Supervisor**  
**Prof. Dr. Gencer Özcan**

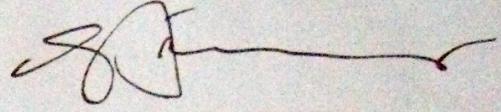
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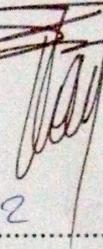
Jüri Üyesi:

Yard. Doç. Dr. Harry Tzimitras



Jüri Üyesi:

Yard. Doç. Dr. İlay Örs Romain



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## ABSTRACT

The present thesis aims to examine the topics about Turkey that Greek cartoonists tackle, the way they present them and explain the reasons for the gradual loss of interest in Turkey. A variety of related theoretical frameworks, ranging from communication-related theories to stereotyping in cartooning will be presented, providing explanatory tools and reference points in similar studies. The original research shows different aspects of the perceptions and interests towards Turkey, Turkish foreign Policy, Turkish Politics and Turk politicians. The historical framework, the distinct styles of famous cartoonists and the perception of third party interference in bilateral relations are also met.

**Key Words:** Greek-Turkish relations, cartooning, media, semiotics, stereotypes

## ÖZET

Bu tez, Yunan karikatüristlerin ele aldığı Türkiye'ye ilişkin konuları incelemeyi, bu konuların sunuluş biçimlerini ve Türkiye'ye olan ilginin giderek azalmasının nedenlerini açıklamayı amaçlamaktadır. Konuyla ilgili çeşitli teoriler, iletişime ilişkin teorilerden karikatürde stereotipleştirmeye kadar, açıklayıcı araçlar ve benzer çalışmalardaki referans noktalarından yararlanılarak sunulacaktır. Asıl araştırma, Türkiye, Türk dış politikası, Türk siyaseti ve Türk siyasetçilerine olan ilgi ve algıların farklı yönlerini göstermektedir. Tarihsel çerçeve, tanınmış karikatüristlerin farklı üslupları ve üçüncü taraf algısının ikili ilişkilere müdahalesine de değinilecektir.

**Anahtar kelimeler:** Türk-Yunan İlişkileri, karikatür, medya, semiyotik, stereotipler

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## Table of Contents

Illustrations Index.....	vii
List of Abbreviations.....	viii
Introduction.....	1
Chapter 1: On Political Cartooning.....	6
1.1 What is Political Cartooning?.....	6
1.2 Political Cartooning in Media and Communication Theories.....	9
1.3 “Reading” cartoons.....	13
Chapter 2: On Greek Cartooning: A Greek “Self” versus a Turkish “Other”.....	19
2.1 The Roots and the Traits.....	19
2.2 Cartooning in the Framework of Greek Press.....	22
2.3 The “Self” and the “Other”: a Question of Form or Mythology?.....	26
Chapter 3: The Caricature of the “Other”.....	32
3.1 The Turk in Greek Cartoons during the 1990s: a Troublesome Past.....	32
3.2 The Turk in Greek cartoons since 2002: a friendly “rapprochement” or a silent dogfight?...37	
3.3 The AKP years: From reconnaissance to standard procedure.....	41
3.4 The Turkish Foreign Policy: drawing lines... to the past.....	46
3.4.1 Face control: Greece as a gatekeeper of the European Club.....	46
3.4.2 Neo-Ottomanism? The Turk as Ottoman.....	49
3.4.3 Under and over the Aegean: Sovereignty, Antagonism and Dogfights.....	53
3.4.4 Turkey and the Annan Plan: a Hun in the 21st Century.....	59
3.4.5 Turks and the Mavi Marmara crisis caricatured.....	66
3.5 Turkish Politics: Peeking through the neighbour's affairs.....	70
3.5.1 Civil-Military Relations: the Voice from the Frame.....	70
3.5.2 The Kurdish Question.....	77
3.6 Looking for the 'puppeteer': Third party interference in Greek-Turkish relations.....	78

Chapter 4: Conclusions and discussion.....	82
Bibliography.....	87
Appendix:.....	93

## Illustrations Index

Illustration 1: P. Marangos, <i>EΘNΟΣ</i> , 10/3/1996, p. 11.....	33
Illustration 2: Stathis, <i>TA NEA</i> , 16/11/1999, p. 6.....	34
Illustration 3: V. Christodoulou, <i>H BPAΔYNH</i> , 24/12/1999, p. 8.....	35
Illustration 4: V. Christodoulou, <i>H BPAΔYNH</i> , 28/2/2001, p. 9.....	36
Illustration 5: Number of cartoons per title.....	38
Illustration 6: Number of cartoons per year.....	38
Illustration 7: Cartoons per newspaper per year.....	39
Illustration 8: P. Marangos, <i>EΘNΟΣ</i> , 19/2/2002, p. 8.....	43
Illustration 9: P. Marangos, <i>EΘNΟΣ</i> , 11/1/2011, p. 8.....	43
Illustration 10: G. Kalaitzis, <i>EΛEYΘEPOTYPIA</i> , 11/11/2002, p. 8.....	45
Illustration 11: D. Kamenos, <i>EΘNΟΣ</i> , 22/4/2004, p. 8.....	47
Illustration 12: Stathis S., <i>EΛEYΘEPOTYPIA</i> , 21/11/2002, p. 10.....	48
Illustration 13: P.T. Tsiolakis, <i>TO ΠONTIKI</i> , 13/5/2010, p. 44.....	50
Illustration 14: G. Ioannou, <i>EΘNΟΣ</i> , 23/1/2008, p. 8.....	50
Illustration 15: S. Ornerakis, <i>TA NEA</i> , 31/5/2006, p. 6.....	52
Illustration 16: Stathis S., <i>EΛEYΘEPOTYPIA</i> , 17/5/2010, p. 2.....	53
Illustration 17: D Hantzopoulos, <i>TA NEA</i> , 24/5/2006, p. 5.....	54
Illustration 18: G. Ioannou, <i>EΘNΟΣ</i> , 27/5/2006, p. 11.....	54
Illustration 19: KYR, <i>EΛEYΘEPOTYPIA</i> , 27/5/2006, p. 1.....	55
Illustration 20: G. Ioannou, <i>EΘNΟΣ</i> , 24/1/2008, p. 11.....	56
Illustration 21: D. Kamenos, <i>EΛEYΘEPOTYPIA</i> , 15/5/2010, p. 12.....	57
Illustration 22: I. Makris, <i>KAΘHMEPINH</i> , 7/11/2002, p. 12.....	60
Illustration 23: G. Ioannou, <i>EΘNΟΣ</i> , 28/4/2004, p. 11.....	61
Illustration 24: Stathis S., <i>EΛEYΘEPOTYPIA</i> , 20/11/2002, p. 6.....	62
Illustration 25: I. Makris, <i>KAΘHMEPINH</i> , 23/4/2004, p. 12.....	62
Illustration 26: Toliadis, <i>TO ΠONTIKI</i> , 8/4/2004, p. 1.....	63
Illustration 27: Stathis S., <i>EΛEYΘEPOTYPIA</i> , 14/11/2002, p. 10.....	64
Illustration 28: D. Kamenos, <i>EΛEYΘEPOTYPIA</i> , 3/6/2010, p.9.....	66
Illustration 29: A. Petroulakis, <i>KAΘHMEPINH</i> , 1/6/2010, p. 12.....	67
Illustration 30: G. Kalaitzis, <i>EΛEYΘEPOTYPIA</i> , 1/6/2010, p. 8.....	68
Illustration 31: D. Kamenos, <i>EΛEYΘEPOTYPIA</i> , 2/6/2010, p. 2.....	69
Illustration 32: D. Kamenos, <i>EΛEYΘEPOTYPIA</i> , 7/11/2002, p. 9.....	70
Illustration 33: D. Kamenos, <i>EΛEYΘEPOTYPIA</i> , 7/11/2002, p. 5.....	71
Illustration 34: G. Ioannou, <i>EΘNΟΣ</i> , 20/11/2002, p. 11.....	72
Illustration 35: D. Kamenos, <i>EΛEYΘEPOTYPIA</i> , 17/5/2010, p. 9.....	73
Illustration 36: G. Kalaitzis, <i>EΛEYΘEPOTYPIA</i> , 24/1/2008, p. 8.....	74
Illustration 37: T. Anastasiou, <i>TA NEA</i> , 25/1/2008, p. 10.....	74
Illustration 38: T. Anastasiou, <i>TA NEA</i> , 30/4/2007, p. 59.....	75
Illustration 39: Stathis S., <i>EΛEYΘEPOTYPIA</i> , 26/5/2006, p. 7.....	75
Illustration 40: Stathis S., <i>EΛEYΘEPOTYPIA</i> , 11/11/2002, p. 6.....	77
Illustration 41: D. Hantzopoulos, <i>TA NEA</i> , 18/11/2002, p. 10.....	78
Illustration 42: KYR, <i>EΛEYΘEPOTYPIA</i> , 25/11/2002, p. 4.....	79
Illustration 43: G. Ioannou, <i>EΘNΟΣ</i> , 18/11/2002, p. 11.....	79
Illustration 44: Stathis S., <i>EΛEYΘEPOTYPIA</i> , 26/11/2002, p. 6.....	80

## List of Abbreviations

In this table the full names of cartoonists are found. In the main body of this paper, in references and in the Appendix I chose to use their own signature or pseudonym, transliterated into Latin alphabet.

A. Petroulakis	Andreas Petroulakis
D. Hantzopoulos	Dimitris Hantzopoulos
D. Kamenos	Diogenis Kamenos
Dermentzoglou	Giannis Dermentzoglou
G. Ioannou	Giannis Ioannou
G. Kalaitzis	Giannis Kalaitzis
H. Zoidis	Hristos Zoidis
I. Makris	Ilias Makris
K. Mitropoulos	Kostas Mitropoulos
KYR	Giannis Kyriakopoulos
P. Marangos	Panos Marangos
P.T. Tsiolakis	Petros Tsiolakis
Panos	Panos Zaharis
S. Ornerakis	Spiros Ornerakis
Soloúp	Antonis Nikolopoulos
Stathis S.	Stathis Stavropoulos
T. Anastasiou	Tasos Anastasiou
Toliadis	Hristos Toliadis

## **Introduction**

In the era of digital reproduction, the ocean of images is flooding the cyber-globe and the value of the image itself seems degrading. The value of image as a discourse has been underestimated for long time, possibly due to the inherent arbitrariness of the possible approaches to it, in favour of language. Language itself, an arbitrary bond between a sound and a psychic image, as Ferdinand de Saussure pointed out, although the predominant and legitimate medium of discourse in the West since the Middle Ages and definitely through Modernity, loses ground in a televised world.

The grand narratives were swept by the quick 20<sup>th</sup> century and we can look for their missing sound only in the Minima, as Giannis Skarpelos (2000) suggests. The scattered pieces of speech and image can be re-constructive material for the mythologies of these ruins. The object of this study is a minimum. Cartoons and comics, although they can nowadays be included in the fine arts, are still perceived as “lesser”, “minor” to the immortal Art. They also constitute minor narratives, blends of story and history, myth and reality, fiction and news. Cartoons, unlike comics, are doomed to be even “lesser”, since they “die” along with the short-term comments on current events, they expire once the next issue of the newspaper begins to be printed.

Cartoons are poor in terms of space and they have to overcome this restriction by using a rich expressive inventory. They usually must narrate a story and comment on it in just one frame, leaving a very short space for argumentation. Thus, even the most baroque, stylistically, cartoons are by nature abstract and deductive. Considering moreover that humour is not a mere attribute or a way of expression, but an objective in itself for cartoons, we understand the degree of their communicative condensation.

As a child, I used to admire the work of cartoonists and always had a secret desire to become one. This desire however remained repressed as I lack even the most basic drawing talent. This admiration for cartoons, the belief that images should be a central pool of data for the Social Sciences and my increased interest in Greek-Turkish relations (or the perception of them), are the motives behind this research attempt.

Nationalism, stereotyping and national stereotyping have been evident in Media, and the process of identification and explanation of this phenomenon by academics all over the world is ongoing. The construction of an image of the “Other” is a key feature of the Media discursive patterns and a large portion of what the audiences receive as a message, whether this message shapes a public opinion or not. Although cartoons are parts of newspapers (and a part much more likely to be read and noticed than plain text), research on nationalism often neglects them in favour of other journalistic (and not only) species.

The starting question of this paper, which gave birth to many others, was “what is the image of the Turk”, or better, the variations of this image. Is this an image of “Turkish-ness” or figures and aspects of the political agenda, that is do the cartoonists select to depict the Turk or do they prefer not to generalize and stick to recognizable caricatures of politicians, the military or themes they created over the years? Does this Turkishness stand by itself or in contrast with “Greek-ness”? Are stability or conflict of the era reflected on that image or not, which would render it stereotypical? Do these caricatures criticize more the perceived behaviour of the “Other” or the government policies of the “Self”? How strictly do the cartoonists follow the agenda when they choose their daily topic?

Moving on to the actual political agenda, the topics themselves brought up new questions. Do the cartoonists select to deal with the foreign or the domestic politics of Turkey? What are the issues that seem to attract them? Is it Islam, the civil-military relations, the party politics, or other issues? Regarding the foreign agenda, is it the bilateral relations and the Aegean, Cyprus, the EU

accession, Middle East or the Balkans that get depicted? How is the possible interference of third parties perceived?

Finally, the research focused on the traits of this image of the Turk, the degree to which the agenda affects these characteristics and the reasons that led the cartoonists to the change of stance on this image. It shall be shown that over the years the interest in Turkey is declining for various reasons, the range of topics about Turkey is quite narrow and depictions tend to be less and less aggressive or stereotypical while maintaining the same sense and level of humour.

The time frame was selected both because it is recent and because the historical events included are various in nature. This period of about a decade, included major political changes and conflicts in Turkey, a shift of foreign policy, various rapprochement attempts and friendship attacks, Europeanization processes for both countries, a very serious incident that almost became a crisis, a hardcore Question like Cyprus and its solution at stake, and the legacy of one of the most troublesome decades in bilateral history, the '90s.

Most of the cartoons were photographed from microfilms and then through digital manipulation brought back to their original black&white format, while others were retrieved through the internet archives of newspapers. The copyright of these cartoons obviously belongs to their creators and the newspapers, as all the restrictions of law apply, and have been included in this work only for educational purposes. While the collection of material in the age of internet from the last decade may seem easy, it can be very difficult as these recent issues are not part of archives yet. In this point I would like to express my gratitude to the Director and staff of the Greek Parliament's Newspaper Archive for allowing me to access parts of their collection that have not been micro-photographed yet.

In the first two chapters, I attempt to build an explanatory framework as rich as possible, which could also be considered as part of my argument. The first chapter is, more or less, a

cartoonology. From a widely interdisciplinary perspective, cartoons are first defined, then put in their communicative framework and finally, read from theory. The definition will include the features of political cartooning, as well as the value of it as a historical source and an object of study. Then a framework of theories and models through which cartoons can be approached as a journalistic specimen and visual news item; the functions of humour in communication will also be addressed, in an attempt to contextualize cartooning in their natural medium, rather than evaluating their communicative outcome. Finally, a critical discussion on theories that “read” the arguments and discourses of cartoons will be presented.

In the second chapter, this theoretical framework will be specified within the context of the Greek Press, as well as an attempt to “touch” the parergon of the cartoons under study, in the sense that Jacques Derrida defined it. After a very brief history of Greek cartooning, the media system of Greece and the way it handles “national” issues will be presented, since it can be perceived as the discursive source. Then, the issue of national identity or Greekness in cartoons and comics will be briefly discussed, to serve as a comparative counterpart for Turkishness. Subsequently, after a review of selected literature about “othering” in cartoons, I will conclude with some examples of the image of the Turk in Turkish and international cartooning. I chose not to include literature on nationalism and stereotyping because, apart from them being well known, the length of this paper is prohibitive for such a presentation. Instead, I thought that the specifics on cartooning would be more helpful to the argument.

In the third chapter, the ergon itself will be presented and analysed. Right after a brief exhibition of patterns and trends used during the '90s for depicting Turkey, I will sum up the general findings of the research. Then some of the most indicative cartoons will be illustrated and discussed, classified mostly by topic. A second criterion for classification is the visualization patterns used by cartoonists, which sometimes seem much more interesting than the topic and the argument of the cartoon itself. As the number of the cartoons collected is quite big, most of the

cartoons will be included in an Appendix and some of them referenced in the text as further examples.

The fourth and last chapter will be a bit more than a conclusive or concluding summary. Trying to pace rather than jump into conclusions, I will articulate both the theoretical framework and the relevant examples given in the second chapter with the findings of this research. Finally, I will discuss by way of conclusions my remarks on these findings and attempt to argumentatively justify them. The restrictions and advantages of a, mostly, qualitative research are obvious; it was selected because cartoons can only be approached individually, due to their complexity of arguments and the multi-modality of their metaphoric speech.

## Chapter 1: On Political Cartooning

### 1.1 What is Political Cartooning?

**Cartoon**<sup>1</sup> is defined as “a simple drawing showing the features of its subjects in a humorously exaggerated way, especially a satirical one in a newspaper or magazine”, a meaning of the word coming from the mid 19<sup>th</sup> century. The term cartoon also refers to an animated motion picture and less commonly the preliminary sketch of a painting or art work. Broader in meaning, the word **caricature** is used to describe “a picture, description, or imitation of a person in which certain striking characteristics are exaggerated in order to create a comic or grotesque effect” and derives from the Latin *carricare* which passed on to Italian as *caricare* and bears the meaning of load, exaggerate. While the notion of a ludicrous and grotesque depiction with a humorous intention, present in the press is common in both words we shall try at first to differentiate the two terms.

The terms cartoon and cartooning are considered to be more neutral in the sense that they are being used to describe both “build up” and “debunking” techniques of depiction, whereas caricature bears a negative meaning because it uses grotesque representation of, usually, physical characteristics of human actors or groups to criticize in a satirical way<sup>2</sup>. Although there is a view that wants caricature to be used only to describe a cartooning technique that employs exaggeration and distortion of features,<sup>3</sup> in this paper the two terms will be used interchangeably, mainly because they are both used in literature.

Cartoons are para-artistic forms of graphic representation, clearly distinguished as a class from photographs, paintings and comics. They can equally be called the satirical genre of pictorial arts because as we shall see, they employ similar means as satire in literature. Before

1 <http://oxforddictionaries.com/>, accessed on April 26, 2012.

2 Streicher (1967), p. 431.

3 Kemnitz (1973), p. 82.

classifying cartoons according to their themes or targets, we shall try to define cartoons by naming their key features. According to L. H. Streicher, cartoons are:

- *Press oriented*: The cartoons are drawn with the aim of mass reproduction through newspapers or magazines. Thus they are unique in a distorted, modern way. As W. Benjamin puts it, man lives in a world of changing copies. In caricatures, there is no difference between the “original” and the “copy”. Caricatures aim at vast, passionate publics, not objective or de-touched art followers.
- *Political*: Cartoons aim at (politically) influencing their audience, not at the “immortal” art. They are probably modifying to an extent the public opinion either on the side of propaganda or in the opposite direction, as they create a counter-image of reality, in contrast to the official public image.
- *Complete*: Cartoons typically contain one, single event in condensed or synecdochical form, complete in itself, and usually there is no continuity.
- *Distortional*: Cartoons create types with economy of lines, exaggerated, ideographic and typological with the only limitation of identifiability. Although precise representation might be the case, it is certainly not the aim.
- *Multimodal*: Cartoons use both imagery and text, either in the form of captions and labels and/or balloons to attribute speech to the depicted characters.
- *Not credible*: “Caricature may be observed as a guide for the aggressor. Caricatures are negative definitions, stereotypes, which are aimed at dramatizing aggressive tendencies through the definition of targets, the collective integration of 'private' feelings into public sentiments of 'self-defence' and the training of hatred and debunking techniques. Caricature interprets nations, figures and events and helps to supplement the news

presentation with statements of 'meaning'." Although it has claims to the truth, it cannot be considered to be accurate or correct. It presents an aspect of reality in a distorted frame.<sup>4</sup>

Cartoons can be divided into two large groups, according to their theme. The joke cartoons, which deal with trivial subjects, often reflecting social attitudes and communicate humour, and on the other hand the cartoons of opinion. The latter are used to communicate the opinion of the cartoonist (or the medium that employed him) not necessarily by means of humour and they are often called editorial cartoons. According to T. Kemnitz these cartoons deal with:

- Domestic affairs: they are specific, aim to recognition, use caricature to exaggerate characteristics and rarely use stereotypes.
- Social issues: they mostly use stereotypes to deal with social questions and usually are general without referring to specific people.
- Foreign affairs: depending on the matter, they borrow the above-mentioned techniques usually adding some national symbols.

Cartoons have been and still are weapons of propaganda. The immediacy of the image can "speak" to a broader public, often rushing through the pages and suggests what cannot be said in a detailed, complex and fully responsible to the public and the law editorial. The cartoon's message is restricted by the form itself and is therefore incapable of reasoned criticism and detailed argument.<sup>5</sup> It is a vivid expression of the cartoonist's ideas that aims to a spontaneous, unreasoned reaction from the reader. The messages carried in political cartoons, as a meaningful reproduction of 'common sense', do not only act as satirical depictions, but can actively persuade the readers to change their attitude.<sup>6</sup>

The study of cartoons as a historical source is challenging. One cannot fully interpret facts presented in cartoons without taking under consideration the leanings of the artist, the policy of

4 Streicher (1967), pp. 433-440.

5 Kemnitz (1973), pp. 82-85.

6 Greenberg (2002), pp. 194-195.

the medium, the intended audience and the milieu. The picture itself provides inadequate evidence and can be subjected to different interpretations. But while all these limitations are recognized, the cartoons as a historical source cannot be neglected. Cartoons provide evidence that groups manipulated public opinion, portray the image of politicians and public figures, indicate the depth of emotion about events and politicians and definitely give insights into popular attitudes that underlay public opinion.<sup>7</sup>

Newspaper editors care as much about readership as about political affiliations. Cartoonists influence the views of their audience as much as they are influenced by the ideas of the society that raised them. Politicians know that a caricature, whether good or bad, gives them publicity and as everybody knows, there is no such thing as bad publicity. In that spectrum, it becomes clear that cartoons cannot be studied without the theoretical tools provided by communication and political communication theories, in an attempt to identify the position of the cartoonist between the cultural pool of inspiration and formation of societal values, in the arena of the political.

## ***1.2 Political Cartooning in Media and Communication Theories***

The functions of the Media in the political life have been disputed since the 19<sup>th</sup> century by the scientific community, especially so after WWII and the era of raw propaganda. The discussion focuses on whether, how and how much the media affect their audience. As one of this study's interests is to describe what issues of bilateral interest appear when in cartoons, we shall try to set an interdisciplinary framework of models and theories that enlighten some aspects of this problem.

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<sup>7</sup> Ibid., p. 92.

The agenda-setting hypothesis, which first came as an idea from a 1922 W. Lipmann's work, appears as a term in 1963 from B. Cohen, based on the thought that the press “may not be successful much of the time in telling people what to think, but it is stunningly successful in telling its readers what to think *about*.”<sup>8</sup> In 1972, M. McCombs and D. Shaw (see Tunç 2010) published the major agenda-setting quantitative research, suggesting a strong correlation between the agenda of the press and the attitude that readers form toward political issues. Although later researches have strongly contested the hypothesis based mainly on methodological considerations, it remains a prominent study area in the field of mass communication. On the subfield of political cartooning, A. Tunç suggests that “since political cartoons can provide readers with some sense of the most significant issues, events, or topics, agenda-setting through political cartooning can be conceptualized as an important step toward identifying public issues.”<sup>9</sup>

On the other side, the gatekeeping theory looks on which public issues find their way in the news. The gatekeeping comes from the process of selection that the media exercise, determining which information will get into the communication channels and in which order. The gatekeepers (which go all the range of the medium's employees and employers) filter the incoming information through their own preferences and ideology, thus serving as a mechanism for creating a consciousness of the society, a world-view. In the case of cartoons, as they are a part of media content, and editorial selection as well as creations of media staff, they should be “discussed on individual, organization or social levels” through the gatekeeping model.<sup>10</sup>

Cartoons, as editorial pieces published usually in newspapers can also be inscribed in the framework of political communication. The core of political communication is the circuit source-

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8 Quoted in Tunç (2010), p. 23.

9 Tunç (2010), pp. 24-25.

10 Ibid., pp. 25-26.

message-audience-feedback, which can be read if we also consider environmental factors (socio-historical conditions, economy etc.) that interact in the traffic of political information.<sup>11</sup>

Focusing on the informative and explanatory value of cartoons from a sociological perspective, cartoons can also be examined as visual news discourse. From this point of view, media operate as a frame that organizes the perceived reality in a discourse and suggests solutions to problems. In that sense, “political cartoons operate as frames for the organization of the social knowledge insofar as they make use of various rhetorical devices –metaphors, catch phrases, depictions etc.– that purport to capture the essence of an issue or event graphically.”<sup>12</sup> Cartoons, using narratives offer the readers a discursive context and a meaning within the everyday context. They are both informative and persuasive, but to achieve the latter, the audience addressed must have the experience of a set of socio-historical conditions in order to understand.<sup>13</sup>

Cartoons, using comedic conventions and speaking in a hyper-figurative way, are understood by their audience as satirical approaches to real events. In doing so, they use commonplaces and reproduce the dominant discourses in the form of “common-sense” world-views. “Cartoonists draw on timely topics that have already been established in the mainstream media as worthy of public attention. Though they speak of the world in hyper-figurative terms, political cartoons are but one mode of opinion news discourse that enables the public to actively classify, organize and interpret what they see and experience in meaningful ways”.<sup>14</sup>

A cartoon's first goal is usually to cause laughter. Henri Bergson, with *Laughter*, his essay on the meaning of the comic first published in 1911, opened the way for the study of what he

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11 Metaxas [Μεταξάς] (1979), pp. 22-23.

12 Greenberg (2002), p. 183.

13 Ibid., p. 185.

14 Ibid., p. 195.

called a “strictly human” activity<sup>15</sup>. John Meyer<sup>16</sup> sums up in three groups the theories that try to detect the origin of humour:

- Relief: People experience humour because they want to reduce their stress. This theory focuses on physiological “symptoms” of humour which occur when a person is relieved from tension and is tied to psychological studies starting from Freud.
- Incongruity: People laugh when experiencing a non-threatening violation of a norm, a surprise, something remarkably odd. The focus here is not on emotions, but rather on cognition. A person laughs when he notices an incongruous change.
- Superiority: People laugh at other people, because they feel superior. From this perspective, starting from Bergson, laughter is the result not only of something unexpected, but also of a hostility that places the person who laughs in a superior, triumphant place in contrast to the “ignorant” behaviour of another.

As the above-mentioned theories, when applied to actual humorous messages can only partially explain them, Meyer<sup>17</sup> added the perspective of the rhetorical function the message serves as an analysis criterion. He came up with four functions of humour, based on the effect it has in the relation between the transmitter and his audience:

- Identification: Humour enhances the speaker's credibility and helps an identification between the communicator and the receivers. It can unblock social awkwardness and produce a sense of familiarity while relieving tensions.
- Clarification: Speakers can clarify their views by using a short, humorous line that the audience will not forget. This kind of humour familiarizes and unites the communicator and the receivers mildly.

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15 Bergson (n.d.), p. 4a.

16 Meyer (2000), pp. 312-315.

17 Ibid., pp. 318-325.

- Enforcement: By levelling criticism through humour, a speaker can enforce norms delicately. In this sense, humour can also teach and enforce norms.
- Differentiation: In order to make alliances with their audience, speakers often contrast and compare themselves or their group to another or an adversary. This kind of humour is harsh and seeks to produce clear-cut divisions between, e.g., social groups.

These humour functions, underlines Meyer, work rhetorically as a “double-edged sword”, unifying and dividing a communicator's audience.<sup>18</sup> In the case of political cartooning, humour is based on incongruity<sup>19</sup> and through this humour, cartooning conveys messages with the purpose of social control.<sup>20</sup> In that sense, especially in cases when the freedom of speech is at stake, the cartoonists humour may be perceived as subversive.<sup>21</sup> In other cases though, this hypothesis has been strongly contested. According to V. Tsakona, a stream of literature supports that cartoons do not consist any “danger” for the discourse of powerful, but instead, in some cases it supports mainstream ideology.<sup>22</sup> Oppositely, as humour and metaphors presuppose a set of social knowledge, stereotypes etc., the cartoons, however critical towards the political power, may reproduce mainstream perceptions and popular stereotypes without necessarily contesting them.<sup>23</sup>

### ***1.3 “Reading” cartoons***

I have so far tried to determine and detect the nature and role of cartooning, without however getting in the core, which is how to read cartoons, or what rhetorics of cartoons are. As cartoons are humorous works of art and thus (also) aim to please the reader, we are facing, as G.

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18 Ibid., p. 329.

19 Tsakona [Τσάκωνα] (2007), p. 1184.

20 Plumb (2004), p. 432.

21 See Tunç (2010), *passim*.

22 Tsakona (2007), p. 1184.

23 Ibid., p. 1191.

Skarpelos said, a dilemma.<sup>24</sup> We have to approach cartoons critically without losing, though, the pleasure of future readings. Theoretical approaches on comics and cartoons often neglect or condemn this feature and face cartoons in a normative manner. I shall try to critically explore a set of “reading glasses”, walking on an interdisciplinary path through semiology, rhetorics and critical discourse analysis.

First of all cartoons are (also) images. Roland Barthes, in his seminal work *Rhetoric of the Image*, set a framework for semiological reading of images. Commenting on advertisements, he distinguishes three messages: the Linguistic, captions and labels which are understandable just by knowing the language, the Iconic message, which presupposes some knowledge of the culture and the Photographed objects, which convey a quasi-tautological message without code. The distinction of the coded and uncoded Iconic messages is analogous to a signified and signifier of the linguistic sign.<sup>25</sup> The literal image becomes thus the *denoted* system and the symbolic the *connoted* one.<sup>26</sup>

The linguistic message serves two functions, anchorage and relay. The captions help the reader choose the correct level of perception. Depending on the work's economy, when more information relies in text we have relay (as in the case of cartoons) whereas when text supports the image we have anchorage. In the Iconic message, the literal image serves for identification and the symbolic for interpretation.<sup>27</sup>

The symbolic image, works as a normal sign system, drawing its signs from a cultural code which makes the number of possible readings almost equal to the population of individuals that read it. The common domain of the connotation's signifiers is ideology, which cannot be single for a specific society. These signifiers can be called connotators and a set of them constitutes a rhetoric. Barthes argues that “the syntagm of the denoted image 'naturalizes' the system of the

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24 Skarpelos [Σκαρπέλος] (2006), p. 62.

25 More about basics of semiology in Barthes (1967).

26 Barthes (1978), pp. 32-37.

27 Ibid., pp. 37-41.

connoted message” or “connotation is only system, can only be defined in paradigmatic terms; iconic denotation is only syntagm, associates elements without any system: the discontinuous connotators are connected, actualized, 'spoken' through the syntagm of denotation”.<sup>28</sup>

Rhetorics, from a very different perspective, are used to read cartoons by Martin Medhurst and Michael Dedousa, who argue that the neo-classical canons of rhetoric can be applied to graphic discourse. They came up with four *topoi* of inventions, trying to understand from what the cartoonists are inspired: political commonplaces (economy, current politics, foreign policy etc.), literary/cultural allusions (myths, legends, characters, narratives), personal character traits (popular perceptions about physical or psychological characteristics of a politician on which the cartoonists build up) and situational themes (unexpected situations which refer only to an immediate context).<sup>29</sup> With these tools, cartoonists construct *enthymemes*, which prompt the reader to respond according to his ideological standing.<sup>30</sup>

Furthermore, Medhurst and Dedousa apply slightly modified the rest of the canons to the cartoons: disposition (contrast, commentary and contradiction), style (use of line and form, exaggeration of physiognomical features, placement within the frame, relative size of objects, relation of text to visual imagery and rhythmic montage), memory (as an art of evocation) and delivery (presentation and elements of voice, appropriateness and gesture).<sup>31</sup> This taxonomy offers a narrower but not so different (except for terminology) analytical tool from semiology.

Bahaa-Eddin Mazid, from the much more recent view-point of Critical Discourse Analysis (CDA), suggests that “cartoons are also true to their genre where incongruity, fusion and blending account for a great deal of the humour therein as well as the critique of their objects, and where the interaction between the visual and the verbal is essential to the encoding and the decoding of the message”.<sup>32</sup> He analyses his corpus of cartoons about G.W. Bush and O. Bin-

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28 Ibid., pp. 46-51.

29 Medhurst & Dedousa (1981), pp. 197-202.

30 Ibid., p. 204.

31 Ibid., p. 236.

32 Mazid (2008), p. 452.

Laden focusing on thematic patterns and salient stylistic and generic features. In doing so, he argues that “A discursive-semiotic, multimodal version of CDA seems to be necessary in handling many modern and contemporary media texts, including political cartoons” and that “A political cartoon is an ideal place where communication, semiotics and CDA can meet”.<sup>33</sup> He underlines that the multimodality of cartoons proves a text-based analysis provided by CDA insufficient, whereas a semio-linguistic version of CDA could “capture the non-verbal meanings in a cartoon text and the interactions of the verbal with the non-verbal therein”.<sup>34</sup>

Metaphors are a key element in reading cartoons as we have seen so far. Starting from a visual communication perspective, Elisabeth El-Refaie tackles the issue of visual metaphors, suggesting that they should be perceived as visual representations of metaphorical concepts. Thus they should be described in such terms, which are in agreement with cognitive metaphor theory. She also argues that “such a definition of visual metaphors in cognitive terms is not as straightforward as it seems, because the boundaries between the literal and the metaphorical are fuzzy and highly context-dependent. This means that metaphors must always be studied within their socio-political context”.<sup>35</sup> Furthermore, she suggests that the definition of visual metaphors according to their underlying concept is a good, but not unproblematic, starting point.<sup>36</sup>

According to El-Refaie, the visual metaphor is a necessary tool for abstract concepts to be depicted, in contrast with their verbal counterparts, which theoretically can always be replaced by words with literal meaning.<sup>37</sup> Visual metaphors are usually restricted when applied on 'plurals', “so that groups of people are often reduced to one stereotypical image which purportedly represents the essence of this group”, thus creating a fearsome image of the “Other”. On the other hand, personifications used in cartoons make the concept much easier to understand, something that would often be very difficult in verbal metaphors. She also stresses

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<sup>33</sup> Ibid., p. 434.

<sup>34</sup> Ibid., p. 435.

<sup>35</sup> El-Refaie (2003), p. 76.

<sup>36</sup> Ibid., p. 81.

<sup>37</sup> Ibid., p. 85.

that 'literal' images and visual metaphors cannot be differentiated but they remain dependent on the context. Visual metaphors are more implicit than explicit and “they are often open to a wide range of possible interpretations, which depend on the attitudes and the level of knowledge of the reader”.<sup>38</sup>

Going back to rhetorical aspects of visual metaphors and representations, we go to a workframe of *representative form* and the *visual ideograph* proposed by Edwards and Winkler, who studied the transcendence of Rosenthal's Iwo Jima photo into political cartoons, building upon rhetorical theory addressing the repetitive form and visual metaphor. Talking about metaphors, which are the main rhetorical operation through which a familiar figure is placed in an incongruous context, they argue that incongruity is neither consistent nor explicit, and a metaphor should be explicit.<sup>39</sup> Recognizing limitations of other approaches, they propose “that the Iwo Jima image is a special type of visual presentation that, through a combination of determined visual features and symbolic attributions, constitutes a representative form. A representative form transcends the specifics of its immediate visual references and, through a cumulative process of visual and symbolic meaning, rhetorically identifies and delineates the ideals of the body politic”.<sup>40</sup>

They further suggest that the Iwo Jima image functions rhetorically “as an ideograph, rather than an icon”<sup>41</sup> because the original context is indirectly referenced and continuously reified. They also apply McGee's four characteristics of verbal ideographs (ordinary term in political discourse, abstraction representing collective commitment, warrants power and guides behaviour, culture-bound) on the Iwo Jima cartoons, as visual ideograph. Thus they argue that representative forms function as visual ideographs, with the ideograph in comparison with an icon being privileged because it can express concepts that an icon can reproduce only by

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38 Ibid., pp. 90-91.

39 Edwards & Winkler (1997), pp. 293-294.

40 Ibid., p. 295.

41 Ibid., p. 297.

illustration. Proposing that a secondary feature of the total rhetorical function of such images is the denotative representation of icons, they underline that “the images are symbols realized as representative forms that transcend univocal denotative reference. Similarly, metaphor may operate as a presentational mechanism in these cartoons, but it is transcended as the source of rhetorical invention by the more abstract symbolic aspect of representative form”.<sup>42</sup> Finally, they argue that the embodiment of icons in visual ideographs, can both constrain and expand the meaning of representative forms. The representative forms in parody then, “would appear to have persuasive potentials unavailable to their linguistic counterparts”.<sup>43</sup>

A commonplace of all these accounts is that they generalize their case studies' findings and try to critically apply analytical tools borrowed mainly from linguistics to the understudied field of visual images. The text, or the discourse on text, serves as an anchorage point for the image discourse, as in the Barthesian thesis. The thing in itself transcends the meta-language of terminology, which serves only as a disciplinary framework. From all the perspectives, however circumstantial they may be, I trace a binary system, whether in the form of denoted and connoted, the tenor and the vehicle of metaphor, the reference to *topoi*, the visual ideographs and the icon. This binarism sums up in the reproduction of a modified prototype, whose rhetorical functions can be understood in a mirror way. Depending on the context, all of these tools can be critically applied to de-construct and re-construct the complex rhetorical schemes of political cartoons and trace their function in the framework of politics, power, mainstream ideologies and mythologies.

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42 Ibid., pp. 296-304.

43 Ibid., pp. 305-306.

## **Chapter 2: On Greek Cartooning: A Greek “Self” versus a Turkish “Other”**

In this chapter, soon after a succinct history of Greek Cartooning, followed by the work of famous cartoonists, we shall inscribe Greek Political Cartooning in the framework of the Greek Press, mainly by tracing the attitude of the Greek Media system towards foreign news. At last, some examples of “othering” in cartoons and comics will be provided, to serve as specifics to the above-mentioned theories, as well as comparison points for the main chapter.

### ***2.1 The Roots and the Traits***

Greek Cartooning has a history almost bound with the history of the modern Greek state. Some years after the War of Independence (1821-1829), General [Giannis] Makrigiannis hires Panagiotis Zografos (the surname means painter) to illustrate his war memoirs. Zografos and his two sons stay as guests from 1836 to 1839 with Makrigiannis, who gives instructions on how to depict 24 battles and one Truth. This Truth, destroyed by its makers in an act of self-censorship, is considered by Sapranidis the first political cartoon in Greece.<sup>44</sup>

In 1849, Nikolaos Buller publishes some popular cartoons in the magazine *Trakatrouka*. A lot of satirical magazines begin to circulate in the second half of the 19<sup>th</sup> century (namely *Trampoukos*, *Gaidaros*, *Prosopion*, *Neos Aristofanis* et al.) publishing satirical lithographs. Later famous satirical (usually weekly) newspapers like *Asmodaios*, *Rabagas*, *Romios*, *Mi Hanesai*, *Scrip*, dominate the satire of the late 19<sup>th</sup> century.<sup>45</sup> Stefanos Xenos (1821-1894), born in Smyrna and following an adventurous career, ends up in London, where he publishes the daily newspaper *Vretanikos Astir* with an explicit line against King Otto. He is considered to be the founding father of Greek Cartooning and his cartoons, influenced by *Punch*, were vitriolic,

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44 Sapranidis [Σαπρανίδης] (2001).

45 Zahopoulos [Ζαχόπουλος] (2002), pp. 30-31.

especially against the Russian imperialism in the Eastern Question. Equally important, and perhaps more vitriolic, the cartoons of Themistoklis (Themos) Anninos (1843-1916), who having studied the French School of cartooning, introduces its style, transforming the, until then, popular sketches into urban, political cartooning.<sup>46</sup>

In the first half of the 20<sup>th</sup> century and through to the late '60s, the figure of Fokion Dimitriadis (1894-1977) dominates Greek cartooning. Born in Istanbul, he started publishing cartoons in local newspapers and late, having moved to Greece, he worked for *Eleftheron Vima*, *Athinaika Nea* and later *To Vima*, *Ta Nea*. He became famous all over the world with his war cartoons in English and later in Greece for his cartooning series “Pardalo Katsiki” (colourful goat) and “Koko” (the chicken). Among other commendations, he was awarded the First Award in the Los Angeles World Cartooning Contest of 1961.<sup>47</sup>

Equally important, a multi-talented artist with a style-signature not only for Greek cartooning, was Mentis (Hrisanthos) Bostantzoglou (1918-1995), known as Bost. After a long career in illustration and advertising, he turns in cartooning during the '50s. Criticizing the lingual duality that tormented Greece, he creates his own idiom, a mixture of *katharevousa*, the official, archaic language and *dimotiki*, the popular spoken one, full of intentioned mistakes in spelling and grammar. His satire includes the political arena and the social conflicts that followed urbanization, while he often borrows his style from the absurd theatre.<sup>48</sup>

The military junta of 1967-1974 targeted the cartoonists from the first moment, applying harsh censorship to their work. The cartoonists, in many occasions, found ways to surpass it and give messages to their readers. The restoration of democracy, was a meeting point for the older generation and the new, making it difficult to distinguish them by style. As the famous cartoonist

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46 Papadaniel [Παπαδανύλ] (2006), pp. 73-93.

47 Ibid., pp. 107-111.

48 Ibid., pp. 167-173.

Giannis Kyriakopoulos (KYR) said, “the political cartooning is attached to the current events. For this reason, the cartoonists last long in their work; news exist always”.<sup>49</sup>

Stylistically, the majority of Greek cartoonists are influenced by the French School. Their visual work is refined in order to highlight a vitriolic line, which carries the power and the weight. They use simple lines and clear frames with two major functions: the verbal metaphors become through the image fluent liberalities or the cartoon uses dialectically the specific and the obscure, thus creating a rich and strong satire.<sup>50</sup>

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<sup>49</sup> Kyriakopoulos, interview to Papadaniel [Παπαδανιήλ] (2006), p. 213.

<sup>50</sup> Papadaniel (2006), p. 195.

## 2.2 *Cartooning in the Framework of Greek Press*

Discussing Greek cartooning without inscribing it in the framework of the Greek Press system, would be a fallacy. Cartoonists, however free in their choices and work may be, must follow the minimum political line of the newspaper they work for. This, along with the fact that political cartoons are editorial pieces, replenishing the agenda on which they comment, makes the inclusion of this framework in the total argument an imperative. In this part, a brief presentation of the newspapers from which cartoons were collected along with a short presentation of the way Greek Media handle the foreign news, the so-called “national issues”, will be attempted.

The national newspaper landscape is divided according to circulation and topic characteristics to daily (morning and evening) and weekly titles, as well as special press (financial, sports etc.). There is also a quite successful trend of Free Press, which can by no means be compared to the standard press. The vast majority of daily newspapers also publish a Sunday or weekend edition. Apart from party-owned press, which is an exception, most newspapers (which used to be family businesses) nowadays belong to Media groups, or more correctly, enterprise groups that also own Mass Media. The market leaders among daily political newspapers, in terms of circulation and readership, are *Kathimerini*, *To Vima*, *Ta Nea*, *Eleftherotypia* and *Ethnos*, from which the cartoons were collected.<sup>51</sup>

*Kathimerini*, one of the oldest Greek newspapers still surviving, is a traditional, conservative newspaper that expresses centre-right views. It has been recently absorbed by the SKAI-Alafouzos group, which also owns a television channel, a news portal, radio stations, a publishing house and is part of the Alafouzos group that mainly runs a shipping company.

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<sup>51</sup> The exception being *To Vima* because it belongs to the same group with *Ta Nea* and does not contain as much cartoons as the latter.

*To Vima* and *Ta Nea* (and their Sunday and weekend editions respectively) are the flagships of another historical Media group, the Lambrakis Journalistic Organization (ΔΟΛ), Lambrakis Press S.A. The newspapers have been having a centre, center-left lineage. *To Vima* in 2011 has shut down the printed daily edition and has become an internet newspaper, leaving only its Sunday edition on paper. The Lambrakis group owns magazines, television channels, a radio station, news portals, printing businesses and is also involved in press distribution agencies and production studios.

*Eleftherotypia*, with the subtitle “η εφημερίδα των συντακτών” (the editors' newspaper) is a centre-left newspaper often giving space to more left viewpoints.<sup>52</sup> It belongs to Ch. K. Tegopoulos S.A. which owns or participates in magazines, press distribution agencies, telecommunications, printing, book publishing and shipping.

*Ethnos*, a paper connected to centre-left views, belongs to Pegasus Publishin S.A., which also owns *Aggelioforos* daily, *Imerisia* financial and *Goal News* sports newspapers. The group also publishes many magazines, while it owns publishing and printing companies and part of a television channel. The main shareholders of the group, the Bobolas family, are also into construction businesses and operation of highways.<sup>53</sup>

The main issues of Greek foreign policy have been coded by the Media as “national” issues and this viewpoint has been considered as standing to reason and not contestable. They seem to have formed a fixed, stable and almost unanimous view towards these matters throughout the *Metapolitefsi*, the historical period starting with the restoration of the republic in 1974. While other issues of foreign policy, the EU accession for example, were evaluated according to the ideological lineage of each newspaper, in the “national” matters, the press was trying to protect the perceived “national interest”.

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52 Since December 2011 the personnel, being unpaid for months, went on a continuing strike and later the owner declared bankruptcy. Until the day these lines were written, the newspaper was out of circulation and its future uncertain.

53 Data retrieved from Christopoulou (2011), pp. 44-47.

A typical example of this attitude is the way the Greek press handled the *Sismik* crisis of 1987. Features of this stance were the creation of insecurity feelings, the negative presentation of Turkey, the negative presentation of third parties and allies and the approach of this bilateral conflict based only on the Greek arguments. Thus, the image of Turkey was constructed as a constant threatening and aggressive neighbour that does not respect the international Law. Besides, USA was presented as conspiring in favour of Turkey, and augmented the anti-American feelings already present in Greece, while maintaining a more positive stance towards the EU and the role it could play towards a solution of Greek-Turkish problems. Furthermore, the Greek-Turkish relations were reduced to an ideological stake, concerning the “survival” and “honour” of the nation and the Greek position was presented as a priori just and consistent with international Law.<sup>54</sup>

Moving on to the Imia/Kardak crisis of 1996, the Media did not restrain themselves on observing or commenting the news, but instead became co-producers of a spectacle. The crisis was presented on the basis of a “national sentiment”, which is reflected in a sense of a humiliating “defeat” of Greece and a “victory-justification” of a Turkish “provocativeness”. The stereotypes of a lack of “national” strategy in Greece, in contrast to a persistent and “successful” Turkish foreign policy were reproduced, as well as a dominating analysis that brought the internal political turmoil of Turkey as the cause of an “exported” crisis. They also presented Turkey as dominated by an “authoritarian” establishment, failing to depict, or ignoring the political dynamics and opposing sides growing inside Turkey.

The Helsinki summit of 1999 on the other hand, along with the earthquake diplomacy became a starting point for a partial change of stance for the Greek press. While the way foreign news and especially “national” matters are covered has not changed much, the press system adopted a more moderate viewpoint. The image of the “Other” as homogenized and monolithic was shaken and slowly became more complex, allowing voices that talked about the complexity

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54 Pleios & Frangonikolopoulos [Πλειός & Φραγκονικολόπουλος] (2010), pp. 67-70.

of Turkish domestic politics to be heard. Still, on the EU accession of Turkey issue for example, the approach has been focused on Greek interests, rather than on the interests of Europe and even the most 'positive' voices were promoting the “export” of values such as democracy, human rights and economic development to an underdeveloped, Islamic Turkey, ruled by a military establishment.<sup>55</sup>

The term “national issues” by itself, as G. Pleios and H. Frangonikolopoulos argue, “reflects not so much a nationalistic approach of foreign policy, something natural for nation states, but the projection of the ‘nation’s’ superiority as an unchangeable and diachronic cultural group, with the occasion of foreign policy”.<sup>56</sup> Nevertheless, this terminology is often mitigated by Media, so as to appear more objective and legitimizing of their opinion. Thus the terms used can be categorized according to the degree of mitigation to: a) references with immediate and heavy nationalistic-ideological prejudice, b) references with immediate or moderated prejudice that try to subdue themselves in a politically correct norm, usually by coding the subject as e.g. Aegean, and implying that is “national”, c) terms that are almost neutral but their prejudice are transferred to the content itself and d) references that follow a diplomatic language, keeping equal distances and in any case, not accepting nationalistic prejudices.<sup>57</sup>

The research of Pleios and Frangonikolopoulos, with its sample taken from September '07 to April '08 (giving the present research a conclusive context for very recent and close to its time scope years), shows that Greek Press has taken a turn towards more moderate positions and highlights that the neutral speech adopted for Greek-Turkish news, points out the politicized nature of the nationalist feelings with regards to Turkey. In the news concerning bilateral issues they observed a “denial” (as in case b above) and a climate of de-escalation, whereas with regards to the Cyprus issue, a “disclaimer” (as in case c above) of nationalistic speech.<sup>58</sup>

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55 Ibid., pp. 76-85.

56 Ibid., p. 164.

57 Ibid., p. 165.

58 Ibid., p. 172-173.

The Press gives a lot of space for articles and commentaries on Greek-Turkish relations (63.8% and 11.7% respectively according to the research), most of them written by journalists and not “guests”, who interpret news according to their political ideology. The stance adopted is positive for Greece and somewhat critical for Turkey, showing an acceptance of the foreign policy adopted and that the contemporary press is in line with the “flag” and not with the “nation”, as the case used to be. The newspapers seem to accept the official line and seek for a solution of bilateral issues based on compromise.

### ***2.3 The “Self” and the “Other”: a Question of Form or Mythology?***

The way cartoons may construct or perpetuate the image of the “Other” (racial, religious, social, ethnic etc.) is not to be called unquestionably stereotypical. Contrasted to written speech, the visual discourse of cartoons does not have the way to present a full argumentation and thus pushes forward to a definition of the problem and some conclusions or opinion. This question of form, however, does not mean that stereotyping is an unavoidable inherent feature of cartooning, but the search of stereotyping practices in cartooning is a rather perplexing task compared to an equivalent search in written discourses.

Roland Barthes, as we mentioned in the previous chapter, argues that “the denoted image naturalizes the symbolic message, it innocents the semantic artifice of connotation”.<sup>59</sup> The connotations borrow credibility from the denoted message. That is, when the reader understands the literal message of an image, he also authenticates the representation. The connoted messages are then integrated as valid components of an internalized new concept. Jonathon (sic) Deman suggests that “this naturalizing relationship between denotation and connotation that makes the image-driven comics form so effective at Othering”.<sup>60</sup>

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59 Barthes (1978), p. 45.

60 Deman (2010), p. 15.

Barthes of course made his *Rhetoric* based on advertising images, that is mostly photographs, but recognized that, albeit the denotation of a drawing is “less pure”, some level of denotation has to remain in order for the drawing to be interpreted as something more than lines and colours.<sup>61</sup> In the case of cartoons and comics, as in the case of advertising that Barthes studied, the text serves as a guide for the optimum reading, as anchorage.

Connotation is one of the two names that Barthes gives to ideology in his work, the second being Mythology. Mythology, being a secondary semiotic system, uses the sign of the primary system as a signifier and thus this degrading permits the myth to incorporate various signs. The meaning (the first class sign) becoming form (second class signifier) is emptied from occasional elements, memories, facts, history.<sup>62</sup> This impoverishment though, Skarpelos argues, “is not by any means its cancelling. On the contrary, it signifies its almost parasitic binding to the form, which is the real parasite that feeds from the meaning”.<sup>63</sup>

The mythical signified, absorbs the history that is left outside the form to the degree that it becomes the motive behind the formulation of the myth. It turns not to a single form, but to all the denotations that can be exploited and thus, it is connected with “the invasion of the historical to the present”<sup>64</sup>. The signification of the mythical system, is the Myth, as the sign of Saussure is word. The myth, is defined by its intention, not by its letter and the signification becomes both a warning and a determination, allowed to deplete the present from its history, to which immobile present the receiver must surrender.<sup>65</sup>

Commenting on Barthes's thesis that the myth provides an eternal justification of things, to the degree that they appear to have such a clarity that they mean something by themselves, Deman argues: “Comics art itself can be seen to embody this simplifying project when it comes

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61 Barthes (1978), pp. 43-50.

62 Barthes (1972)

63 Skarpelos [Σκαπέλος] (2006), p. 88.

64 Ibid., p. 88.

65 Ibid., pp. 88-89.

to the threat of Otherness. If a comic states (or rather shows) the fact that women are sexual objects, this fact is naturalized and the male reader is reassured".<sup>66</sup> He continues, citing Barthes' argument that the myth works better with incomplete images such as caricatures: "Caricature [used here defining the technique], the dominant visual mode of comics, is therefore a 'preferred' medium for creating myth. By employing the stylized comics image, a comics artist can take a more active approach to creating visceral effects within the perceiver. This image is more malleable, controllable, and thus potentially more manipulative (though less authoritative) than the simple photograph".<sup>67</sup>

As Deman's work shows, comics are very efficient mediums of Othering practices. Cartoons, a species very similar, at least in form, to comics work in the same manner. So, before examining the body of Greek cartoons about Turkey, we have to inscribe the Othering process to the Mythology of Greekness (and its perception of Turkishness) in comics and cartoons.

Todorova, in her *Imagining the Balkans*, views the Greek identity (with a focus on Balkans) as follows:

Like all national identities, the Greeks have a hierarchy of multiple identities: a contemporary Greek would describe him or herself first as Greek, then with a local identity (Cretan, Macedonian, Epyrote, and so on), third as European, and only next as Balkan, Southern European, or Mediterranean. While there is no particular enthusiasm about their Balkanness, even a mocking resignation, the pejorative edge of the Greeks is reserved for the "Orient" (more concretely for Turkey), not for the Balkans.

[...] While proud of being the only European 'Balkanites,' Greeks display a concern over the threat to their distinctiveness, and there is a growing tendency to 'Balkans' as Self-designation preserve a static organic notion—a nexus of state, nation, religion, and Greekness— as formulated in the early nineteenth century." Obviously, with the process of European integration getting ahead, Greece will face mounting pressures to reconstruct its identity. Still, what one can observe in the Greek case is that despite ongoing disputes over identity and the Angst in some circles over losing their essence—the Romeiosini—the place of Greece in the institutionalized framework of the European Union has conferred on it a remarkable sense of security, so much so that it can be postulated that in the Greek case one may speak of 'the bearable heaviness of being' Balkan.<sup>68</sup>

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66 Deman (2010), p. 18.

67 Ibid., p. 18.

68 Todorova (2009) pp. 44-45.

The essence, “Romeiosini”, or the combination of a Byzantine Orthodox past with admiration of antiquity and a place as a cornerstone between East and West, becomes an essence if we include this past to the collective memory. Skarpelos compares connotation with the management of memory, finding as common elements their construction on other discourses, the wideness of the memory's signified (that is Greekness) and the fact that they both distort history, not by hiding its elements, but rather by not producing any new knowledge about it. In the case of modern Greece, however, Skarpelos argues that the lingual barrier between ancient and modern Greek, along with political particularities, led to an extinction of historical codes, resulting consequently to an inability of receivers to understand the mythological messages.<sup>69</sup>

Skarpelos's particular work tackles the issue of historical memory and Greekness in comics, focusing mainly on the Greek editions of *Classics Illustrated*, from the '50s onwards and some contemporary comics, illustrating ancient comedies of Aristophanes and the *Greek Mythology* by N. Tsiforos. Regarding the *Classics Illustrated* he argues that the present finds the truth of the past being at stake. The return to ancient norms and values constitutes an attempt to keep the present on the right track, that of the past. On the contrary, for contemporary comics, an immobile reality of the past is the truth of the present.<sup>70</sup>

The maps depicted in the *Classics Illustrated* indicate the perceptions of the Greek world. In some issues, only the main body of modern Greece is presented, leaving out even some parts of Macedonia and Thrace, while in other, the Greek space is wide enough to include islands, Crete, Cyprus, the Asia Minor and the Black Sea region. He considers a paradox that there are no maps in issues referring to Greek epic victories and the campaign of Alexander the Great, but instead many of the maps (contradicting each other in content) can be found in issues about the Greek Revolution. “Often the Turks, like the Persians, are forming a human river, visualizing the impression of a human flood, which is related to the existence of an evil source”, he observes,

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69 Skarpelos (2006), pp. 108-112.

70 Ibid., pp. 155-166.

adding that “the relative stability in geographic imaging brings forward a geographical identity, which permits the maximum usage of time and especially the gradual annihilation of time distances, as the equation of eras in a constant (synchronic) diachrony [...]”.<sup>71</sup>

It would be very useful as a point of comparison, to take a glance on how Turkish cartoonists handle Turkishness. Gökçe Apaydin, traces modern Turkish identity through the contradiction of a modern, civil, urban, and effeminate dominant identity and a traditional uncivil rural and super-masculine “low” identity, in the cartoons of *Leman* magazine. She traces “a uniform image of the dark over-sexed male” as the Turk, who is equated “with the 'low' term of the binary, especially vis-à-vis the Other without”.<sup>72</sup> The imposed modern identity becomes a mask that hides the traditional, excluded “Other”, who becomes central with his crude masculinity, because “the national is masculine”.<sup>73</sup> She concludes that masculinity is very important for someone to understand the construction and representation of national and cultural identity and the perception of social change in Turkish society.<sup>74</sup>

The place of conclusion in this chapter will be taken by an overview of how Greekness and Turkishness are blended and mocked by a genius Greek cartoonist of the '60s, in order to criticize the Greek government of the time. Olga Demetriou analysed a cartoon made by Bost (for whom we made a brief mention earlier), in which (very shortly) the Greeks and Greek government appear as Turks performing the ancient Greek tragedy *Oedipus King*. The Greek government appears in agreement or alliance with the Turk villain that appears in the cartoon, against the Greek people. The cartoonist by various means, suggests Demetriou, presents his “view of nationalism as something that the state imposes on citizens appears in Bost’s work as a simulacrum disconnected from any substantially meaningful signified that is “stamped” on people branding them externally Greek or Turkish”.<sup>75</sup>

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71 Ibid., pp. 170-175.

72 Apaydin (2005), p. 130.

73 Ibid., p. 133.

74 Ibid., p.134.

75 Demetriou (2004), p. 82.

By playfully bringing the foreign policy into the domestic scene, Bost produces humour. By parodying Oedipus (and thus lowering from the domain of serious the “pure” and “true” identities) Bost suggests that his readers should see themselves in the image of the “Other”.

Demetriou then argues that:

The cartoon not only speaks of stereotypes and their complexity, but also of the loss of democracy that comes out of taking stereotypes seriously –in politics, and I would add, social science too. In the cartoon examined here, the blurring of boundaries between stereotypes and socio-political realism –apparent in the play of representations of Greek-ness and Turkish-ness– is employed to strengthen the impact of the comic sketch. [...] It questions, in this case, the clear mappings of self and other as good and evil onto ethnic dichotomies, but also questions the sense (beyond essence) of such dichotomies.<sup>76</sup>

All options seem open. Cartoons may use stereotyping, as a form or essence, in order to underline a difference and point out the “Other”. Cartoons may also contest prevailing stereotypes by changing traditional depictions and creating new characters, or by putting stereotypes and the perception of the “Other” in the centre of their critic. After having defined cartoons and inscribed them in the framework of the Greek Press, we shall see in the next chapter how the cartoons collected meet with the theories and case studies presented, what the prevailing connotations are and what the cartoon-ic (perception of the) Myth on Greek-Turkish relations is.

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<sup>76</sup> Ibid., pp. 83-84.

## Chapter 3: The Caricature of the “Other”

This chapter, being the main and longest one, deals with the ergon itself. After tracing the roots and patterns in the troublesome decade of 1990s, we shall see the general design and findings of the research. Then some exemplary cartoons will be analysed, classified first according to their general theme and then by the prevailing visualization used. First, after the general presentation of how cartoonists view the AKP era, we present the cartoons dealing primarily with the foreign policy of Turkey (EU accession, “Neo-Ottomanism”, Aegean, Cyprus, Israel). Then, the domestic politics (civil-military relations, Kurdish question) come under the scope. Finally, the depictions of the “puppeteer”, or the third party interference are presented, concluding with the three fields that cartoonists criticize.

### *3.1 The Turk in Greek Cartoons during the 1990s: a Troublesome Past*

The '90s have been a very unstable decade for Turkish-Greek relations. After almost a decade of détente following the Davos meetings between Turgut Özal and Andreas Papandreu, and the “FYROM” issue dominating the Greek Foreign Policy agenda, in January 1996 the Imia/Kardak crisis revives the –hypnotised– enmity between the two countries. The political instability in Turkey, where the coalition governments were falling one after another and the rise in power of Kostas Simitis in Greece, who tried to monopolize the agenda with his Europeanization policy, seem to have given a fertile ground to the media and public nationalism. The capture of Abdullah Öcalan and the Greek government's complicity to the case create the scenery for an unprecedented low of Greek-Turkish relations. It is not until 1999 when the Ismail Cem–Giorgos Papandreu meetings and the earthquake diplomacy pave the way to the Helsinki process and a new era of détente or rapprochement.

The Greek cartooning in general follows closely both the agenda and the line set by the media across the political spectrum, in viewing Turkey as an aggressor who persistently violates Greek rights –almost always with the help or tolerance of USA or the EU. The Turk is commonly depicted as a fat, bloody butcher with a fez and a huge scimitar who is slaughtering or raping an innocent and helpless victim such as Greece or the Kurdish people (see Illustration 1). The question of the latter gives the cartoonist an opportunity to depict the political scene of Turkey as a militarist state that oppresses both ethnic and political minorities. The pictures of generals, in modern or ottoman uniforms, smiling sadistically over dead bodies of Kurds or political prisoners are not uncommon.



Illustration 1: P. Marangos, *EΘΝΟΣ*, 10/3/1996, p. 11

In Illustration 1, the male figure on the left is carrying a bag with the inscription “State Department” and a pack of papers with the inscription “Report on Human Rights”. He asks the butcher figure on the right: “Did the Kurds stop to be oppressed and live under horrible conditions?”, to get the answer “Almost! Only a few still live!”. The fort on the hill with the Turkish flag on it does not leave any room for misinterpretations. A pile of bodies and a flowing pool of blood pave the long way from

the fort to the fat greasy man with the moustache and the fez who represents the Turkish state. The desert landscape refers to the vast lands of Anatolia and both the visual and the text code point to a very common argument of the Greeks: the human rights in Turkey are being persistently violated especially in rural areas where nobody learns about it, the victims are the

minorities and the international community hypocritically refrains itself to writing reports without doing anything to stop it from happening.

Albeit the steps of good will that the official states started taking since 1999, the Greek Media and consequently the Greek cartooning kept a suspicious eye towards the intentions of the neighbours. The cartoonists create a discourse of mistrust, the key point of whom was that a militarist aggressive Turkey is forgiven for all its trespasses by an indulgent Greek government, with the blessings of the NATO allies. The Americans are perceived to be in close cooperation with the Turks, always against Greek interests both in Cyprus and the Aegean. The EU Is also criticized for offering financial and diplomatic help to Turkey, without obliging it to change its stance towards the bilateral issues and Cyprus in return.



Illustration 2: Stathis, *TA NEA*, 16/11/1999, p. 6

In Illustration 2, a parade of Turkish military officers is being held in honour of US President Bill Clinton. Both Turkish and American flags are flying side by side, indicating the strong bond between the two countries. The caricature of Clinton, is in contrast with the Turks depicted in black

and without feet. The floating black Clinton, in comparison with the marching white generals, shows the superiority of the former over the latter. In the background, the ΜΠΑΜ ΜΠΟΥΜ (Bam Boum) inscriptions indicate the sound of firearms firing. Clinton asks: “Is this cannon fire in my honour?” and the Generals reply: “Don't worry President! Given the opportunity we also shoot some Kurds”.

Despite the “braking of the ice” in 1999, with the earthquake diplomacy and the post-Helsinki process, the Greek cartoonists are very reluctant to accept the good will of Turkey and view Turkey's Europeanization process as a free pass of an aggressor and as the legitimization of the Turkish claims over the Aegean. In Illustration 3, President S. Demirel and Premier B. Ecevit, with fez and ottoman-style shoes, are flying with angel wings over islands with Greek flags holding a piece of paper with the inscription “Helsinki”. The caption of the cartoon says: “In the Aegean islands, angels flutter about”, which comes from the lyrics of a well known traditional song.



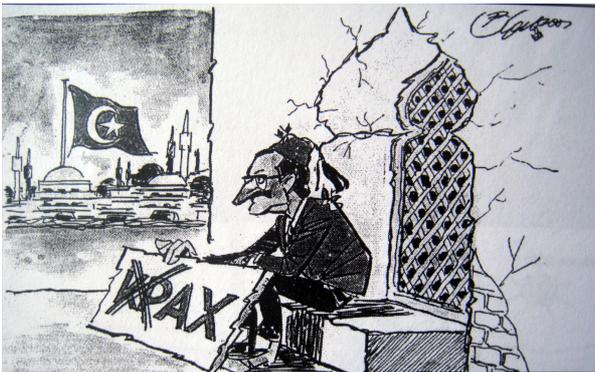
*Illustration 3: V. Christodoulou, H BPAΔYNNH, 24/12/1999, p. 8*

The bilateral issues are dominant in the thematic palette of the cartoonists. The internal political scene of Turkey when satirized has always

an external link: the Kurds with the Öcalan case where Greece was implicated, the Kurds in comparison with the Kosovars, in favour of whom the “sister” orthodox country of Yugoslavia was bombarded whereas the Kurds are left to be slaughtered, the political freedoms and rights rotting in the infamous “white cells”. The discourse builds an image of a blood-thirsty neighbour of which Greece has to be always more than cautious.

The suspicion over hard political issues seems to be relaxed when reality strikes hard. Softer issues, like the earthquakes or the economic crises that hit both states almost at the same time, bring out the similarities rather than the differences of the two countries. The foe, when found in the same situation, becomes a neighbour, a bad one but still a neighbour, facing the same fate. The earthquakes of 1999 hit both countries and later this year the “bubble” of the Greek stock market blew leading thousands of Greek small investors into despair. Two years later, in 2001, the Turkish economy collapsed, bringing about radical measures in exchange for

another IMF loan. In Illustration 4, again by V. Christodoulou, the “angel” Bülent Ecevit has his wings cut off and sits in despair in front of ruins. In the background, the minarets of Istanbul and he, holding a pankart saying “KPAX”, i.e. financial crash with the first two letters deleted, leaving the “AX”, (ah) the exclamation of pain and despair.



*Illustration 4: V. Christodoulou, H  
BPAΔYNH, 28/2/2001, p. 9*

In conclusion, the interest in Turkey of the Greek cartoonists during the '90s is high, focused on bilateral relations, the involvement of the Americans and in a great extent the Kurdish question. This interest can be attributed to the agenda of the time but we shall see further on if the media agenda is so strongly connected to the

issues tackled in caricatures. Greek cartooning takes a clear stance, being very harsh towards Turkish policies, the state and its leading elite. On the other hand, the cartoonists show solidarity to the Turkish people, who are perceived as impoverished and suppressed by a state that uses its money to buy guns in order to hunt enemies inside (Kurds) or outside (Greece) the borders. This being the background, we shall see in the next chapters whether and to what extent the issues tackled and the visualization of Turkey has changed during the '00s, whether new actors and factors have brought a wind of change not only over and across the Aegean, but mainly in perceptions and stereotypes of the “self” and the “other”.

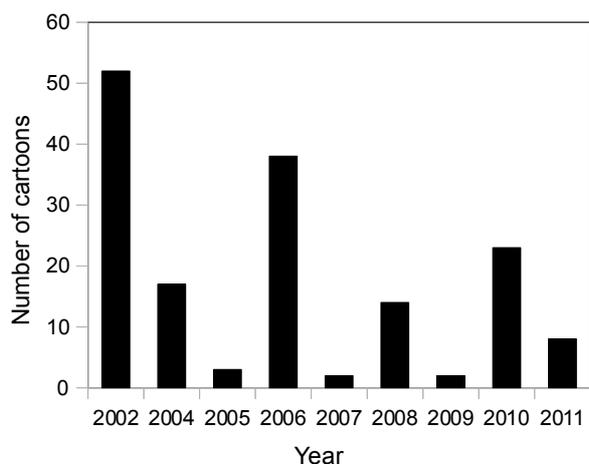
### ***3.2 The Turk in Greek cartoons since 2002: a friendly “rapprochement” or a silent dogfight?***

The aim of this study is to trace the image of Turkey and its leaders in Greek political cartoons in the last decade. Is it the domestic or the foreign policy, which domestic and which foreign policies of Turkey that fall under the radar of Greek cartoonists, in what manner is Turkey and the Turks depicted and why this seems to have changed over time. In order to bring about this picture we shall see when and how Turkey is a matter of interest, what the reflection of Turkish politics in Greek cartooning is, what the image of the Turkish politicians and the perceptions about the involvement of third parties, as the UN, USA and European Union, is. Furthermore we shall try to see if the focus of the satire is indeed the “other” or the policies of the Greek governments. In doing so, I will also discuss the issue of the time in cartoons, for I believe it is understudied as well as essential for the interpretation of this medium.

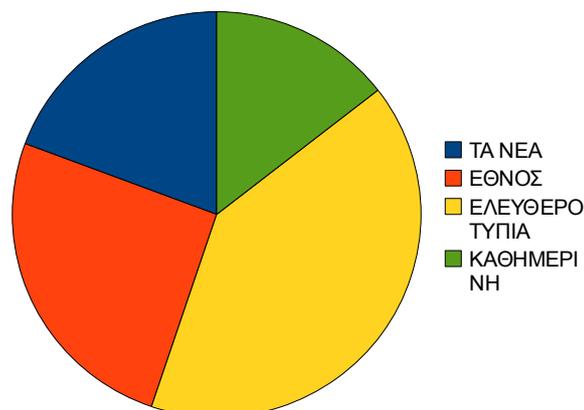
The data collected for this research come from the four major mainstream newspapers, *TA NEA* (Ta Nea), *EΘNΟΣ* (Ethnos), *ΕΛΕΥΘΕΡΟΤΥΠΙΑ* (Eleftherotypia) and *ΚΑΘΗΜΕΡΙΝΗ* (Kathimerini) (including their Sunday or weekend editions) plus the weekly satirical newspaper *ΤΟ ΠΟΝΤΙΚΙ* (To Pontiki). The time period covered begins from 2002, soon after the elections in Turkey and ends in March 2011, when Foreign Minister Ahmet Davutoğlu visited Greece. Assuming that the cartoonists draw according to the daily agenda, I selected one month (or periods of 15 days from two months) from each year<sup>77</sup>, during which a major event of bilateral, multilateral, or Turkish domestic politics interest occurred. The assumption itself will be contested later on.

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<sup>77</sup> The only exception is 2003, which I considered would not add anything different from 2002 and 2004, being the period of the Annan Plan.



*Illustration 6: Number of cartoons per year*



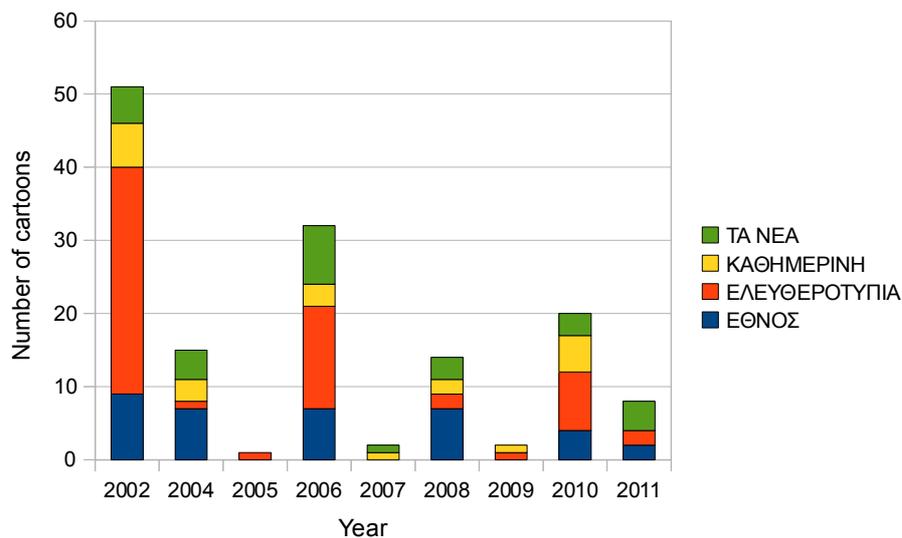
*Illustration 5: Number of cartoons per title*

The total number of cartoons collected is 159, the time distribution of which can be seen in Illustration 6. The cartoons vary in size, number of frames and placement in the newspaper's outline. In Illustration 5, the pie shows how many cartoons were published in each paper, with *ΤΟ ΠΟΝΤΙΚΙ* being excluded for it is published only once a week. Given the limitation of each paper having a different style (Kathimerini publishes only 2 cartoons daily, whereas Eleftherotypia 3-5 and Ta Nea sometimes up to 7), we can assume with a legitimate degree of certainty that Eleftherotypia is much more interested in a discourse about (if not against) Turkey than Kathimerini, an assumption partially confirmed by the findings of Illustration 7.

On the contrary, the bars of Illustration 6 can be very tricky to interpret and sometimes misleading without further analysis. November 2002, (from when the data is drawn) the starting point of the data, was a month full of interest for Greek-Turkish Relations, Cyprus and more importantly the results and complications of Turkish general elections. The Justice and Development Party (AKP hereinafter) had just won the elections but its leader, Recep T. Erdoğan could not become Prime Minister due to legalities concerning his political past. Nevertheless, he started a diplomatic campaign in Europe, with his first stop being Greece. Meanwhile, the first

drafts of the Annan Plan were presented bringing the Cyprus question to the top of the Greek media agenda.

In April 2004, a referendum was held in Cyprus for the Annan Plan. The Turkish-Cypriots vote pro, while the Greek-Cypriots against it. The Europeans, who had already accepted Cyprus beside other new members of the EU, as a motivation for the solution, felt betrayed. The cartoonists while dealing with the issue, focused on criticizing the Greek and Greek-Cypriot politicians and, mainly, the third parties involved (UN, EU, USA) rather than Turkey. The latter returned to the agenda two weeks later, in the beginning of May, when Premier Erdoğan made an official visit to Athens, followed by a private trip to Western Thrace. In Thrace it was a year later, in July 2005 when Premier Kostas Karamanlis and Premier Erdoğan met again for the official opening of a gas pipeline in the Evros border. This, along with reports for a trip of Karamanlis to Ankara in August, was not enough to draw the attention of cartoonists from the Greek domestic scene.



*Illustration 7: Cartoons per newspaper per year*

On May 23, 2006 a Greek fighter collided with a Turkish one over the island of Karpathos. The Greek pilot died and the rescue of his Turk colleague brought about a contest concerning the

jurisdiction of the two states over search and rescue missions and, subsequently all the Aegean issues. Politically the crisis was diffused in less than a day but the Greek media and the cartoonists did not rest, bringing over and over the bilateral issues in the agenda. On the other hand, a total divergence of cartooning from the general mediatic agenda is observed in April 2007, when the Greek newspapers publish vast reports, analyses and editorials about the troublesome Presidential election, the so-called e-coup and the civil-military relations in Turkey. There is only a single, exceptionally good, but still one cartoon about these events. This fact by itself clearly points out that the relation between the Media agenda and the cartooning agenda is limited and not at all linear.

Premier Karamanlis made an official trip to Ankara in January 2008. The bilateral agenda opened again officially after some years of idleness. Despite the importance of the occasion, Greek cartoonists, as we will see in detail later on, saw the trip of the prime minister as an escape from his reality in Greece, which was at the time dominated by a sex scandal with implications to the political and journalistic world. The Greek-Turkish relations seem to have ceased to be an area of interest *per se*, and this can be substantiated by the fact that a visit of minister Bağış in November 2009 didn't raise almost any attention. When Erdoğan himself visited Athens in May 2010, the Greek cartooning focused its arrows mainly on the temper of the Turkish leader and the economic success of Turkey in contrast to the failure of the Greek economy which was by then in the beginning of a huge crisis. Some days later, the Mavi Marmara incident in the high seas between Cyprus and Israel triggered again some interest in Turkey, but in a very different way.

In return to Erdoğan's visit in Athens, Papandreou went to Erzurum in January 2011 and gave a speech in the annual conference of the Turkish ambassadors. This high profile event along with Foreign Minister Davutoğlu's visit to Thrace and Thessaloniki were under-represented in cartooning. The Greek economic crisis dominated the agenda and even the bilateral relations when depicted in cartoons, are being looked through this lens: a vulnerable Greece that can be

bought and sold by the economically giant neighbour, who doesn't even need to put his military might into use anymore in order to make threats. Yet the new economic threats by the IMF or a German-dominated Europe are much more important in the eyes of cartoonists than a much changed Turkey.

The interest in Turkey seems to be declining over the years. The reason for this cannot be a growing interest in domestic politics, because even in times when a country does not face an overwhelming crisis or huge scandals, the daily routine of the media is to create an agenda of issues that bear a certain importance. It is more likely that this changed attitude can be attributed to the combination of two factors. First, a totally different Turkey, ruled by a single-party strong government for ten years and a military establishment that lost much of its power in politics, appears as a stable and therefore more trustworthy neighbour. Second and probably equally important, the bilateral and Cyprus issues have not undergone any significant change since 2004, there is no tension between the two countries and thus these issues have a, more or less, frozen status in the agenda.

### ***3.3 The AKP years: From reconnaissance to standard procedure***

Time in cartooning can have lots of different notions, expressions and facets. First of all, single frame cartoons present a snapshot of an imaginary setting, whereas multi-frame cartoons present a scene of such snapshots, creating thus a notion of time in the form of a short story. The place of such a snapshot in human or historical time is usually undefined or irrelevant. One can guess it by the cartoon's content. What is, on the other hand, defined is the time of the creation, inscribed usually next to the cartoonist's signature and undoubtedly suggested by the date of the newspaper's issue. This date by itself sets a timeframe of one day or one week, depending on the paper's publication frequency. This is, in a sense, an expiry date, since the next issue will have a,

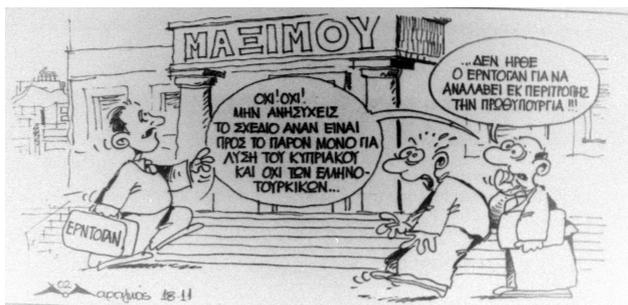
more or less, different agenda and the functional significance of the cartoon will be heavily diminished. The short term agenda, which can be some days before and after the day of issue, determines and signifies the cartoon.

The reality line of time is much more confined and specific. It is the time that the cartoonist spends to compose and create the cartoon, the time needed for the cartoon to be included in the outlook and printed, and the time that a reader takes to buy the newspaper and read that cartoon. The imbalance between the hours needed for production and the glance needed for consumption, make the cartoon's sharpness and clearness utterly important qualities.

But the most important facet of time in a cartoon, is the referential time. The time(s) that a cartoon refers to and the references to which the reader articulates it constitute a set of overlapping but not necessarily taut time lines. The short time agenda is definitely the target and main reference of the cartoonist but does not exhaust the palette. The long term agenda, or simply the political setting of a generation (which in our case probably counts from 1974 and the restoration of democracy in Greece) is equally important. The clothing or scenery in a cartoon, the characters used and the captions can vary from being timeless (usually in minimalist artists) to being full of history, in a way that referential time can expand to antiquity, invoking historical facts, myths and legends. From the reader's point of view therefore, an armoury of information, ranging from the day's agenda to ancient history, is necessary for understanding the message and the humour. Yet there is also another aspect, a self-reference of the cartoonist to his own work.

Cartoonists often become self-referential by working a subject or a caricature over the years and thus typifying it to a character analogous to the protagonists of a comic series. The first, second or third attempt of a cartoonist to caricature a politician by distorting or exaggerating some physical characteristics can be considered to have a starting point in the field of stereotypes: black colour, big nose, boldness or moustaches are recognition markers. But when a cartoonist is working over and over on that caricature, it gets refined and standardized to

a point that can be seen as a hero created by the artist. This hero, when present in a cartoon, refers as much to reality as to the past work of the cartoonist, thus creating yet another stratum of time. Given that readers usually read the same newspaper by habit or follow certain columnists and cartoonists in again certain newspapers everyday, we can assume that they too perceive it in the same way.



*Illustration 8:* P. Marangos, *EΘNΟΣ*, 19/2/2002, p. 8. On the building: “Maximou” (building of the Prime Minister’s office). On the suitcase: “Erdoğan”. First balloon: “No! No! Don’t worry, the Annan Plan at the moment is only for the solution of the Cyprus issue, not the Greek-Turkish ones” Second balloon: “Erdoğan didn’t come to take a turn as Prime Minister”.

This reconnaissance and typification process did occur in the case of AKP from the 2002 elections up to the present. The first caricatures of Erdoğan for example are exploratory, with the moustache being a quite safe anchorage for the cartoonists. Later on, some of them move towards a style of an accurate portrait while others create personae

according to their style. A good example of the latter category are the Erdoğan’s caricatures made by P. Marangos.

Starting from the one seen in Illustration 8, in which only the moustache brings in mind the actual face of Erdoğan and therefore the inscription on the suitcase is necessary for recognition,



*Illustration 9:* P. Marangos, *EΘNΟΣ*, 11/1/2011, p. 8. On the paper: “Salary cut-downs | Company contracts”. Papandreou: “Let’s leave for now the pooling of Aegean’s resources Tağır. Let’s talk about the pooling of the Greeks. Come invest in Greece!!!”

Marangos over the years built a fine caricature, quite indicative of his personal style, of which we shall see a lot in this study. The right figure shown in Illustration 9 is Marangos’s Erdoğan since 2004, a caricature that was repeated and perfected until it had no need for additional recognition markers, like the fez.

Another issue that draws the attention is the treatment of the ruling AKP. The party is only mentioned, or more correctly implied, right after it came to power in 2002. After that, even when the domestic politics of Turkey are tackled by the cartoonists as we will discuss later on, the party is absent, along with its main figures like A. Gül, E. Bağış or A. Davutoğlu. The only reference point is Erdoğan himself. In 2002 however, the new ruling political power of Turkey had made an impression to Greek cartoonists. They all selected a quite obvious way to mention it, which was non other than the party's own symbol: the light bulb.

Others try to represent it faithfully, others just “leave” a light bulb on the table next to Erdoğan and others like G. Kalaitzis find a vein of inspiration in that symbol. In his cartoons of the time, the light bulb becomes a sine qua non. He refers to AKP as the OSRAM Party, making use of the well-known company's name in order to satirize the party's symbol. He also uses series of lamps which are hanging over the scenery, reminding mostly of the lighting used in Greek outdoor feasts, *panygyria*. This connotation brings the next to the chain of connotations of a Greek (native) speaker. The expression “gia ta panygyria” which means a lack of seriousness and quality, a laughing matter. Kalaitzis goes a step further and in other cartoons, he draws a man in a suit and instead of a head he puts a light bulb. Inside it, in the place of the wire between the two poles, he writes Erdoğan. This wire, usually made of Wolframium is the part that after some hours of use burns opening the circuit and thus putting the bulb out of use. This sense of expiration was, as we shall see in detail when discussing how Greek cartooning saw Turkish domestic politics, very well spread with regard to AKP and Erdoğan as its leader.

In Illustration 10, the setting is a room of the Foreign Ministry or as inscribed on the door, the Ministry from the Foreign (countries). In the centre, Premier K. Simitis, with ONE (stands for Economic and Monetary Union in Greek) written all over his face, reads a paper that says “OSRAM Party | Instructions for use”. He says to the by-standers “What retreats and what compromises [are you talking about]? We 're just changing the lights”. Next to him, trying to nail

the lights, the then Foreign Minister G. Papandreou, found in a quite uncomfortable and unstable situation. On the table, under Erdoğan's portrait and some more lamps, a book writing on the cover “Belgian Quran”. The religious element of AKP wasn't unnoticed by cartoonists. In this context, the Quran becomes Belgian because of Erdoğan's proposal that the Belgian model of federation could be a solution for Cyprus. Under the artist's signature, the short comment between www and gr (a comment always present in his cartoons) says: “USA and Israel sold us the bulbs”.



Illustration 10: G. Kalaitzis, *ΕΛΕΥΘΕΡΟΤΥΠΙΑ*, 11/11/2002, p. 8.

While the main target of this cartoon's criticism is the government's handling of Greek foreign policy, the first impression that AKP made to the Greek cartoonists was obviously mixed. An Islamist party that came to power with the blessings of the EU, USA and Israel, makes daring and radical openings to the Foreign Policy agenda and has an expiry date not far away, just like a light bulb.

### ***3.4 The Turkish Foreign Policy: drawing lines... to the past***

#### **3.4.1 Face control: Greece as a gatekeeper of the European Club.**

The EU accession of Turkey has been officially a main objective of AKP's Foreign Policy and has been steadily pursued since 2002. Greek Foreign Policy since 1999 and the Helsinki summit has undergone a huge turn, supporting the Turkish pursuit and thus trying to Europeanize the bilateral relations as well as the Cyprus issue. This shift did not go neither unnoticed nor uncriticized by the Greek Media and of course Greek cartooning. In the collection made for the purpose of this research, there are 10 out of 159 cartoons that directly and mainly address the Europeanization process of Turkey while many others have some relation with it. The cartoons in the beginning of the study period view this pursuit of Turkey as very unrealistic and express an opinion that Turkey, even if helped by other (big) powers and even Greece, cannot enter the EU club without changing its policies and political reality a lot. Later though, in 2010 and 2011, Greece is in the turmoil of the economic crisis and finds itself put in the corner by the rest of the Europeans, so cartoonists return to the Balkan roots, promoting a Greek-Turkish cooperation: The Greeks will help the Turks get in the club and the Turks must help the Greeks stay in the club.<sup>78</sup>

Turkey is not viewed though as incapable or unfit to enter the EU due to cultural or religious or geographical reasons and that is remarkable if one considers the prevailing discourse in the rest of Europe. The cartoonists in a sense adopt the official Greek position that Turkey is

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<sup>78</sup> See in Appendix: A. Petroulakis, *KAΘΗΜΕΡΙΝΗ*, 15/5/2010, p. 10.

very welcome if and only if the criteria are met. Cyprus<sup>79</sup> and the Aegean<sup>80</sup> are the main obstacles, along with the general Foreign Policy of Turkey which is perceived to be aggressive.



Illustration 11: D. Kamenos, *EΘΝΟΣ*, 22/4/2004, p. 8

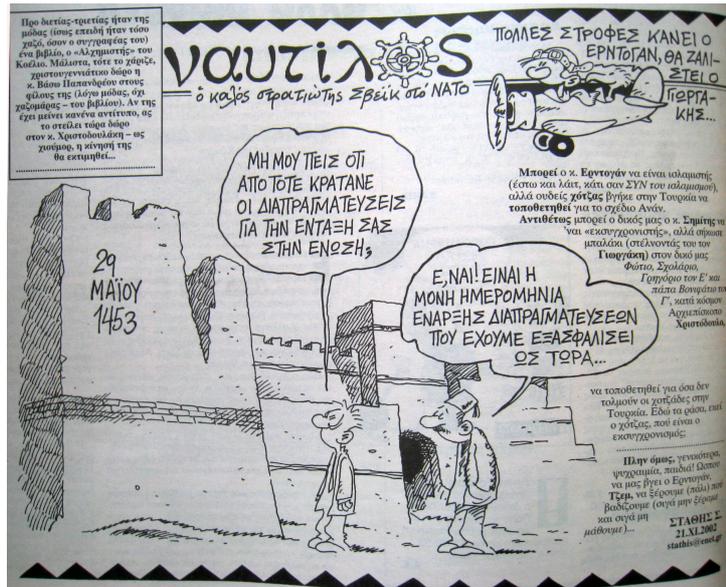
Diogenis Kamenos in his cartoon from 2004 (Illustration 11) places Premiers Erdoğan and Karamanlis in a soccer field. Karamanlis is holding in his hands a paralysed Erdoğan and kicking the ball to the nets says: “What else will we do to support your European perspective!” Since there is no clue if the two players are on the same team in this IR match, then we can then make two hypotheses: if they are indeed on the same team, then there is a strong bond between the two

neighbours against the EU powers that view them as pariahs of Europe. If they are on opposite sides though, that means that Karamanlis is scoring against his own team in order to help Erdoğan, a treacherous behaviour. Another interesting remark can be made on the way Karamanlis kicks the ball, placing his foot between Erdoğan's legs. This can either mean that Erdoğan is a puppet that cannot move at all but the goal must seem to be coming from his own capabilities, or that Karamanlis is also kicking Erdoğan's testicles, thus incapacitating him. The latter means that the Greek policy of support to the Turkish goal of accessing the EU club is successful in crippling the might of Turkey. The field of politics as a football field, a strong metaphor that brings countries in the role of football players, in a match with score and unknown referees, can be understood by another metaphor: politics is a spectacle, with the public opinion in the spectator seats, unable to participate in any other way than cheering or shouting.

79 See in Appendix: K. Mitropoulos, *TA NEA*, 11/1/2011, p. 6 (“He told them, if we don't solve the Cyprus issue, they are not getting in”, “and us, if we don't solve the economic problem we get out”) and G. Ioannou, *EΘΝΟΣ*, 29/4/2004, p. 9 (Republic of Cyprus as a seat for Attila in a summit of... 24.5 EU leaders).

80 See in Appendix: Stathis S., *ΕΛΕΥΘΕΡΟΤΥΠΙΑ*, 30/5/2006, p. 6. A guy shouting to a shore with the Turkish flag “Hey you, the candidates from the other side! If you don't follow your promises I don't see you in the Union”. From the uphill “Ouzo-place The Beautiful Kos” the owner says “He is a Belgian tourist. I told him that he won't drink frappé if he doesn't take his responsibilities”.

The cartoon presented in Illustration 12 is part of a column written by Stathis S. (Stavropoulos), under the general title *Nautilus* (Nautilus) and the small plane seen at the right as a sign of the series. Above the plane we read “Erdoğan is taking a lot of turns, Giorgakis (Papandreou)



will get dizzy”. The subtitle says: “The *Illustration 12: Stathis S., ΕΛΕΥΘΕΡΟΤΥΠΙΑ*, 21/11/2002, p. 10 Good Soldier Švejk in NATO”. The text on the right hand can be summarized as follows: although Erdoğan is an Islamist, even a moderate one, there is no *hoca* in Turkey publicly stating his opinion on the Annan plan, whereas in Greece, Premier Simitis albeit a “modernizer”, asks Archbishop Christodoulos for his opinion. Then he ironically says that, until Erdoğan gets his prime minister's office Greeks should not be worried because the known policies of Foreign Minister Cem will be in place so they know where they stand and adds “as if we knew and we 'll ever learn”.

In the cartoon we see huge medieval walls that stand well except for a big crack on the left side. There we read “29 May 1453”, the date of Constantinople's conquest by the Ottomans, so we understand that these are the walls of Constantinople<sup>81</sup>. The figure on the left asks surprised: “don't tell me that the negotiations for your accession in the EU have been lasting since then”. The figure on the right, with the fez and the moustache, obviously a Turk with a disappointed face and hands in pockets replies: “Yes! It is the only date on launching accession negotiations that we have secured until now”. The textual and visual code of the cartoon complement and reinforce each other, creating a fluent chain of signs. Constantinople is geographically and culturally a part of Europe, a link that was put in doubt when the city was conquered by a people

81 I use the term Constantinople and not Istanbul because of the medieval context.

of Asian origin like the Ottoman Turks. The conquest of Constantinople permits the Ottomans to consolidate their position in Europe and become a European power; it is the origin of today's relation with Europe. On the other hand, Constantinople was the capital of a Christian, Greek empire, the Byzantine Empire which saved the link between the origins of European civilization between antiquity and modernity, according to the Greek prevailing understanding of history. Greeks were since the beginning of history a part of Europe, the cradle of European civilization and the modern Greek state is a pillar of the European structure. Consequently, as the Ottomans had to conquer the Byzantines to be in a sense accepted in Europe, the Turks today have to, at least, get the approval of Greeks in order to be a part of the European Union. The walls of Constantinople, although broken by the Turkish force, still stand as a barrier between East and West.

The cartoon underlines a sense of impossible for Turkey's accession in the EU. The disappointment drawn on the Turk's face along with the humour prompted by the text, stretch out the role of Greece as the Gatekeeper of Europe. A gatekeeper that holds the keys of the club not only by a possible veto vote, but most importantly by historical right. This particular image of the Turk, not a fearsome or bloodthirsty or uncivilized Turk, but of a Turk pursuing a dream that does not come true, is not an image of a strange "Other". This "Other" is really close and therefore welcome to join the European club, as long as he behaves himself.

### **3.4.2 Neo-Ottomanism? The Turk as Ottoman**

The representation of Turks as Ottomans is neither new nor exclusively attached to the Greek imagery, as we have seen in chapter 2. In the collection of this study there are 18 cartoons which contain Ottoman figures or Ottoman setting. In the count we do not include the numerous cartoons in which only a single artefact like a fez or a nargile refers to an "ottomanicity", but instead full Ottoman settings. I also excluded from this category caricatures of Attila in Ottoman

outfit, which I will analyse in the section dedicated to Cyprus. I will present only 4 of them in detail which I find to be more typical and cover a significant range of the possible representations. The first two have an emphasis on the sultan element, whereas the other two focus on an Ottoman officer.



Illustration 13: P.T. Tsiolakis, *ΤΟ ΠΟΝΤΙΚΙ*, 13/5/2010, p. 44

—And how are you managing it bre Giorgi since we left?  
—With loans Sultan Erdoğan efendi!



Illustration 14: G. Ioannou, *ΕΘΝΟΣ*, 23/1/2008, p. 8

The visit of Erdoğan in Athens in May 2010, amidst the economic crisis, is the subject of the cartoon appearing in illustration 13. The humour comes from the bitter truth that Greece, has been taking loans since the War of Independence in order to maintain its state functional. Papandreou, dressed in traditional Greek clothes escorts Erdoğan, who is being carried on a litter, in his way to Athens. The litter is carried by half-naked barbarians but followed by innumerable Ottoman pikemen. Papandreou in this cartoon is walking by the litter, showing that he is inferior if not subordinate to Erdoğan. To stretch out the inferior place of the Greek Prime Minister, the cartoonist puts in his mouth the salutation “Sultan Erdoğan efendi” which was used to

refer to the Ottoman Sultans. The army following is lost towards the horizon, rendering it innumerable. This vast population of Ottomans in comparison with a single Greek figure, directly reflects to the Greek complex of size inferiority. Turks outnumber Greeks both in population and in country size and are thus perceived to be very dangerous.

In Illustration 14, the *saray* (palace) setting is meant to show how Karamanlis was received during his visit to Ankara. Karamanlis enters from the door with the inscription *Ipsili Pili* (Sublime Porte) walking on a red carpet. The protocol valet, standing beyond Ottoman officials is announcing the visitor: “His Excellency the Prime Minister of Greece, according always to Mr. Samaras, Mr. Avramopoulos and Mr. Kefalogiannis”, then ministers of Karamanlis's administration. On a higher ground, a vizier is standing by the Sultan, who sits comfortably on huge pillows, smoking his water pipe. The Sublime Porte is used again by Ioannou in 2002 to refer to the decision making centre of Turkey<sup>82</sup>. While the humour of the verbal code is directed to the difficult political position that Karamanlis was in back home, the visual code makes a standing on its own: a court, a Sultan sitting blissfully on a higher ground, waiting for the visitor to kneel in front of him. The motif of inferiority is again present but perhaps twofold. Inferiority and superiority have a relative existence, only if a superior or an inferior subject respectively is compared to the first part. In that sense, the cartoon may be referring to a perceived inferiority of the Greeks or a perceived superiority of the Turks.

The fact that similar settings or simply the inscription “Sublime Porte” appear long before AKP's foreign policy was characterized by many voices in Greece as “Neo-Ottomanism” indicates that we cannot articulate directly this type of visualization with AKP's ruling and policies. We should rather say that it links to both arms of the Greek identity: the East, that comes as a bad memory of the Ottoman past from which the nation struggled to escape; the West, that gives Greeks a right to have Orientalist fantasies.

A quite different iconography comes forward in cases that Turkey or the Turk are caricatured as Ottoman officers. The usual stereotypes of an uncivilized and masculine Ottoman are combined with the perception of Turkey as a militarist state that plays well the role of the aggressor in the Balkan neighbourhood.

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82 See in Appendix: G. Ioannou, *EΘNΟΣ*, 20/11/2002, p. 11.



Illustration 15: S. Ornerakis, *TA NEA*, 31/5/2006, p. 6

In Illustration 15, we see the Ottoman character of Ornerakis, also appearing less than a week earlier in the newspaper pages<sup>83</sup>. The cartoon contains a female figure, with the labels “Greek government” over the body, “ND” (standing for Nea Dimokratia, the ruling party) and the face of Premier Karamanlis, and a male figure in uniform with a revolver, a sword and a fez with the crescent on the right. “I say, let's start with

dialogue!” says the woman nodding no with her right hand; “Yavrum, let's start with dialogue too!” says the officer while trying to grab her rear with his hand. In the background, the Acropolis hill on the left and a mosque with minarets on the right.

The word “yavrum” originating from Turkish *yavru* (offspring) with the suffix of the first person possessive case, is used widely by Greeks of Anatolian origin to express intimacy but is clearly distinct as a Turkish word, thus implying Turkishness when used. The Ottoman figure of this cartoon has an enormous nose and moustache, a huge mouth and is armed to the teeth and has an obvious sexual appetite. This exaggerated masculinity on the Turkish figure, along with the minarets that carry a phallic symbolism seem to be a strong representation of Turkishness for the Greeks as it is an important element of the Turkish national identity<sup>84</sup>.

The East-West dichotomy is present again quite clearly. The nice European-like Greek lady and the Acropolis on the left, the Turk and the mosque on the right, exactly as if the reader looks at a compass. But it gets softer if we bring in mind the typical setting of the Greek *Karagöz*

83 See in Appendix: S. Ornerakis, *TA NEA*, 26/5/2006, p. 7.

84 Apaydin (2005), *passim*.

shadow theatre, *Karagkiozis*, where the saray is always placed on the right and the hut of Karagkiozis on the left.



*Illustration 16: Stathis S., ΕΛΕΥΘΕΡΟΤΥΠΙΑ, 17/5/2010, p. 2*

The cartoon of Illustration 16 shows an Ottoman officer slightly bowing before George Papandreou, smiling and offering him a potato. Papandreou, with his arms cut, hears speechless: “Mr. Erdoğan as a token of good will for the right arm that took from you, gives you back the left. Oh! It is not an arm, it's a potato”. The posture and the smile

in this context express a hypocritical stance of the Turks. It also implies untrustworthiness and treachery as it prompts the reader to imagine a previous scene, where Erdoğan and Papandreou shook hands but Erdoğan left with Papandreou's arms. In this case, the Ottoman stands for a kind of imperialist and represents a big power that shouldn't be trusted.

### **3.4.3 Under and over the Aegean: Sovereignty, Antagonism and Dogfights**

The Aegean is a sea of problems in the eyes of Greek cartooning. The territorial waters, continental shelf, airspace, FIR, islets issues draw the attention of cartoonists as a primary contest field of the two countries. In the collection of this paper, there are over 35 cartoons in which the Aegean is the primary subject, without counting many more that mention or imply it. The fighter planes is by far the most common visualization of the subject; planes with just a flag or planes carrying Erdoğan, photographic planes that come over Athens or Crete to take pictures of... the nature, are some variations of the same theme that evoke laughter and thoughts over serious issues and events, including human losses.

Turkey is perceived as a voracious and insatiable neighbour that always wants some part of the Aegean. In Illustration 17, a Turkish fighter, followed by a Greek one, is testing the water like a mosquito with its nose uttering the words: “Aegeus falls and the sea becomes Aegean! Icarus falls and the sea becomes Icarian! So... It's as if you tell me... come here and fall!” The Turk here



Illustration 17: D Hantzopoulos, *TA NEA*, 24/5/2006, p. 5

uses Greek mythology to make a point and mark a territory. The mythical king of Athens and father of Theseus, Aegeus fell in the sea when he saw the black sail on the ship that carried his son and thought he was dead. Icarus, son of Daedalus, in his attempt to escape from Minoan Crete, constructed wings

of wax and feather and flew away, but he went too close to the sun, the wax melted and he fell in the sea, which was named Icarian after him. But not only the sea. The military academy of the Greek Airforce is call School of Icari, enclosing in the name both the notion of flying for

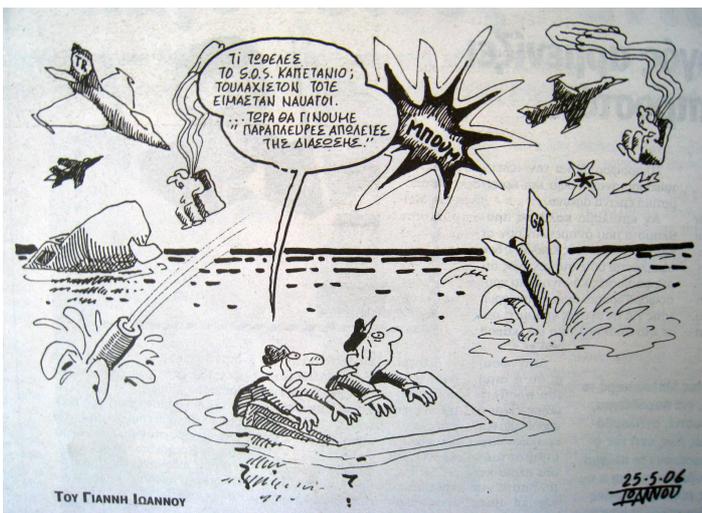


Illustration 18: G. Ioannou, *EΘΝΟΣ*, 27/5/2006, p. 11

freedom and the tragedy of dying in the attempt. This particular cartoon was published soon after the collision of a Greek and a Turkish F-16 over the island of Karpathos as a result of a dogfight; the Greek pilot was subsequently killed. Another young Icarus is dead in the sea that was named

after people that died in it and the greedy Turk of this cartoon is ready to die if that can entitle Turkey with rights in the Aegean.

The collision brought about issues of Search and Rescue jurisdiction, as the Turkish pilot survived the crash. In Illustration 18, Ioannou tackles the subject from a different perspective. There is a shipwreck and the two surviving sailors talk: “Why on earth did you send an S.O.S. Captain? At least then we were shipwrecked. Now we 're gonna be collateral damages of the rescue”. The Greek and Turkish fighters and submarines have started a war over the remains of the ship and the survivors but no-one deals with their rescue. The cartoon humorously points out that fighting over who is going to save lives in distress is a catastrophic insanity. And in this insanity, according to the cartoon, both Greece and Turkey take an equal part.

During the same period of the accident, the National Bank of Greece bought a significant share of the Turkish Finansbank for almost \$3 billion, causing lots of criticism on the viability of the investment. The cartoonist of great renown KYR compares this aspect of bilateral relations<sup>85</sup> to the Aegean dogfights in the cover page cartoon shown in Illustration 19. Red and blue fighters, which stand for Turkish and Greek colours, fly around an advertisement plane that pulls the following message: “Ethniki (National Bank of Greece)-Finansbank | Life insurances”.



Illustration 19: KYR, *ΕΛΕΥΘΕΡΟΤΥΠΙΑ*, 27/5/2006, p. 1

The flags of the two countries are surrounding the message, showing a spirit of cooperation, whereas the fighters around perform dangerous manoeuvres. The position of the advertisement-cooperation between the conflict makes it look short-lived. Another reading though, makes the deaths of pilots from both sides a profit opportunity for capitalist

foundations that see no borders and nations when doing business. In any case, modernity retreats

85 For cartoons about Finansbank see in Appendix: A. Petroulakis, *ΚΑΘΗΜΕΡΙΝΗ*, 26/5/2006, p. 12. Also Soloúp, *ΤΟ ΠΟΝΤΙΚΙ*, 1/6/2006, p. 16

in front of the globalized economy, disputes are surpassed through financial interdependency and the conflicts of the nation states occur in parallel with the trans-national moves of capital.

The fighter planes in general, provide the cartoonists with a very handy visualization of the Turkish Foreign Policy. It does not need any personification (although there is a whole series of fighters flown by Erdoğan, but they are to be mentioned in the section about the leader caricatures) or even national marker other than a crescent or red colour and most importantly, it is very easily recognizable both as a subject and a thesis. The “Turkish fighters 'violated the airspace/FIR', 'flew over Greek islands' and were intercepted by the Greek Airforce” type of news is an everyday phenomenon in the Greek Media. The public is used to learn something like that and creates an image of an aggressive Turkey. Cartoonists therefore,

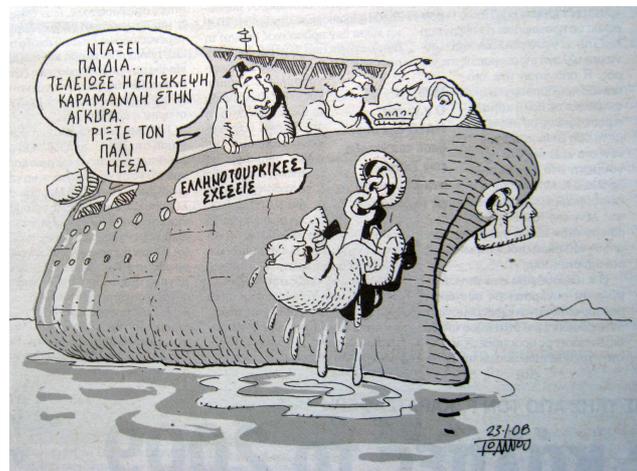


Illustration 20: G. Ioannou, *EΘNΟΣ*, 24/1/2008, p. 11

when using fighters, adopt (even unwillingly) this particular stance.

The Aegean being a sea, offers cartoonists a pool of possible metaphors to implement, some of which we can see in Illustration 20. Karamanlis is hanging from the anchor of a ship called “Greek-Turkish relations”, while a fez-equipped Erdoğan from the deck says to the sailors, one of which has tattoo of the Turkish flag: “Ok lads, Karamanlis's visit to Angyra is over, throw him back in (the sea)”. Angyra in Greek means both the anchor of a ship and Ankara, the capital of Turkey, so the metaphor of the visual code gets even more clear by the text. Greek-Turkish relations in the form of a ship, float in the sea. The Aegean can be crossed by that ship, which brings the two sides closer. This ship of course can shipwreck in the way and be lost in the waves. But in this case, the sea is calm. Another reading of the sea may equally be that

Karamanlis was drowning in a sea of his own domestic problems and found a relief, a safe anchorage in his trip to Ankara, but now it is over, so he has to swim again.

Whatever the sea may be, the ship itself provides a set of signs on its own. Erdoğan is up, Karamanlis down, Erdoğan on the deck, Karamanlis holding himself from the anchor, Erdoğan is commanding a crew of his own, Karamanlis is alone and about to drown. We understand from all these that Turkey is perceived to have the upper hand in Greek-Turkish relations in contrast to a weak, drowning Greece.

A totally different perception of the Aegean issues is given by cartoonists that bring both Greece and Turkey in the same level of responsibility and add a factor of political economy to their argument. These cartoons answer the question 'who actually profits from this' pointing

straight to the arm dealers. The ceaseless arms race over the Aegean, the everyday expenditure of huge sums of money to fuel the Aegean dogfights is rational only in the eyes of those that make money out of it, according to the cartoonists.



Illustration 21: D. Kamenos, *ΕΛΕΥΘΕΡΟΤΥΠΙΑ*, 15/5/2010, p. 12

In Illustration 21<sup>86</sup>, this line of thought is quite apparent. Two ladies, Turkey with a scarf and Greece, stand on a pile of money with the inscription 'arm expenditures' while fighters fly over them. Turkey asks: “Who doesn't want the rapprochement” and Greece replies “are you asking us?”. Both ladies, albeit standing on the pile of money look

impoverished. The wealth they have as a foundation under their feet, seems to vanish in thin air above them. In this point of view, Turkey is not the 'Other' but just another 'Self', in equal

<sup>86</sup> See also in Appendix: K. Mitropoulos, *TA NEA*, 16/5/2010, p. 4 and D. Kamenos, *ΕΛΕΥΘΕΡΟΤΥΠΙΑ*, 25/5/2006, p. 9.

standing, victimized or exploited by an international capitalism that creates tensions in order to make profit: the bilateral relations from a classical Marxist perspective.

### **3.4.4 Turkey and the Annan Plan: a Hun in the 21<sup>st</sup> Century**

The Cyprus question has been a priority topic in Greek newspapers since the 1950s and in the beginning of the 2000s a pair of separate yet interconnected issues brought it back to the surface. First, the solution plan promoted by the UN Secretary General Kofi Annan, named after him as the Annan Plan, the first draft of which was presented in November 2002 and was alive until the April 2004 referendum when it was rejected by Greek Cypriots. Second, the EU candidacy and accession of Cyprus and the form that it would take given the status in the island, which became a prominent field of discussion and criticism in the Greek Press.

While strictly speaking not a bilateral issue, Cyprus is a primary field in the foreign policy of both states and in this respect I am considering it for this paper as yet another bilateral issue in which the cartoon image of Turkey signifies perceptions. Since I deal with the Greek perspective and the Cyprus question per se is not in any way related to my topic, I will be often using the Greek terms (which are not accepted by Turkey) for translating or commenting on cartoons without discussing, accepting or rejecting them.

In the Annan Plan cartoons gathered from 2002 and 2004, the presence of Turkey in the island is depicted in various ways. The most minimal is the map of the island, in which the Turkish part is painted black and drops of blood are falling, a visualization used since 1974 by Greek-Cypriots to signify a bloody occupation. Also present, the well-known and commonly used fez or the crescent with the star, visualizations that are used in most of the cartoons to imply Turkishness. But in the case of the Annan Plan, another figure takes its place in cartooning, used in different forms by many cartoonists. Attila the Hun, usually in the form of an actual Hunnish warrior in the appropriate epoch clothing, is the way cartoonists found to depict the military

presence of Turkey in Cyprus and the status quo that prevails in the island since the operations of 1974, code-named “Attila”.



Illustration 22: I. Makris, *KAΘΗΜΕΡΙΝΗ*, 7/11/2002, p. 12

Attila can simply be a butcher ready to slaughter<sup>87</sup> or an Ottoman with fez and pointy shoes<sup>88</sup>, but definitely carries a huge sharp sword. In most cases though, Attila is more influenced by a Hunnish look, like the one appearing in Illustration 22. There we see Erdoğan sitting on a table on which there is a light bulb (symbolizing AKP as explained earlier) and next to him Attila saying: “Well kid, just so you learn.

With the exception of paedophilia, the Belgian model is crap”. He is hairy and hard-muscled with a pointy hat that rights 'Attila' and has a crescent on top, implying an Islamic or Turkish identity. He is also carrying a quiver full of arrows, a weapon related to cavalry archers coming from Asia like the Mongols. Having in mind the proposal of Erdoğan, according to which the Cyprus issue should be solved on the basis of the Belgian model, the connection is obvious. Attila is a beast that would not hesitate to rape children. Attila, also symbolizing the military establishment of Turkey, is giving lessons to the “kid” Erdoğan, who looks significantly small and powerless in comparison to the huge Attila, with the finger raised.

Attila as rapist appears again in a cartoon by G. Ioannou two years later, right after the referendum (Illustration 23). It is the same figure of Attila that the cartoonist used a week earlier,<sup>89</sup> thus typifying the character in a self-referential manner, as we saw in the beginning of this chapter. The Attila of the specific cartoon is lying on a bed of the 'EU' hospital, tubed with euro oxygen. Under the EU sign we read “psychological support for rapists” and on the door

87 See in Appendix, P. Marangos, *EΘΝΟΣ*, 22/4/2004, p. 8.

88 See in Appendix, Toliadis, *ΤΟ ΠΟΝΤΙΚΙ*, 29/4/2004, p.18.

89 See in Appendix, G. Ioannou, *EΘΝΟΣ*, 21/4/2004, p. 11.

“Emergency | 30 years old”. Outside the door, there is 'doctor' Colin Powel (then US Secretary of State) and 'doctor' Kofi (Annan), while next to the patient stand Verheugen (then EU Enlargement Commissioner) and 'Euro'. Next to the patient's bed there is a paper saying “NO from Greek-Cypriots to the Annan Plan.” Attila says: “It's been 30 years I 'm raping her and she still says no!” Verheugen replies “Poor child...” and 'doctor Euro' makes a diagnosis: “Severe depression! You will take €259 million in the morning, €259 million in the afternoon and €259 million in the evening.”



Illustration 23: G. Ioannou, *EΘNOCΣ*, 28/4/2004, p. 11

The hospital metaphor, which is very common in cartoons, is very rich. It does not only imply sickness, but also a part that is weak and needs care, and another that decides on a treatment or solution to the problem based on scientific premises and authority. In this case, the patient Attila is obviously not weak, but disappointed from the

Annan Referendum results. The Attila-as-rapist scheme is in place again but this time that becomes the laughing matter. The EU hospital does not psychologically support the rape's victim but the troubled rapist. The euro oxygen provided to the patient and the prescription of millions of euros from 'doctor Euro' (referring to the economic support that was provided to Turkish-Cypriots by the EU) has a twofold meaning. On the one hand, this money is vital for the Attila regime and on the other, it is a reward for being as it is. The cartoonist criticizes the disappointment that was expressed by EU officials and especially Verheugen for the referendum result by reversing it. The EU authorities are not only pro-Attila but are so disappointed to pay lots of money as compensation.

A very similar as a figure Attila is presented by another cartoonist, Stathis. Attila is again a Hun warrior with the exact same hat used by Makris and Ioannou in the above-mentioned cartoons, with the crescent on top. In Illustration 24 we see a rural area with a hill and a castle, Premier Simitis with an apple on his head and a boy in medieval clothing speaking to him and saying: “Pretend that the clumsy idiot<sup>90</sup> hit the apple, President, or the Swiss model will collapse”, as the arrow shot from Attila's bow hits the heart of Simitis.



Illustration 24: Stathis S., *EAEYΘEPOTYIIA*, 20/11/2002, p. 6

The next proposal of Erdoğan, after the Belgian model was the Swiss model of confederation, which triggers the metonymy of this cartoon<sup>91</sup>. The story of William Tell, the Swiss folk hero that shot with his crossbow an apple from his son's head in order to save them both their lives from execution, provides the working framework of this cartoon. The apple

on the head, the castle and the medieval clothing stand for Swiss-ness, adding to the mention of the verbal code to the Swiss model. The obvious difference, the dissonance that provokes



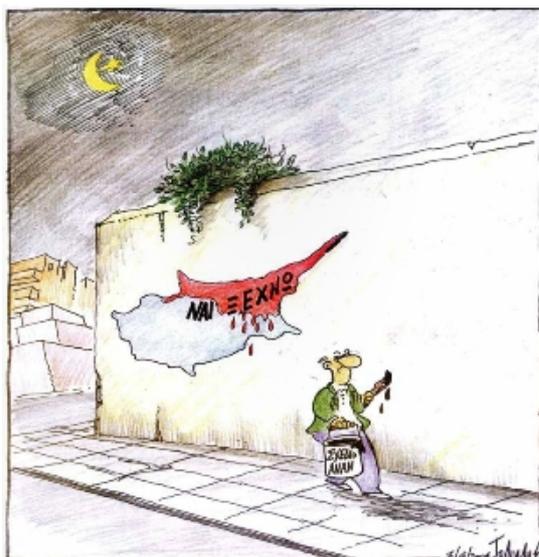
Illustration 25: I. Makris, *KAΘHMEPINH*, 23/4/2004, p. 12

humour lies first in the face of the archer and in the fact that he tragically misses his target. This missing of target cannot be attributed for sure neither to the clumsiness of the archer nor to a purposeful act. What we can identify though, is the use of the stereotype that sees the Turk as a “boudala”.

<sup>90</sup> The exact wording is 'boudalas', coming from the Turkish adjective *budala* which means the fool, the dummy, but in Greek has also the meaning of clumsiness.

<sup>91</sup> On the Swiss Model, see in Appendix: KYR, *EAEYΘEPOTYIIA*, 16/11/2002, p. 35.

In Illustration 25 we see a totally different visualization of the Turkish presence in Cyprus. There are two roosters, one with the label 'OXI' (no) and the other with the label 'NAI' (yes) fighting on an ancient column capital. From the broken fence of the chicken coop, a fox enters with aggressive intentions. The fence stands for the Attila line that separates Greek and Turkish Cypriots. The cockfighting represents the dispute in the Greek part over the referendum and the fox, a sneaky, vicious and hungry Turkish side. The first time I saw the cartoon, I thought that the animal was a wolf, which would refer directly to the Grey Wolves organization, but in the second look I understood it was a fox. Nevertheless, the adjectives attached to the fox in most of the world are known and the symbolism quite obvious. The most interesting element of the cartoon however, is the column capital on which the roosters fight. It is a reminder of the past, a relic of a majestic past, of Greek antiquity. The meaning of its placement in the frame can be twofold. On the one hand, it is a remnant of a past that modern Greeks cannot reach but instead, construct a national ego on it and fight over stones. On the other hand, it signifies that 'Cyprus is Greek' because it has been Greek since antiquity and therefore, in favour of that history, must remain Greek and must be protected from the imminent external threat.



*Illustration 26: Toliadis, TO ΠIONTIKI, 8/4/2004, p. 1*

A very different yet old approach to the Annan Plan appears in Illustration 26<sup>92</sup>. The map of Cyprus with the Turkish part painted red with blood drops falling off, as a reminder of invasion and occupation, along with the label “ΔΕΝ ΞΕΧΝΩ” (I don't forget) has become an emblematic image in Cyprus since 1974. In this cartoon, the guy with the 'Annan Plan' paint bucket has replaced on the wall graffiti the “ΔΕΝ” with “ΝΑΙ”, thus the motto becomes 'Yes, I forget'. The cartoonist's argument becomes obvious:

<sup>92</sup> See also in Appendix: P. Marangos, *ΕΘΝΟΣ*, 17/11/2002, p. 14.

Yes to the Annan Plan means forgetting the invasion and occupation, the dead and refugees. On the night sky, the crescent moon is accompanied by a star, making an exact copy of the Turkish flag. This visual metonymy placed on the night sky instead of a normal moon, metaphorically relates Turkey to darkness. The setting as a whole, for a Greek mind, is reminding occupation, oppression and lack of freedom. It was during the Nazi occupation of 1941-1944 and the military junta of 1967-1974 that the Greeks were writing with paint political signs on walls during the night.

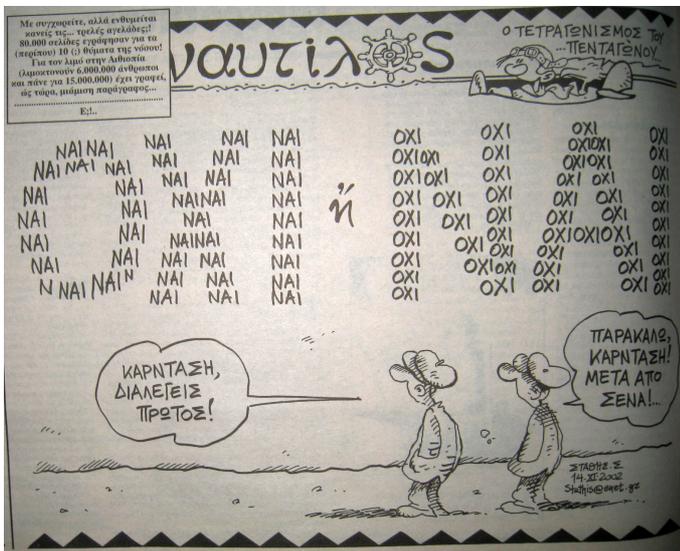


Illustration 27: Stathis S., *ΕΛΕΥΘΕΡΟΤΥΠΙΑ*, 14/11/2002, p. 10

Last but not least, my personal favourite cartoon about the Annan Plan, under the title “Square the Pentagon”, has a totally different stance. Two men, workers if judged by clothing, with their hands in the pockets stare at the horizon, at a peculiar vision. A huge “OXI ή ΝΑΙ” (No or Yes) appears on the sky. Each word consists of small parts of the other. The

NO consists of small YESes and the YES of small NOs. The guy on the left says “Kardasi, you choose first” and the other replies “Please, kardasi, after you”. “Kardasi” means brother, from the Turkish *kardeş* and nowadays is usually used in a context of Greek-Turkish friendship. The politeness of the dialogue does not stem from the friendship per se, but probably from the dilemma(s) in front of them. Each of them expects the other to make a decision and act accordingly. The only apparent difference between the, presumably, Greek and the, presumably, Turk, is the direction of their shadow, one pointing to the left/West and the other to the right/East. The dilemma(s) of NO or YES is polysemous in itself. A NO means a lot of small YESes and a YES a lot of small NOs, each of them cancelling itself. Its placement in the frame, back in the

sky and far-away from the people suggests a distance both in time and from reality. It is a dilemma of the future, since the cartoon is published in 2002, when the date of the referendum was not even set. It is also a pseudo-dilemma, a projected question far from realities of the people, posed by big and distant actors and tormenting the people that are called to decide. Bottom line, the cartoon hits the root of this and every referendum. A simple yes or no cannot fully answer complicated questions and the yes or no answer does not give a full reply. One yes or no is very different from another and might also hide a lot of Nos and Yeses respectively.

In conclusion, the image of Turkey with regard to Cyprus, or more accurately the Turkish presence in Cyprus, looks much more aggressive or threatening. This can of course be attributed to the fact that Cyprus is a problem much more difficult and real than the Aegean and, most importantly, the last armed conflict between Greece and Turkey, covert as it may was, occurred in Cyprus, leaving wounds still open on both sides. This also explains that cartoonists from newspapers across the spectrum, whose works we have analysed as examples in this section, have not only similar stance and arguments, but also very similar visualizations of these opinions.

The similarity of reactions to the Annan Plan by the cartoonists is not a product of an underground agreement between them, nor a line of the newspapers, which at the time were accommodating articles both pro and against the Annan Plan. In my opinion, it is more a reflection of a general public opinion that was very reluctant towards the plan and viewed a possible yes not only as a compromise (which in Greek has only a negative meaning), but also as a retreat and a clear acceptance of the status quo in the island.

### 3.4.5 Turks and the Mavi Marmara crisis caricatured

A flotilla of activists carrying humanitarian aid for the enclosed Palestinians in Gaza had departed from Istanbul and declared its purpose to break the naval blockade imposed by the Israelis. On the night of May 31<sup>st</sup> 2010, airborne commandos of the Israeli army seized the flotilla about four times the distance of the blockade line (20nm) in the high seas, leaving nine dead activists and many wounded. The ships captured and transferred to Israel, were under the flags of many nations, namely Greece and Turkey. The majority of the dead and wounded were Turkish citizens on board the Mavi Marmara.



Illustration 28: D. Kamenos,  
*ΕΛΕΥΘΕΡΟΤΥΠΙΑ*, 3/6/2010, p. 9

The reaction of the Greek cartoonists is immediate but focuses mainly on the way the Greek government reacted. There are only four, but very strong cartoons that mention Turkey, one concerning the Turkish Foreign Policy and the other three dealing with the victims. Israel receives in this incident the treatment that usually Turkey had in Greek cartoons, that of a murderous, bully state that trespasses any law in order to secure its interests.

In Illustration 28, we have a reversion of the classic motif that has US in the role of the sheriff ruling over the disputes of Greeks and Turks. Here we have the American ruling over the dispute of the Turk and the Israeli, inside a supposedly Far West prison cell. The Israeli, in a very militarist appearance says to the Sheriff: “Sheriff, he is questioning my territorial [waters]!” The Sheriff replies: “No problem, after his

third 'yok' I will give you his own too!" The Turk, with cowboy outfit and a fez, whistles indifferently. The "yok" here is used the way Greeks perceive it, as a 'no' in Turkish. The reference to the Aegean problems is direct and obvious, although this time, the "spoiled kid" of the Americans is Israel and Turkey receives a treatment it is not used to, in the eyes of the cartoonist. The metaphor of Far West does not only imply a world order set by the USA, but also, a chaotic international arena without order ruled by the law of the powerful, a view totally compatible with the realist perspective of International Relations.



*Illustration 29: A. Petroulakis, ΚΑΘΗΜΕΡΙΝΗ, 1/6/2010, p. 12*

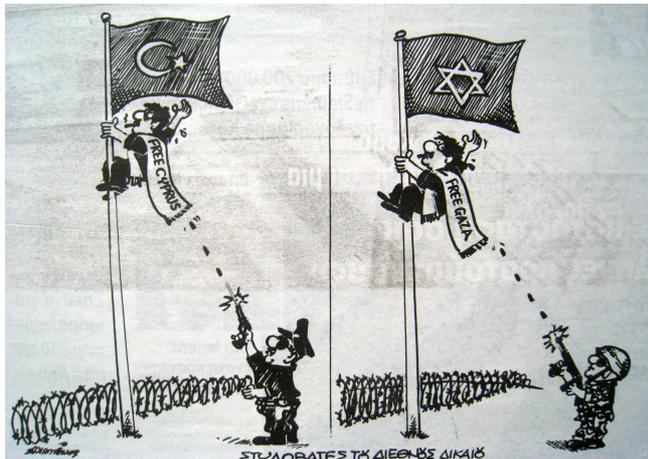
The fallacy of the Israeli propagandist about the incident is the subject of the cartoon shown in Illustration 29. While the picture makes an almost realistic account of the events, with commandos invading the ship's deck from helicopters, shooting and hitting, the caption on the left provides the irony:

“Document: Israeli in defence the moment that a Turk activist is attacking with a header and causes him a strain to the foot”. The dissonance between the official account, presented by the only official authority present which was the Israeli military forces, and the eyewitness accounts, the videos, the dead and the injured, which in the cartoon is transferred by the total conflict between the visual and the verbal code, highlights the hypocrisy of the Israeli state in contrast with the Turk as a victim.

A butcher, close to the ones analysed previously or appearing in the Appendix, is the theme of another cartoon (Illustration 30), which brings forward the extreme and disproportionate violence applied by Israel, along with the passive stance of the Greek



West Bank is drawn on many axes. First, the existence of a line physically separating people, nations, religions. Second, a line of this kind maintained by military means. Third, civilian activists in time of peace killed by military forces while trying to pass this line.



*Illustration 31: D. Kamenos, EAEYΘEPOTYIIIA, 2/6/2010, p. 2 “Pillars of International Law”*

In the left part, we have a depiction of the shooting of Solomos Solomou in Cyprus, 1996. He was shot to death by Turkish forces while trying to take down a Turkish flag from the flagpole in the aftermath of protests made in the UN buffer Zone after the funeral of Solomou's cousin Tassos Isaac who was also killed some days earlier in the same

place. The next frame is an adaptation of the Mavi Marmara incident to fit the killing of Solomou. The “Free Gaza” activist, probably a Turk if we take into consideration that most of the fatalities were Turks, is being shot by an Israeli soldier in the attempt to take down the Israeli flag.

The lower part of the image, stands for the face of militarism and the highest part, the flags, the symbol of this militarism under the circumstances. In the middle, the freedom activists are pressed between the two powers and crushed. The perpetrator of the first frame, as a member of the Turkish nation, not as a person, becomes the victim of the second. The flag thus, as a national emblem, becomes circumstantial, making the core of the conflict be between activism and militarism, freedom and occupation, as a state matter. The caption “Pillars of the International Law” is attached therefore to the militarism and aggressiveness as a state policy, ultimately depriving from moral advantage the Turkish accusations that the Israelis have broken the international law, as the Turkish state has its own similar incidents in its past.

### 3.5 Turkish Politics: Peeking through the neighbour's affairs

The Greek cartooning has an interest in Turkish Politics which does not exhaust itself in the daily news or contemporary political changes, but rather has a concrete perspective, focused mainly on the civil-military relations in Turkey. In contrast with the '90s, when as we mentioned the Kurdish question often raised the attention in itself, during the under study period very few mentions, mostly indirect or along with other subjects, are made. Cartoonists view Turkish Politics as dominated by a military establishment that either chases down the AKP government or cooperates reluctantly, but nevertheless controls completely the Foreign Policy. Kemalism in this construction has the role of a system pillar, and usually appears with a framed picture of Atatürk.

An overall remark that can be made is that the Turkish Politics rarely attract attention independently when major events occur, like the Ergenekon scandal or the so-called e-coup of 2007. While newspapers spend a lot of space in articles and reports for these issues, cartoonists usually articulate them to an event of bilateral interest, namely visits of Greek officials to Turkey.

#### 3.5.1 Civil-Military Relations: the Voice from the Frame

When AKP came to power, a confrontation with the military elite was expected by cartoonists, mainly because of the Erbakan government precedent. The AKP government, viewed as an Islamist descendent of Refah Partisi was not expected to last long in office. In



Illustration 32: D. Kamenos, *ΕΛΕΥΘΕΡΟΤΥΠΙΑ*, 7/11/2002, p. 9

Illustration 32, we see Erdoğan holding his party flag, being tripped by a general and pushed by a well dressed man, presumably a capitalist. In the background, sitting on a rock, a female figure, holding an olive branch, wears a Marianne cap with a capital 'Δ' in a circle<sup>94</sup>. 'Δ' probably stands for 'Δημοκρατία' (Democracy). She looks anxious and says: “Will he or will he not survive this month”.



Illustration 33: D. Kamenos, *ΕΛΕΥΘΕΡΟΤΥΠΙΑ*, 7/11/2002, p. 5

This cartoon can be even better read if combined with another, published the same day from the same cartoonist (Illustration 33). The same lady, without the Marianne cap, holds a book and stands on the Greek side of Cyprus. On the Turkish side, a huge officer says sweating: “I ignore<sup>95</sup> the Turkish constitution and you are telling me about the Belgian!” The two cartoons are complementary. The Turkish military establishment disregards the rules of

Democracy, as expressed by the constitution and is likely to overthrow soon the (recently) elected AKP government. Moreover, the feminine figures of Democracy (Illustration 32) and Cyprus (Illustration 33) are seen as powerless and defenceless against the masculine figures of military officers. Femininity as a symbol of righteousness, lawfulness and passiveness comes in contrast with a masculinity as a symbol of impulse, violence and unlawfulness. These cartoons, make a focus on democracy and the rule of law, creating a framework in which there is a confrontation between a civil, elected government and a strong military establishment that would not hesitate to overthrow it.

<sup>94</sup> Marianne is the symbol of the French Republic, representing Liberty and Reason. In the First Republic depictions, she wears or has in the end of a pike a Frygian cap resembling the one of the cartoon. See also Agulhon, Maurice (1981), *Marianne into Battle: Republican Imagery and Symbolism in France, 1789-1880*. Cambridge UK: Cambridge University Press.

<sup>95</sup> The Greek verb is “αγνοώ”, which has both the meaning of not to know and to disregard, ignore something.



Illustration 34: G. Ioannou, *ΕΘΝΟΣ*, 20/11/2002, p. 11

A parent-child type of relationship is presented in another set of cartoons (Illustrations 34 & 35) prompting a similar but different reading. In Illustration 34, we see again the Sublime Porte, followed by a road sign pointing towards Athens and a kid-like Erdoğan carrying packages (“Cyprus”, “Aegean”, “Continental Shelf”). He is received by a general who is wearing an

apron, looking as a housewife. In the background, other generals (with ottoman-styled pointy shoes) sit on chairs that resemble thrones, under a frame of Atatürk, holding all together their foreheads in despair. They say in unison: “Aaaa this kid will drive us crazy!”. The mother-general says: “Bre Erdoğan, haven't we told you not to take gifts from strangers<sup>96</sup> if they don't give you a starting date for accession negotiations?”

In the depth dimension of the cartoon, there are three levels. In the background, the frame of Atatürk. In the mid-level, the generals sitting on the thrones (a reading that agrees with the door caption “Sublime Porte”). In the foreground the mother-general and kid-Erdoğan. Read as synchronic, the three levels give us a family scenery: a mother that controls the household, a child that does its best to please its parents according to the rules they have set and a physically absent yet omnipresent father, Atatürk. In that context, the frame of Atatürk stands for the Name of the Father in Freudian terms, representing the Law and causing both admiration and patricidal feelings to the son. This father-son relationship becomes a contest by itself when the son wants to take his father's place.

96 The word “ξένος” means both stranger and foreigner, depending on the context.

On the contrary, if we read the three spatial levels as time levels we get a diachronic perspective. The founder of the Republic in the background, a history of military interventions ever since and a contemporary scene of contest between a 'child' young government that tries to utter its own word but gets put in order by a dominating 'mother' military elite. Furthermore, an interesting feature of this cartoon, which we can articulate to the section designated to the EU accession of Turkey, is that this is the only cartoon found in which the military is perceived to be the power wanting an EU membership and not the AKP government.



*Illustration 35: D. Kamenos, ΕΛΕΥΘΕΡΟΤΥΠΙΑ, 17/5/2010, p. 9*

of actual freedom. Papandreou says in salute: “let's not get lost” and gets the reply: “as if we've met”.

The diminishing of the two countries' leaders to children, held by the hand from their powerful 'parents' suggests not only that each country is tormented by its own problems, that do not permit an actual approach, but also, a foreign policy dictated by actors that actually rule these

This parent-child relationship comes about again in the 2010 cartoon shown in Illustration 35. We see a playground and two kids parting from each other along with their parents. On the left, kid Papandreou leaves with his Merkel-mother (which is in Bavarian outfit, holding a bag that says “Deep monitoring”, referring to the monitoring of the Greek economy by the EU). On the right, kid Tayyip Erdoğan leaves with his officer-father who holds a bag saying “Deep state”. They are both held by their 'parent's' hand, suggesting a lack



one with his own problems' surfaces again in a very graphic way. The tank is not just an artefact symbolizing the army, but a representation of the actual, physical power of the army, as well as the symbol of most military interventions of the 20<sup>th</sup> century.

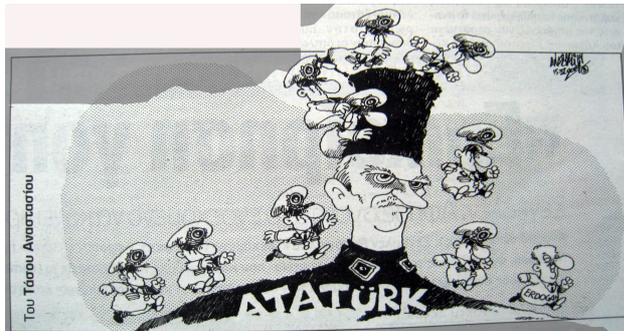


Illustration 38: T. Anastasiou, *TA NEA*, 30/4/2007, p. 59

Some months earlier, in April 2007, the events of the so-called e-coup prompted the same cartoonists to draw a similar scene of pursuit. It was the only cartoon on the subject found and it kind of speaks for itself. This time generals are hunting Erdoğan over a hill that is

formed by the figure of Atatürk. Atatürk works as an obstacle as much as a springboard for this pursuit but in the end, remains the only immobile element. It is the reference point both for Erdoğan and the generals, revealing thus a perception of Kemalism as a constant of Turkish political affairs that is not affected by political circumstances.

The Greeks seem to be interested in the Turkish Politics as far as they can affect the bilateral relations. That is because there appears to be a belief that the crises in Turkey are being exported to the Aegean or Cyprus<sup>98</sup>. In the cartoon of Illustration 39 we have a very graphic representation of this



Illustration 39: Stathis S., *EΛEYΘEPOTYPIA*, 26/5/2006, p. 7

hypothesis. In the middle of a marsh land, a Hydra named Turkey eats leisurely three people.

<sup>98</sup> See in Appendix: Soloúp, *TO ΠOHTIKI*, 1/6/2006, p. 3. Karamanlis, next to cases naming a series of bilateral issues and a bomb 'casus belli' says: "The Turks are exporting their internal crisis." Bystanders reply: "And do we need to import it?"

Says the first: “You see? We always have to analyse the domestic crisis of the neighbour, the [power] relations...” Says the second: “Indeed! They are in a crisis...” The third adds: “Instead of the third head to the left, it is the fifteenth to the right that eats us...”

Hydra is a mythical creature, a many-headed snake that lives in the water (hence hydra, from ὕδωρ, water in Ancient Greek). According to the legend, Hercules went to the lake Lerna to face the monster but its heads grew again double as they were cut off and Hercules had to use fire and burn the wounds in order to defeat it. The heads of this Hydra represent the political forces of Turkey, namely political parties and the military elite. Following the 'divide and conquer' rationale, like the first 'victim' of this Hydra, we would assume that when these domestic actors are in a clash, a crisis occurs and thus this crisis will be either exported or the openness, the extraversion of the Foreign policy will be diminished. Nevertheless, however turbulent the domestic scene may be, the Hydra-Turkey has so many 'heads' that can swallow Greece in a piece. Or, no matter which 'head' rules, the monster as a total is always dangerous.

Another interesting point is the depiction of the Greek 'victims'. They are simple, weak figures that cannot and do not resist the monster. Given the myth of Hydra, it could be Hercules fighting with it, a very obvious figure that could very easily and strongly refer to Greekness. This could be read as a way to victimize Greeks, who are powerless against a monster of these proportions, or as a comment to the Greeks. The modern Greeks that don't or should not have anything to do with the heroic figures of the past; the modern Greeks that should live in the modern world standing on their own feet, without leaning on crutches of history, myths and legends.

### 3.5.2 The Kurdish Question

Contradicting the trend observed in the '90s, the cartooning on the Kurdish question in the collected sample is minimal to the degree of negligible. The cartoonists allude to it sporadically but only one cartoon has a direct relation to it. Since the problem itself was neither solved nor inactive, we can only speculate on the reasons of this, in retrospect, absence of it as a subject of cartooning. The coming of AKP to power and the subsequent revival of the civil-military clash, along with the absence of Greek implication to the matter like in the Öcalan case, seem to have drawn the spotlight.



Illustration 40: Stathis S., *ΕΛΕΥΘΕΡΟΤΥΠΙΑ*, 11/11/2002, p. 6

In Illustration 40, an awful scenery appears: black clouds, burnt trees, human skeletons and serpents crawling among them. A warrior figure, armed with a ceremonial knife and with the head shaved except a small ponytail, is sitting on a carpet, holding a skull on the left hand says: “The Belgian model is nice, but it has no Kurds...”

A man dressed in a suit, holding a suitcase answers: “It has Cypriots pašam (my general)”. The barbarian's speech, signify the scorched earth around as the land where the Kurds live. A land devastated by the 'paşa' (a title traditionally used to address Turkish generals), who looks eager for more slaughters, but he has run out of Kurds, so he is advised to move to Cyprus.

The cartoon, albeit quite explanatory on the Greek perception of the Kurdish question, cannot be considered as a representative example for all the decade, first of all because it is published in a period very close to the '90s and most importantly because it is the only one found.

### 3.6 Looking for the 'puppeteer': Third party interference in Greek-Turkish relations

It is obvious by now from the cartoons exhibited that cartoonists have a special interest not only in Turkey but also in what third parties, like the EU or US, do regarding the bilateral issues or Cyprus. Illustrations 22 and 28 have given so far a hint on how the cartoonists perceive this role. The 'powers' set the rules for the game, and take, usually but not always, the side of Turkey, enforcing a result or putting pressure towards one.



Illustration 41: D. Hantzopoulos, *TA NEA*, 18/11/2002, p. 10

The Greek expression “ξένος δάκτυλος” (foreign finger), which carries the meaning of a foreign interference in a, usually, domestic matter, is being put to use in this cartoon (Illus. 41). A huge figure without head is pressing against the head of Erdoğan, who is followed by Simitis. Erdoğan says “I observe Mr. Simitis that they don't

pressure you at all!” and Simitis replies: “Indeed Mr. Erdoğan, but as you can also observe, there is no reason for it”. The humour stems from the fact that Simitis is anyway short and doesn't need any further shortening of any sort. The allegory however is probably that Greece complies to the international standards in contrast with Turkey that needs to be pressured in order to meet them.

This cartoon, although it does not reveal the face of the 'puppeteer' gives, in a sense, the general picture about the subject. The third party is usually too big and too strong to even try to

avoid it, and can easily 'persuade' the smaller players. The huge hand metaphor appears again<sup>99</sup> emphasizing on both the disproportion of power between central and peripheral powers and the easiness with which the first can impose to the latter.



*Illustration 42: KYR, ΕΛΕΥΘΕΡΟΤΥΠΙΑ, 25/11/2002, p. 4*

The Americans being the only superpower since the collapse of the Soviet Union, share a great portion of the cartoonists' attention. In Illustration 42, we see a doll named Cyprus on the bench of a black vendor, presumably Kofi Annan. A well-dressed man with a stars and stripes hat (Uncle Sam's hat), accompanied by a kid in ottoman-style clothing and a fez with the Turkish flag approaches and says: "Please, in a 'packet'! It is for present".

The US in this cartoon, appear as the father or custodian of young Turkey and ask from the mediator UN the 'packet' of Cyprus, meaning the whole of the island. The issue of criticism here becomes not only the disproportion of power, but also the favouritism of the superpower towards one of the parties.

This UN-US close cooperation is shown again, this time in conflict with the EU, in Illustration 43. They hold as hostages G. Kliridis and R. Denktas, wrapped in band of TNT that says "Annan Plan." This happens along with an EU summit. Says one from the round table: "Did they state their demands?" Says another: "[yes] that we have to dismantle the European Union, or else



*Illustration 43: G. Ioannou, ΕΘΝΟΣ, 18/11/2002, p. 11*

<sup>99</sup> See in Appendix: I. Makris, *ΚΑΘΗΜΕΡΙΝΗ*, 9/11/2002, p. 12.

they will dismantle it themselves.” The Annan Plan here appears as an American-inspired plot to threaten the existence of the European Union and mainly the Euro, which at the time was gaining a lot of strength over US dollar. The assumption made here by the cartoonist is that the EU is against the Annan Plan because it is harmful to the Greek interests which, due to the Greek membership to the EU, coincide with the interests of the other members. The US-as-terrorist image is not uncommon in Greek cartooning, stemming from an anti-imperialist discourse of (at least) the Left in Greece, that views the American Foreign policy as colonialism, imperialism and state terrorism.



Illustration 44: Stathis S., *ΕΛΕΥΘΕΡΟΤΥΠΙΑ*, 26/11/2002, p. 6

On the contrary, the relations between the US and the EU seem to work very well in the cartoon of Illustration 44. A Devil, dressed in medieval clothing that combines the stars and stripes of the US flag and the stars in a circle of EU, lifts with his tail a kid Simitis from his crib. Says Simitis: “But we had a deal for Cyprus in Helsinki”

and gets the demon's answer: “When you make deals with the Devil, you cannot except his tail with asterisks...” The asterisk is apparently the reservation that was made in the Helsinki agreement, according to which Cyprus could enter the Union regardless of the progress of the solution. The EU and US as Devil is a metaphor for a carrot and stick policy. The Devil in Christian Theology is not just the face of the Evil, but a tempting Evil<sup>100</sup>. Like the temptation dragging a soul to the Evil, the powers appear to have tempted Greece with the accession of Cyprus but the time to pay the debt has come. The pact with Satan in general has in the European literary tradition (e.g. Goethe's *Faust*) the notion of a double-edged sword. When the person that

<sup>100</sup> For example the Lord's Prayer, central prayer in Christianity, says: “And lead us not into temptation, but deliver us from evil” (*Matthew 6: 9-13*)

made the deal reaches the point of absolute happiness, the devil takes his soul, thus the absolute misery. In this context, the ultimate happiness is the accession of Cyprus in the EU Club, whereas the ultimate evil, is the legitimization by the international community of a Turkish-Cypriot state or legal entity of any kind.

Cartoonists seem to view the interference of third parties as instrumental in the formation of the Greek-Turkish relations. This interference is perceived as a second pole of causality for the Turkish foreign policy –the first being the Turkish domestic politics– and gets severely criticized by the cartoonists. In conclusion, the perceived role of third parties in Greek-Turkish relations, lies between a world-view of *Realpolitik* and a set of anti-imperialist, anti-colonialist discourses.

## Chapter 4: Conclusions and discussion

The amount of interest in Turkey, the issues of criticism, the targets selected, the visualization techniques and patterns, the identity dichotomies and, in the very bottom, the ideology of satire, sketch an identifiable image of Turkey. This image hints at the perceptions of Turkish foreign and domestic politics only if seen in its framework, that is the Greek Press. This paper attempted to put together the above-mentioned features of this image and come up with an explanatory argument.

The research indicates that over the years, the interest of Greek cartoonists in Turkey, especially after 2006, falls dramatically. One could argue that this remark cannot be conclusive, as the research design is not quantitative and the sample is not random at all. But, if we accept that cartoons as editorial genre follows, more or less, the news and comment on them, the fact that we looked for cartoons in time frames which included major events of bilateral interest, that is where they were expected to be found, indicates that the topic is less and less important compared to earlier years.

Cartoons seem to follow the newspapers' agenda, to a certain degree. The presence of an event in news and articles of the newspaper, seems to be a necessary but not sufficient condition for the cartoonists to deal with it. The viewpoint also shifted towards more moderate positions, following the general tendency of the Press, as it was described in the second chapter. The vast majority of cartoons is concerned with bilateral issues and Cyprus, which dominate the agenda in 2002 and 2004. The domestic politics of Turkey are a side-issue which enters the spectrum as a variable with explanatory value for the main issues. To this point, it must be clear that cartoons usually combine topics and references to the degree that a categorization is possible only by, mostly arbitrarily, selecting the primary topic.

The purpose of each cartoon or its main point of critique and satire is usually more clear, although the readings may vary and cartoonists usually spread their arrows to a series of targets. If we were to make a topology of the cartoons' aiming points, having in mind the interconnection of subjects, we would draw a circular target, just like the ones used in archery or darts. The bull's-eye would be critique through humour, the main purpose of cartoons. The first concentric circle, would include solidly the satire of the Greek governments' policies. Most of the cartoons analysed focus mainly on these policies, accusing the Greek politicians for incompetence, at least. Turkey, or more accurately Turkish foreign (and sometimes domestic) policy is usually viewed as a given, as a constant with regards to which the Greek governments should vary their stance. These policies implemented by Turkey are to fill the second concentric circle, as secondary targets. The third circle is reserved for third parties, the interference of which is perceived as a motive or an approval of Turkey's actions and strongly criticized, but not as often as Turkey.

The morphology of this satire, with regards to Turkey, is interesting by itself. Given the “traditional enmity” of the two nations, the prevailing stereotypes present in discourses and the nature of caricature (as described in the first two chapters), one would expect cartoons full of aggressive stereotyping of the “Turk”. On the contrary, in the cartoons analysed, there was no such figure as “Hasan the Turk” or generic depictions. Instead, the figures were very specific (caricatures of Erdoğan) or representing a certain political factor (tanks or Generals for army) or issue (Attila the Hun for Cyprus). Even the fez, present in the vast majority of cartoons, has been in use for so many years that has gradually lost the connotation of Ottoman-ness and is used as a supplementary ornament by way of tradition. Therefore, the representation of Turks is not stereotypical, in the narrow sense, but rather the motifs used to visualize Turkey typified.

In the question of selfness versus otherness, I would say that the cartoonists refrain from answering, or rather, they give a very strong statement. Turkey, as a state, may be the “Other” but in a very narrow political sense. Islam for example, scarcely present, is used as a marker of Turkishness or the religious identity of AKP, rather than a derogatory comment to a hostile “Other”, in conflict with the Christian “Self”. It should be noticed that in some cartoons, the form of the Greek is exactly the same as the form of the Turk. The cartoons analysed put forward a political contest and not a dis-match of identities or a clash of civilizations.

Turkey is secondarily targetable; the form refrains from stereotyping and cartoons do not necessarily appear even when bilateral issues are high in the agenda. Greek cartooning of the years under study, may not be neutral or detached from its working framework, which usually perceives Turkey as a threat, but there is definitely no obsession against Turkey, not like during previous eras. I, therefore, hesitate to ascribe denominations such as “nationalist” to Greek cartooning, not without clarifying at least. If assumed (as it cannot be proven) that cartoonists receive most of their information from the Greek Press and we consider the way Greek Press handles the bilateral issues (as described in the second chapter), we can conclude that the cartoonists' perception of the issues may be nationalistic, to the degree that it coincides with the general media perception.

The outcome though, the position cartoonists assume, is much more refined and complex, articulating perceptions, issues and characters to satire and vitriolic humour. Thus they often surpass the prevailing arguments and opinions and introduce new perspectives to the issues. We have seen for example cartoons openly against nationalism<sup>101</sup> or clearly inspired by internationalist (in the Marxian sense) thinking. It should be underlined that even nationalistic discourses present in these cartoons are a reflection of the framework they are inscribed to, the

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101 See in Appendix: Solouf, *TO IIONTIKI*, 25/5/2006, p. 14.

Greek Press and therefore, as Pleios and Frangonikolopoulos (2010) suggested, these discourses have a deep political nature and not cultural or other.

We could trace the reasons for this changed stance and the gradual loss of interest in Turkey to a variety of coinciding events. The first is the general shift of perception and viewpoint that took place during this decade in the Press system, as I have stressed repeatedly. The second is the chronic nature of the bilateral issues, that after a point, destroys the opportunities for humour, even if this humour comes from precisely this “annoying” stability. Furthermore, the change in the domestic scene of Turkey, albeit received sceptically in the beginning, seems to have affected the image of Turkey. The domestic agenda of Greece, dominated by very serious scandals and waves of economic and political crisis since, at least, 2008, also appears to have been “stealing the glory” from Greek-Turkish relations.

The fact that during this decade, Greeks and Turks, by means of tourism mostly, have known each other better should also be taken under consideration. The Cartoon Foundation (Turkey) and Levadia Association of Friends of Cartoons have come together in various activities, taking place both in Greece and Turkey in summer 2011. The programme, funded by the EU, was aiming at improving the cultural dialogue between the two countries and during its course, workshops, panels and exhibitions were held<sup>102</sup>.

Even before that, cartoonists in Greece appear to have been searching for more refined ways to approach Turkey and the bilateral relations. The visualizations have rejected most of their stereotypical characteristics, the content is deeply politicized. Cartoonists seem to have deconstructed or actively changed a large part of the Myth, by throwing away a set of negative

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102 *Turkish-Greek News*, 29/9/2011: <http://www.turkishgreeknews.org/oi-ellinotourkikes-scheseis-mesa-apo-geloigrafies-7102.html> retrieved on May 20, 2012. See also the website of the project: <http://www.turkyunank.org/>

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connotations and introducing a new perspective, both while maintaining the same high level and sense of humour.

This research tried to incorporate a wide range of theoretical tools and balance between the analysis of form and content, both of which contribute equally to the construction of Turkey's image. It has limitations though, related to the level and unit of analysis. A research on how the cartoonists and their readers interact and how the latter perceive the cartoons, would add significantly to these conclusions. Further research could on one hand adopt a more quantitative perspective, in order to accurately depict this loss of interest and on the other hand, tackle the issue comparatively with Turkish cartooning. Furthermore, retrospective work is needed in order to trace the evolution of Turkey's image in Greek cartooning, also incorporating aesthetic criteria in this analysis.

Cartoons, being very complex in terms of form, produce complex discourses and leave space for multiple readings. It would be a mistake though, to try and trace the intentions of the cartoonists. The researcher should put himself in the position of the reader and “face the myth, accepting all of the purposes of its structure” as Barthes (1972) proposed. Commenting on this thesis, Skarpelos underlines: “This last sentence means that the researcher, knowing that he is dealing with a myth, must avoid the temptation of looking for an intention, apparent or hidden, because myth neither hides nor reveals, but signifies”<sup>103</sup>. After all, if we deprived the cartoons of their humour, which is the quintessence of cartooning, there would be no meaning left; for the study of cartoons is first of all pleasant.

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103 Skarpelos (2006), p. 92.

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[www.topontiki.gr](http://www.topontiki.gr)

# Appendix

The cartoons presented in the Appendix, are placed according to the year of publication and newspaper. A full reference and a concise translation will be given for each cartoon.

## Not included due to bad image quality:

A. Petroulakis, *Καθημερινή*, 07/05/2004, p. 2

A. Petroulakis, *Καθημερινή*, 22/11/2002, p. 2

I. Makris, *Καθημερινή*, 22/11/2002, p. 12

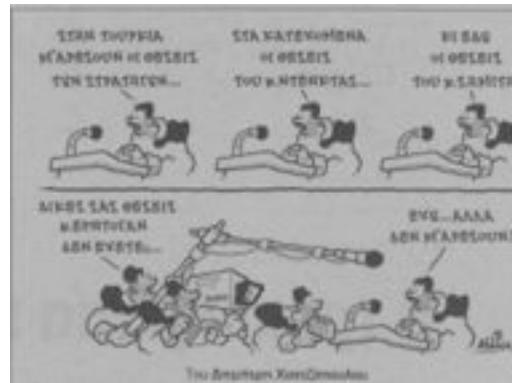
## November 2002



K. Mitropoulos, *Τα Νέα*, 19/11/2002, p. 1

Erdoğan: Let the coffee pot be Kosta! Is there any espresso, frappe, cappuccino, Irish coffee, Viennois?

Simitis: Oh the obsession with the EU accession!



D. Hantzopoulos, *Τα Νέα*, 19/11/2002, p. 5

In Turkey, I like the positions of the Generals. In Cyprus, I like the positions of Mr. Denktas. And here, the positions of Mr. Simitis.

Don't you have your own positions Mr. Erdogan?

I do... but I don't like them!...



“Bre Giorgio, was it necessary to say that after Cyprus we'd find a solution about the Aegean as well?”

T. Anastasiou, *Τα Νέα*, 19/11/2002, p. 6



D. Hantzopoulos, *Τα Νέα*, 19/11/2002, p. 8

Yes... We had a very friendly meeting!..

Did you discuss about Cyprus, the Euro-army... the Continental Shelf? What...? Is that the kind of things you discuss with your friends...?



board: I DON'T FORGET  
desk: PRIME MINISTER  
Do you remember what we should not forget Prime Minister?  
Sure! We should not forget to say yes to Annan Plan.

P. Marangos, *Εθνος*, 17/11/2002, p. 14



P. Marangos, *Εθνος*, 18/11/2002, p. 8

Man in the corner of the ring: Kliridis – “What kind of weapon will I have?”

Man with glasses out of the ring: “The hard negotiations, Glafko!!!”



“Are you coming for an official or a private visit?.. How should we be dressed?”  
Suitcase: Erdogan

D. Kamenos, *Εθνος*, 20/11/2002, p. 6



Mountzouridis, *Εθνος*, 20/11/2002, p. 3



P. Marangos, *Εθνος*, 21/11/2002, p. 8

—And what is this new super-weapon with which the new Turkish Invasion is taking place?

—Ambulance!!!

(UN) Don't shoot!

Door: UNER  
Bed foot: Denktas, Blanket: Annan Plan

"We gave him everything, Mr. President (of the US/ "global leader")... what else should we give him?"

"Mouth-to-mouth to Denktas... Giorgaki!"

"Oh no God! Not this!"



G. Ioannou, *Εθνος*, 21/11/2002, p. 11



Stathis, *Ελευθεροτυπία*, 04/11/2002, p. 6

—Another electoral message? But I just received an electoral message two weeks ago, another one?

—This time it's the message of the Turkish elections, Mr. President...



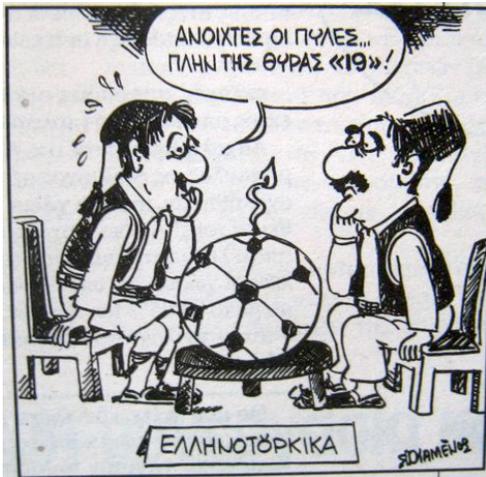
Stathis, *Ελευθεροτυπία*, 05/11/2002, p. 6

Voice from the minaret: Allah is one, His global leader is one, and the Champions League is one...  
 Man on the donkey: Yeah yeah, I get it..! We're all New-Yorkers, Muslim and we support Real Madrid...



G. Kalaitzis, *Ελευθεροτυπία*, 06/11/2002, p. 8

“First they have to clear out the situation in their country and then we can negotiate with the Greeks... So far they have managed to clear the sidewalk of Stadiou Av. from Omonia Sq. to Klafthmonos Sq.”



D. Kamenos, *Ελευθεροτυπία*, 06/11/2002, p. 9

“All the gates are open... except the gate '19'!”  
 board: Greek-Turkish relations



G. Kalaitzis, *Ελευθεροτυπία*, 08/11/2002, p. 5

—It is certain, Mr. President. Mr. Erdogan prefers the Belgian model.  
 —You didn't make it clear though, which one? We're in danger of getting exposed!



Erdogan: “For me, Kosta, Belgium is a source of inspiration”  
poster on the wall: Waterloo

G. Kalaitzis, *Ελευθεροτυπία*, 09/11/2002, p. 6



D. Kamenos, *Ελευθεροτυπία*, 10/11/2002, p. 20  
“The Belgian Models are ok, but Daso and Lockhint are on the catwalk...”

poster on the left: Attila – the deceased man next to poster – Osram black man – An-An Notary in the test tube: Belgian model on the chair: Belgian Koran over the chair: Sadam  
“For the artificial insemination, husband's sperm, even if he's dead, second mother, definitely Greek, notarial deed and judicial decision are required”

G. Kalaitzis, *Ελευθεροτυπία*, 12/11/2002, p. 8



Stathis, *Ελευθεροτυπία*, 12/11/2002, p. 6  
White cell Cyprus  
“Add internal borders, add the EU rotating presidency, add the settlers, add Fenerbahce... Ok, take Fenerbahce out, that is the solution!”



D. Kamenos, *Ελευθεροτυπία*, 12/11/2002, p. 12  
“Is it a model for a labyrinth?”  
On the scheme: 'Annan Plan'



Stathis, *Ελευθεροτυπία*, 14/11/2002, p. 6

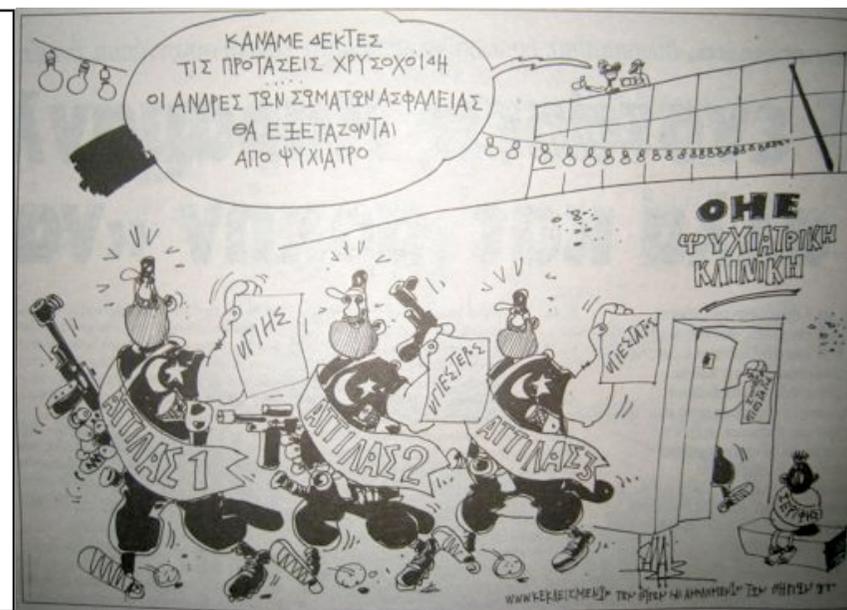
“Keep calm and patient, it is not the first tube state we're creating...”

G. Kalaitzis, *Ελευθεροτυπία*, 14/11/2002, p. 8

On the building: UN  
Psychiatric Clinic

People getting out of the door:  
Attila 1- healthy, Attila 2-  
healthier, Attila 3- healthiest  
Person sitting next to the door:  
Serifis

Person on the roof: “We  
accepted the proposals of  
Chrysochoidis... The men of  
the Security Corps will be  
examined by a psychiatrist”



G. Kalaitzis, *Ελευθεροτυπία*, 18/11/2002, p. 8

Erdogan: “When you declare 'zero tolerance' against 15 youngsters you call it 'democracy'. When we do the same you call us 'barbarian Asians'. Why?”

IMU: “Don't exaggerate! We didn't even touch the Golden Dawn Party members!”



G. Kalaitzis, *Ελευθεροτυπία*, 19/11/2002, p. 8

UN - Discussions about the Annan Plan  
One... Two... One... Two... One... One...  
Thank you Mr. Simitis! Next...



“Cyprus Swiss Made”

“I am afraid that the 'Annan Plan' will be a huge Swiss cow. It will be grazing on the Greek canton and will be milked in the Turkish canton.”

—What do you think of the Swiss model?

—Like eating Halloumi fondue.

'DON'T FORGET'

“The 'DON'T' applies to the Turkish canton and the 'FORGET' applies to the Greek one.”

“Fatime! Now our neighborhood will be called canton and our tent will be called chalet!”

“Annan called off the Panathinaikos – Fenerbahce match. The Turks vetoed it.”

“Is there any solution for us? I am calling from the occupied Moshato!”

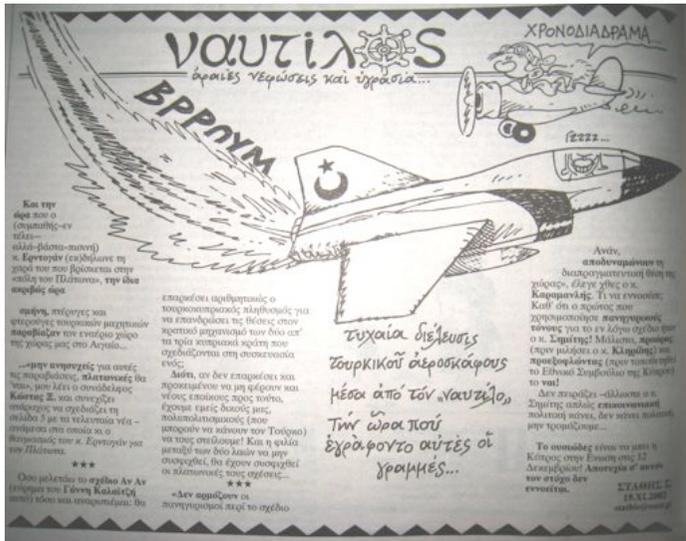
Cyprus the island of Aphrodite - “The only thing that matters is which canton the Turks will take, and which one the Greeks.”

“Swiss model on the Imia as well! There will be two farms and the Turkish and Greek goats will graze in turns”.

“The 'Mitsotakis Plan' suggests that ND will be split in two cantons and Karamanlis and Dora to be Presidents in turns.”

“It's simple. Cyprus will be a Swiss clock... with two clock cuckoos”

“In Cyprus everything is in pairs: First we had EOKA A and EOKA B. Then we had Attila 1 and Attila 2. After that we had Kliridis and Denktas. Now we have a Greek and a Turkish canton with a Swiss and Belgian model. God and Allah may help us through!”



Stathis, *Ελευθεροτυπία*, 19/11/2002, p. 10  
 “Random passage of Turkish aircraft through the 'Nautilus' when those lines were being written...”

G. Kalaitzis, *Ελευθεροτυπία*, 21/11/2002, p. 8

“His Holiness does not have serious objections Mr. President!”  
 On the flag: We are a religion  
 Around it: Cheering about Panathinaikos, 'Good Turk is only the dead Turk'



Stathis, *Ελευθεροτυπία*, 21/11/2002, p. 6  
 I think Erdogan just took another turn...  
 We've predicted that as well! We will remain steady and we'll fall where we'd fallen in the last turn...



Stathis, *Ελευθεροτυπία*, 23/11/2002, p. 6  
 “So, a good Turk minister... is... the stupid Greek minister...”



G. Kalaitzis, *Ελευθεροτυπία*, 23/11/2002, p. 8  
 “Did anybody move?”



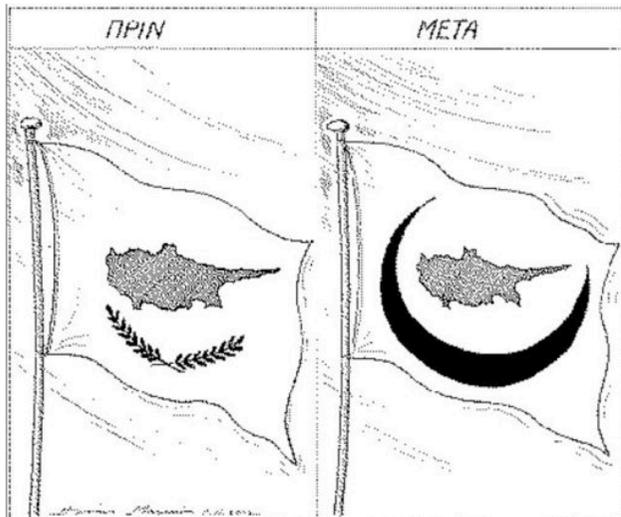
D. Kamenos, *Ελευθεροτυπία*, 25/11/2002, p. 9  
 Denktas on the wheelchair, holding a piece of paper with the title "Gallop"  
 "Ankara, I demand a medical council! Is 'Attila' viable or did the euro 'ate' it?"



D. Kamenos, *Ελευθεροτυπία*, 25/11/2002, p. 9  
 Den.: "Asterisk with crescent!"  
 G.d.Estaing, holding the European Constitution:  
 "Even if you put all the stars on you... it's French coffee you 're gonna have!"



I. Makris, *Καθημερινή*, 09/11/2002, p. 12  
 Do you think we'll make up with the Annan Plan?  
 It's in our hand!...



I. Makris, *Καθημερινή*, 12/11/2002, p. 12  
 Before – After



I. Makris, *Καθημερινή*, 19/11/2002, p. 12  
 I came here as a friend.  
 I know, I know. Avramopoulos's friend.



Toliadis, To Ποντίκι, 28/11/2002, p. 7  
 Simitis, holding 'Annan Plan': How is his health today, doctor?  
 Let him be! Today he plays dead!  
 On the patient's blanket: 'Denktas's intransigence'

April & May 2004



On each part of Cyprus, there are the word “yes” and “no” in Greek (NAI/OXI) and Turkish (EVET/HAYIR)] Now that we know how to do it, there is no stopping us! We could even divide the division!

D. Hantzopoulos, *Τα Νέα*, 21/04/2004, p. 5



D. Hantzopoulos, *Τα Νέα*, 23/04/2004, p. 13

Man on the left (Turk): “I’m taking bites of “yes” because I’m hungry... But why would you take bites of “no”, you little rascal?”

Man on the right (Greek): “Because I’m glutton (/greedy)!...”

On the string there is yes/no (ναι/όχι)



Sign on the road: April 24th  
Placard on the man's hand:  
Proud Greek No!

Plaster on the man's foot: Ecevit, Attila, Grey Wolves and Denktas pro No  
Man speaking: “I might just have stepped on it...”

K. Mitropoulos, *Τα Νέα*, 22/04/2004, p. 3



Toliadis, *Το Ποντίκι*, 22/04/2004, p. 3

Placard behind the men: Referendum about Annan Plan  
Cypriot men voting “yes”: “Do you promise you guarantee...?”  
Big man wearing fez: “Cross my heart and hope to die!”  
Briefcase on his side: USA, Britain, EU



G. Ioannou, *Εθνος*, 21/04/2004, p. 11

Briefcase: Greek-Cypriots  
 Book: Annan Plan  
 Men on the left: “But where exactly are those guarantees you've been talking about Mr. Annan?”  
 Huge man: Attila  
 Man on the right: “Here, here, on the edge.”



P. Marangos, *Εθνος*, 22/04/2004, p. 8A

Butcher's apron: Attila  
 White sheep: Cyprus - “So, if I vote 'no', will everything change? Will you come to be slaughtered?”  
 Black sheep: “No, no! You will become... the black sheep!”  
 Man on the right “UN” holding buckets with the labels “black” and “white” on them.



G. Ioannou, *Εθνος*, 30/04/2004, p. 9

Sitting on the table: Greece, France, U.K.  
 Sitting on the little man: Attila  
 Little man: Cyprus - “And... what about my place in Europe?”  
 Man on the right: “You didn't understand... YOU are Turkey's place in Europe!”



G. Kalaitzis, *Ελευθεροτυπία*, 30/04/2004, p. 4

666: “According to the Annan Plan, the world is coming to an end... You dead people get out, so that the alive ones can enter”  
 Junta, Harding, EOKA b, Attila, Zurich: “We're not going anywhere! We want financial support for the cauldrons, applying the Acquis on hell, and official recognition of the Underworld!”



July 2005

D. Kamenos, *Ελευθεροτυπία*,  
04/07/2005, p. 9

Gaspipe  
Euro-subsidy  
Karamanlis: "What an approach!"

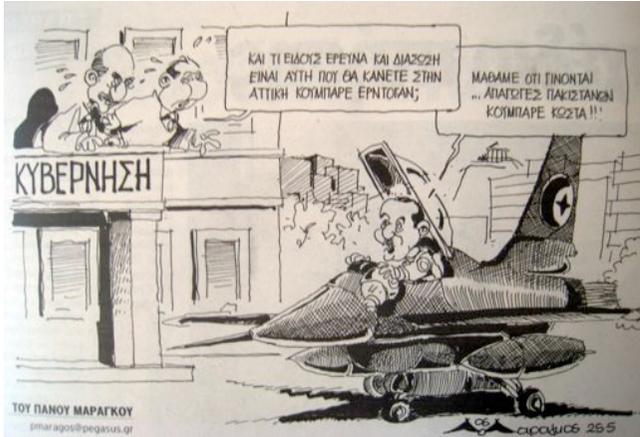


May 2006

G. Ioannou, *Έθνος*,  
25/05/2006, p.11



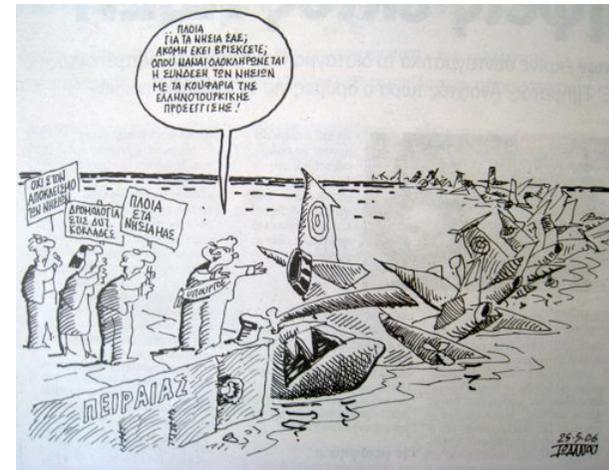
Label: Greek-Turkish best-man relationship  
—Who is your 'rescuer of the Aegean' best-man Tayyip?  
—The one on the right best-man Kostas.



P. Marangos, *Έθνος*,  
26/5/2006, p.8

Label: Government  
Karamanlis: "And what kind of search

and rescue you will do in Attica best man Erdoğan?"  
Erdoğan: "We heard that abductions of Pakistanis take place, best man Kosta"



G. Ioannou, *Έθνος*,  
26/5/2006, p. 11

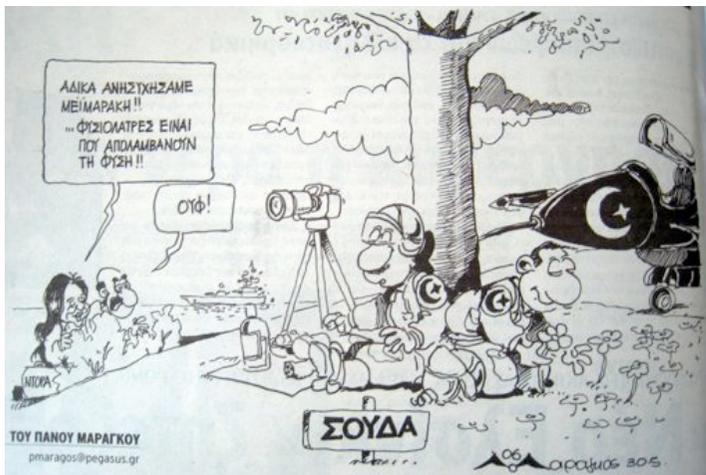
Pickets: 1. "No to the blockade of the islands"  
2. "Routes for Western Cyclades"  
3. "Ships for our islands"

Pier: "Piraeus"  
Minister: "Ships for your islands? Are you still there? Soon the connection with the islands will be completed with the carcasses of Greek-Turkish rapprochement!"



P. Marangos, *Εθνος*, 28/5/2006, p. 16

Label: "Government". On Erdoğan's hand: "Search and Rescue Team"  
 Erdoğan: "Greetings! I heard that since the night of the Eurovision you are looking for someone called Rousopoulos in order to save your prestige!"



P. Marangos, *Εθνος*, 31/5/2006, p. 8

Landmark: "Souda". On the bag: "Dora" [Bakogiannis]  
 —We were worried for nothing Meimarakis. They are nature lovers and they enjoy the nature!  
 —Ouf!



Toliadis, *Εθνος*, 25/5/2006, p. 19

Landmark: "Rafina"  
 Label: "...Now 'Hard Position'"  
 Plane: "Photographic"  
 —Kostas, come inside! What are you doing there?  
 —Photoshoot.



Stathis S., *Ελευθεροτυπία*, 22/5/2006, p.7

—This is the wall that separates Israelis from Palestinians.  
 —No, it is the one separating Greek Cypriots from Turkish Cypriots.  
 —No it is the one separating Americans from Mexicans.

"Kara-hasan Gospels"



G. Kalaitzis,  
*Ελευθεροτυπία*,  
23/5/2006, p.8

Boat: "Karahasan"

Under the signature: "www. Mr Psomiadis: with one of your names being Jewish and the other Turkish, do you think you have a right to vote???.gr"



Stathis S.,  
*Ελευθεροτυπία*,  
24/5/2006, p.6

—Mate, take care to get killed with delicate diplomatic manoeuvres so you don't cause tension to our relations.



D. Kamenos, *Ελευθεροτυπία*,  
25/5/2006, p.9

Label: "\$ Armament expenditures"

—As soon as the money pot sees friendship!



KYR, *Ελευθεροτυπία*, 27/5/2006, p33 (part)

"A cow of PASOK for special regions! With Allah's help we will win"

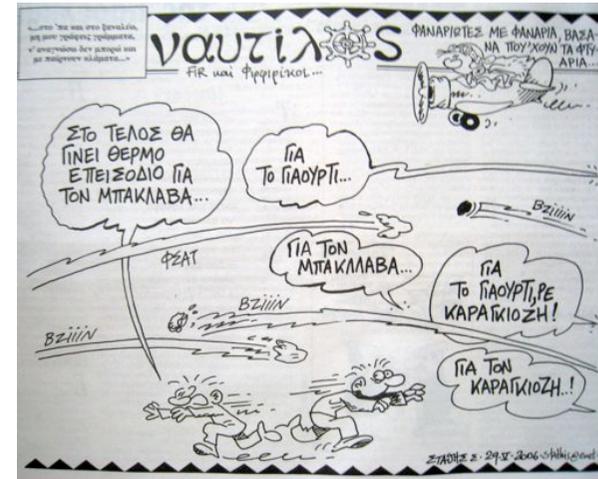


Stathis S., *Ελευθεροτυπία*, 29/5/2006, p.6

Over the gate: "Kerkopoporta"

—We have a slight problem. Mr. comrade doesn't want us to go to The Hague *de facto* or *de jure*, but 'de juria' [by

charging]...



Stathis S., *Ελευθεροτυπία*, 29/5/2006, p. 10

*Nautilus*

"FIR and firfiriki"

Over the plane: "Fanariots with lamps, oh the troubles that the shovels face".

—In the end, a hot incident will occur for baklava...

—For the yogurt...

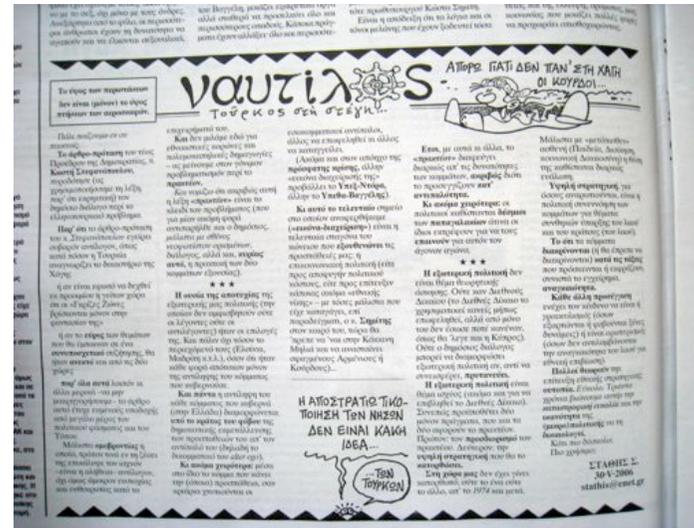
—For the baklava...

—For the yogurt you Karagöz!

—For Karagöz!



Stathis S., *Ελευθεροτυπία*, 30/5/2006, p. 6



Stathis S., *Ελευθεροτυπία*, 30/5/2006, p. 10

*Nautilus*

"Turk on the roof"

Left box: "the level of the circumstances is not (only) the altitude of aircrafts' flights".

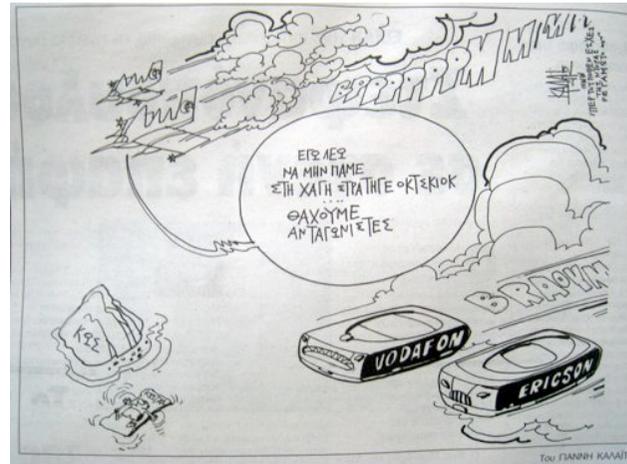
Over the plane: "I wonder why the Kurds don't appeal to The Hague".

—The militarization of the islands is not a bad idea... of the Turks



Stathis S., *Ελευθεροτυπία*, 31/5/2006, p. 6

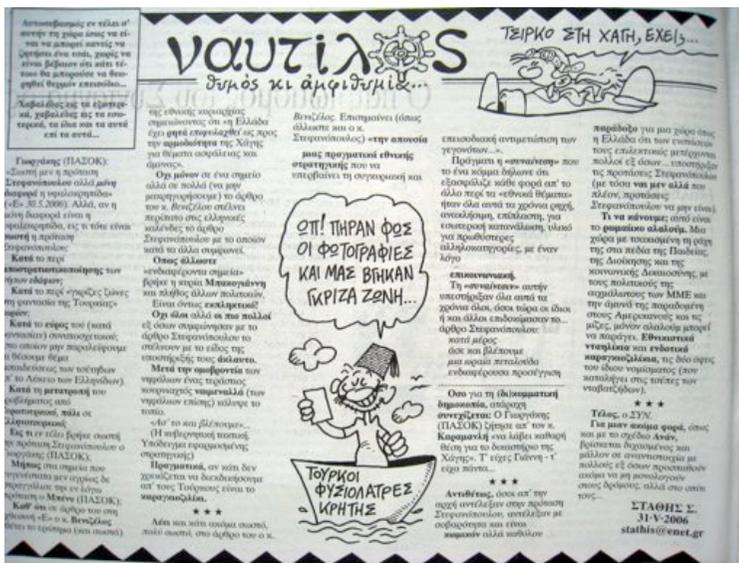
—Dad!! I found a Turk in the oil [barrel]...  
 —Offf! Now we have to rescue the Turk, split the oil and get the salad to The Hague...



G. Kalaitzis, *Ελευθεροτυπία*, 31/5/2006, p.8

Island: "Kos"  
 Swimer: "Kostas"  
 [Karamanlis]

—I think we shouldn't go to The Hague general Oktsiok [sic], we will have competitors.



Stathis S., *Ελευθεροτυπία*, 31/5/2006, p. 10.

*Nautilus: anger and ambivalence.*

Over the plane: "Is there a circus in Hague?"

On the boat: "Turkish naturalists of Crete"

—Oops! The photos took light and they turned out a grey zone...



A. Petroulakis, *Καθημερινή*, 24/5/2006, p.12

Building: "Government"

Dora Bakogiannis: "Due to the great tourist interest that our country attracted after the Eurovizion..."

Evangelos Meimarakis: "...some Turkish pilots came to take pictures of the magnificent beaches of Karpathos".



I. Makris, *Καθημερινή*, 24/5/2006, p. 13

Island: "Karpathos"

—The Prime Minister says to keep the subject low.

—It can't go any lower!



D. Hantzopoulos, *Τα Νέα*, 25/5/2006, p.3

—I don't believe you lowered your hands now that I can't see you...

—You offend me! I would never betray your trust!



A. Petroulakis, *Καθημερινή*, 26/5/2006, p. 12

—Don't worry, the Turkish pilot will pay!

—How?

—Now that we bought Finansbank, we will offer him a low-rate mortgage, and if he dares, let him delay a payment!



S. Ornerakis, *Τα Νέα*, 27-28/5/2006, p.8

Newspaper: "Spy flight/ Goal was to photograph Crete"

—But why the Americans, English, Germans etc believe the Turks?

—Because first, the Turks are not clumsy and second, they talk with... pictures!



D. Hantzopoulos, *Ta Néa*, 25/5/2006, p.5

"Aegean! You will not know what you have!"

—Does Imia [Kardak] fly?  
—It does!



D. Hantzopoulos, *Ta Néa*, 26/5/2006, p.3

—I, Tayyip, do not forget!  
—A camel, that is...  
—Yes, but I am tough too!  
—Then we talk about pastırma!



S. Ornerakis, *Ta Néa*, 26/5/2006, p.7

—It was a training flight yavrum!  
—But you spy on us and you kill us!  
—Well, this is... training!



T. Anastasiou, *Ta Néa*, 29/5/2006, p.6

On the sign: "Rafina"

—And suddenly, I spot from above my best man!  
Tayyip, I say, It would be impolite if you didn't drop by!



Dermentzoglou, *To Ποντίκι*, 1/6/2006, p. 1  
 "The smart Greece": This bully threatens to rape me!  
 "Hague": And what you want from me?  
 —Let him do it a little and let me alone...



Soloup, *To Ποντίκι*, 1/6/2006, p.3

Dermentzoglou, *To Ποντίκι*, 1/6/2006, p. 7

—Neighbour, go to Hague and see if I am coming!



Soloup, *To Ποντίκι*, 25/5/2006, p. 14

Armchair:  
 "Nationalistic faith test"

—Karahasan, we don't have anything against muslims, but do you remember what Turks did to Athanasios Diakos?  
 —Could it be... laparoscopy?



Left: Soloup, *To Ποντίκι*, 1/6/2006, p. 16

Castle: "National Bank"  
 —And what takes to buy this bank?  
 —Demolish our own.

Right: Soloup, *To Ποντίκι*, 25/5/2006, p. 4

—The question that comes up is whether the Turkish pilot during the dangerous manoeuvre was following orders or he improvised.



January 2008



K. Mitropoulos, *Ta Nea*, 23/1/2008, p.1  
 Sign: "Sea of problems"  
 —An angyra [anchor, Ankara] now? In the middle of the sea?



P. Marangos, *Εθνος*, 26/1/2008, p. 8  
 Signs: "Back to Greece" and "Turkey", Erdoğan  
 K. Karamanlis: Do you think Dora any other way to hide from the scandals surrounding us?



G. Ioannou, *Εθνος*, 26/1/2008, p. 11  
 —You understand Kosta that I have to take care of our minorities in Greece.  
 —Sure you have to care for us Tayyip, they are treating us badly down there,



T. Anastasiou, *Ta Nea*, 24/1/2008, p. 6  
 Paper: "Karamanlis's visit"  
 —Erdoğan efendi, DVD squadrons are violating the Turkish air space!

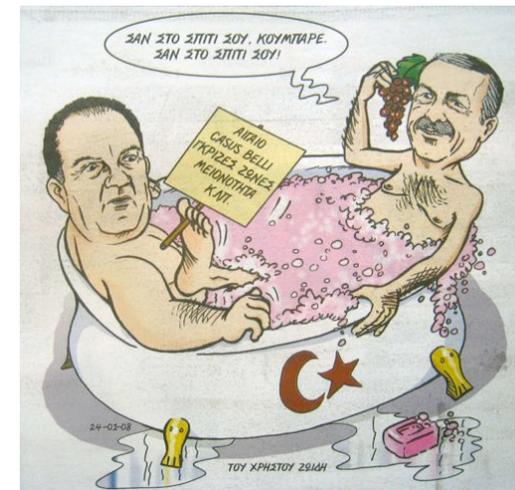


P. Marangos, *Εθνος*, 22/1/2008, p. 8  
 "Ankara Customs"  
 K. Karamanlis: "What am I doing wrong? I have here an invitation for the chief and first in order of the Greek government!"  
 —Precisely! We invited the secretary general of the Ministry of Culture!



P. Marangos, *Έθνος*, 27/1/2008, p. 22  
Label: Bosphorus

—And what you think the Aegean is Tayyip?  
—A big bathtub Kosta!



Hristos Zoidis, *Έθνος*, 27/1/2008, p. 75

Label: "Aegean, casus belli, grey zones, minorities etc"  
—Feel at home, mate, feel at home!



G. Kalaitzis, *Ελευθεροτυπία*, 25/1/2008, p. 12

"VIPs Kemal". On the bags: "Sodomized bonds"

"www. They would reconstruct Hagia Sophia but the sec. general of the Turkish Ministry of Culture declassified it.gr"

—Mr Karamanlis, while you were in Turkey, there was not a single violation of the Greek air space. Why don't you stay here?



I. Makris, *Καθημερινή*, 23/1/2008, p. 13

—It has been a long time since I had so much fun watching television.

—Do you understand anything?

—No, that's why I have fun!

November 2009



A. Petroulakis, *Καθημερινή*, 24/1/2008, p. 12

—I gaze upon Hagia Sophia, the wall, the Hipodrome, the Great Palace, the Justinian Aqueduct and my mind goes to the "Vyzantinon"



I. Makris, *Καθημερινή*, 6/11/2009, p. 15

—Oh! A letter from Erdoğan!



Stathis S., *Ελευθεροτυπία*, 2/11/2009, p. 2

Label: "As I grow older, I get more fit"

—Ooops! I forgot as a Prime Minister to inform myself as a Foreign Minister that some days ago I received a letter from Erdoğan. I should remember to read tomorrow in Hurriyet what he wrote to me.

May and June 2010



K. Mitropoulos, *Ta Nέα*, 15-16/5/2010, p. 4  
 Sign: "Armaments diminish". Suitcase: "Arms dealers"  
 —But why don't you take the elevator?  
 —Doctors said we should walk!



K. Mitropoulos, *Ta Nέα*, 15-16/5/2010, p. 22  
 —I'm tired of these protests!  
 —It's Erdoğan's attachés!



D. Hantzopoulos, *Ta Nέα*, 15-16/5/2010, p. 7

—President, what did Erdoğan tell you?  
 —I don't know yet!  
 —But you saw him....  
 —Yes, but I didn't hear him!  
 —How is that possible?  
 —I didn't get it, but it's something like the Mirage planes... You see them, they go away and a bit later comes the sound!



P. Marangos, *Έθνος*, 16/5/2010, p. 57

—And now let's talk about armaments. What does your country have Giorgo?  
 —We don't know yet Tayyip, we are looking for them!



P. Marangos, *Έθνος*, 18/5/2010, p. 8

On the balcony: "Ethnos"  
 —You don't know anything about journalism. If we violate your airspace it is no news. If we don't, that's news!



G. Ioannou, *Έθνος*, 18/5/2010, p. 11

On the door: "Greek government"  
 Label: "Give us a break you Erdoğan"  
 —Hey! you know, I haven't left, I'm next door.



Stathis S., *Ελευθεροτυπία*, 13/5/2002, p. 2

Flag: "IMF"  
 —Mitso, I think that a Turkish [plane] over our heads has locked us.  
 —It is in our head that has locked us my brother...



G. Kalaitzis, *Ελευθεροτυπία*, 28/5/2010, p. 6

"Sultanate"  
 "www. What kind of skunks imposed 'Kapodistrias'.gr"  
 —We will abolish the old system of local administration because it protects 'captainates' and 'paşaliks' [corrupted local lords].



A. Petroulakis, *Καθημερινή*, 14/5/2010, p. 12  
 "Greek-Turkish joint Cabinet meeting"

—This #S\*Merkel with this S&\*@Sarkozy have decided...

—Shh! Tayyip, the cabinet meetings are public in Greece!



A. Petroulakis, *Καθημερινή*, 15/5/2010, p. 12

—We shall cooperate! You will support us to get in the EU and we will support you not to get kicked out!



I. Makris, *Καθημερινή*, 15/5/2010, p. 13

—Here, one tank me, one tank you...

—Can I throw away its crew too?



I. Makris, *Καθημερινή*, 16/5/2010, p. 30

—You should come back!

—They are coming back!



Panos, *To Ποντίκι*, 13/5/2010, p. 1

—Did he raise the black or the white sail?

—Let it go Aegeus, you jump anyhow...



Soloup, *To Ποντίκι*, 13/5/2010, p. 12

Present: "co-management of the Aegean"

—And what do I say, Recep, to the subordinates of this country?

—The usual, 'sooner or later it will be ours once more'!

January 2011



K. Mitropoulos, *Τα Νέα*, 15-16/1/2011, p. 8

Label: "Border fence"

—From Kabul young man or from Islamabad?  
—From Erzurum!



D. Hantzopoulos, *Τα Νέα*, 10/1/2011, p. 7

—Like Brezhnev-Honecker, so is Giorgos-Tayyip!



T Anastasiou, *Τα Νέα*, 10/1/2011, p. 9

"Erdoğan": Dear gentlemen brothers and groom's mates, dear ladies sisters and bridesmaids!



K. Mitropoulos, *Τα Νέα*, 11/1/2011, p. 6

Newspaper: "Erzurum, Giorgos told them!"

—He told them: if they don't solve the Cyprus question, they will not enter EU!  
—But if we don't solve the financial, we'll get out!



Stathis S., *Ελευθεροτυπία*, 7/1/2011, p. 2

Sign: "To Athens"

Ship: "Whether we sell half of the Aegean, or we sink the rest of it..."  
—Sailor good sailor, are you sure there is sea in Erzurum?



Stathis S., *Ελευθεροτυπία*, 13/3/2011. p. 10

- Did Davutoğlu leave?
- Yes sir!
- Is he more than 12 miles away?



P. Marangos, *Έθνος*, 10/3/2011, p. 8

- Sign: "Aegean"
- In Davutoğlu's hands: "Memorandum" & "Kastelorizo belongs to the Mediterranean"

—I 'm trying to save it Giorgo... because all of Greece belongs to your creditors!!!