

TURHAN SELÇUK'S LEGENDARY HERO





An Istanbul Gentleman who cannot tolerate cruelty. He is a gentle, kind-hearted man and a crusader of justice. He is a man of all ages, admired, sought out and idolised by the people.

His adventures go beyond the boundaries of space and time. He is brave, intelligent and witty, possessing muscles of steel.

He always employs these superior qualities to defend the good, the just and the downtrodden against the tyrant, the corrupt and the exploiter. His famous "Ottoman-slap" and wit are efficient weapons for all ages.

There is a bit of Abdülcanbaz in every honest and virtuous individual who loves and respects the people.



**BIZ,
PROUDLY
PRESENTS
ABDÜLCANBAZ:
THE ISTANBUL
GENTELMAN
AND HIS
EXTRAORDINARY
ADVENTURES...**

AT TIMES HE LIVES
IN THE PRESENT;
AT TIMES HE
FIGURES IN
A FAIRY TALE AND
AT TIMES,
HE BESTRIDES
OUTER SPACE.



HE IS HONEST
AND BRAVE.
HE IS
HANDSOME,
WITTY AND
SMART, WITH
MUSCLES OF
STEEL.



VZAN

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**HE ALWAYS USES
HIS REMARKABLE
POWERS TO HELP
THE VIRTUOUS,
THE JUST AND
THE DOWNTRODDEN.**



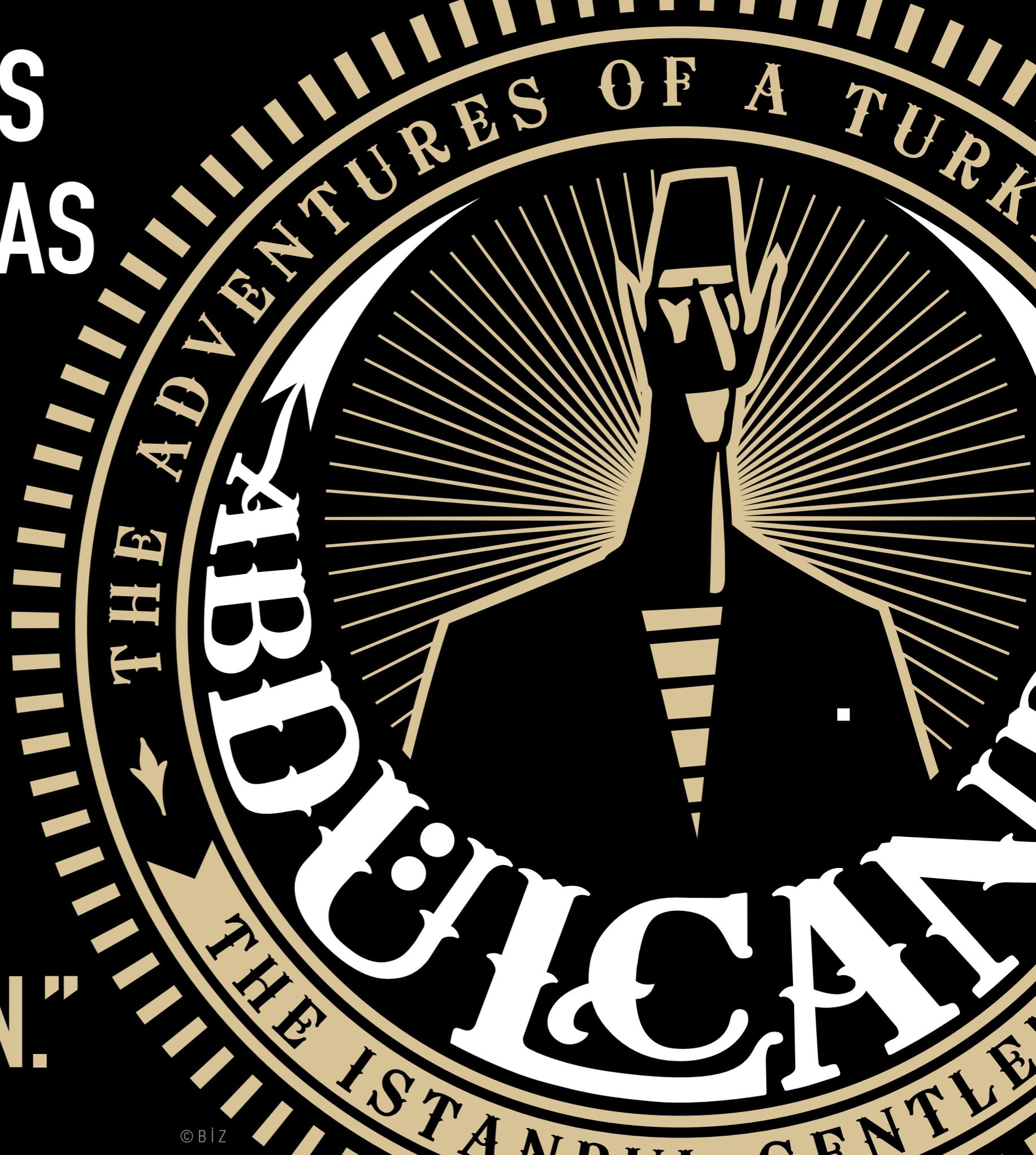
HE IS FAMOUS
FOR HIS
“OTTOMAN SLAP,”
WITH WHICH
HE BRINGS
DOWN
TYRANTS AND
SCOUNDRELS.



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VZ|AN

**FOREIGNERS
KNOW HIM AS
"A TURKISH
LEGEND"
WE CALL
HIM, "THE
ISTANBUL
GENTLEMAN."**





(1922, Muğla - 2010, İstanbul)



WRITTEN & ILLUSTRATED BY TURHAN SELÇUK



Turhan Selçuk's first drawings appeared in 1941, in the journal Türk Sözü (The Turkish Word) in Adana, then in Kırmızı-Beyaz (Red-White) and Şut (Kick) in İstanbul. He was part of the staff of journals and newspapers like Tasvir (Description), Şaka (Joke), Akbaba (Vulture) and Aydede (Man on the Moon) in 1948.

The following year he started working for the Yeni İstanbul (New İstanbul) newspaper as chief illustrator and adopted a style that was predominantly inspired by the "humour in lines" approach of the American illustrator Saul Steinberg (1914-99). While penning articles on the history of cartooning in the same paper, he defended the position that graphic art was a universal form of narration.

The research he undertook on master illustrators and their work during 1950-1953 resulted in a change in his artistic style.

His first exhibition opened in 1951. In 1952, he published the first graphic publication by the 50's Generation, 41 Buçuk (41 and a Half), after which in 1953, he took up the publication of Karikatür (Cartoon) (which later became Taş-Karikatür/Stone-Cartoon after the two magazines merged). In 1954 he published his first book, Karikatür Albümü (Album of Comics), after which he moved on to the national daily Milliyet, as chief illustrator.

In 1957, he began illustrating the adventures of his famous comic character Abdülcanbaz in Milliyet. In 1959, he published a collection of his more recent works in his book

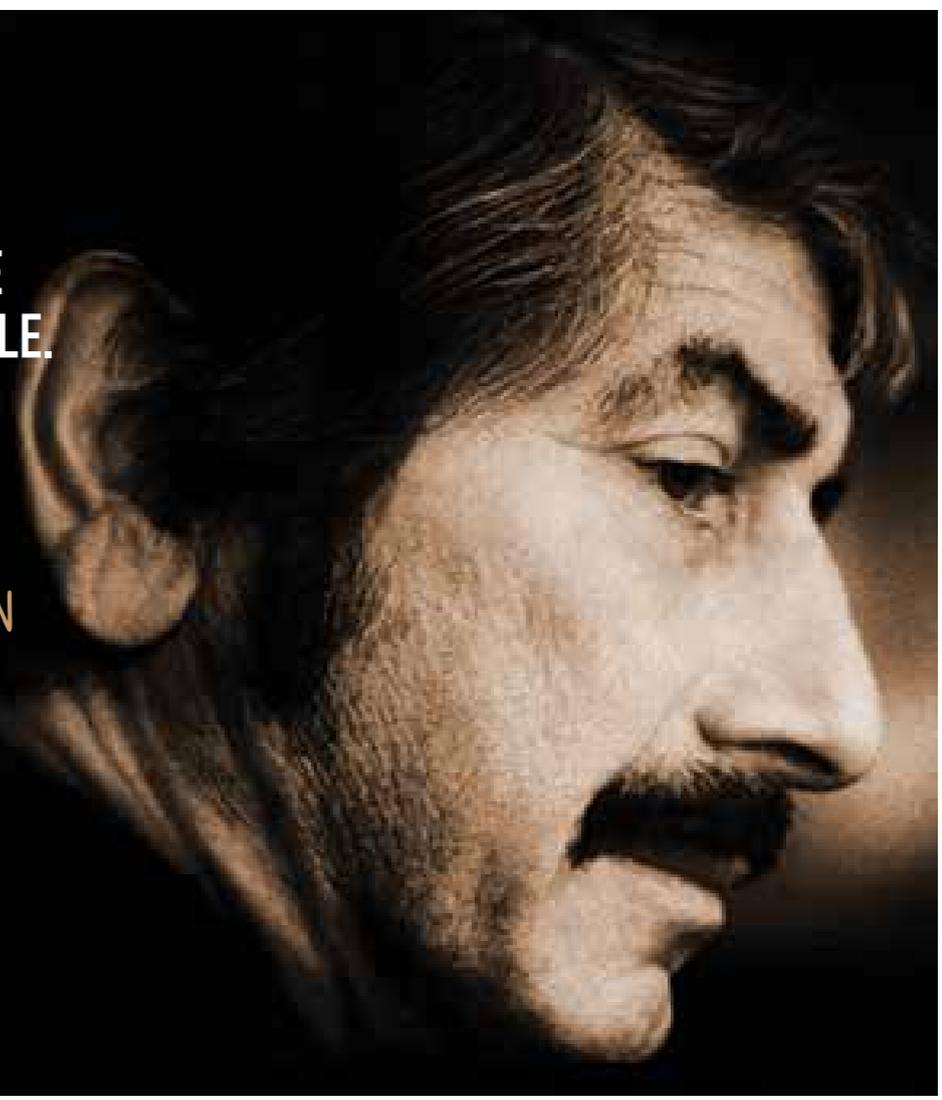
140 Karikatür (140 Cartoons). In the 1960's, he joined the Italian humour magazine Il Travaso (Extravasation) and in 1961, began to draw in Yön (Direction). In 1962, he published Turhan 62; two years later he published Hiyeroglif (Hieroglyph), considered to be one of his masterpieces. In 1969, he published Hal ve Gidiş (Comportment). "The Adventures of Abdülcanbaz" was first published in 12 volumes during 1972-3, followed by 23 volumes in 1980-81, and another 20 volumes in 1999-2001. In 1979, Selçuk published his encyclopaedic album Söz Çizginin (The Line has the Floor). In 1992, Turhan Selçuk celebrated his 50th year in the world of art with an exhibition. Between 1993-1997, his graphic art exhibition,

"İnsan Hakları" (Human Rights) visited major cities of the World, and in 2005, a selection of his original prints were exhibited in various cities in Germany.



THERE IS A BIT OF
ABDÜLCANBAZ
IN EVERY HONEST
AND HONOURABLE
MAN OF THE PEOPLE.

TURHAN



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Selçuk celebrated his 50th anniversary in the art world with an exhibition. His cartoon exhibit "Human Rights," toured the world's venerable cities between 1993-7 and a selection of original editions of his work was displayed in a number of German cities in 2005. Güldiken, a magazine on the culture of humour, published a "Turhan Selçuk Special Issue" and its English translation as "the world of Turhan Selçuk," in 1994. Selçuk bases his illustrations and cartoons on people's hopes, acts of solidarity, their conflicts and delusions. Not only does he criticize the human condition but he also dignifies them, trying to steer them towards the just and the virtuous. Reason underlies Selçuk's lines; inciting laughter always takes the back seat. He strives to tell

more with fewer lines; takes pains to deliver his message in a clear, succinct but striking manner. The

detail he adds to his drawings is to strengthen the effect of his message, nothing more.

Turgut Çeviker, *Eczacıbaşı Art Encyclopedia*, Yem Pb., 2008

**"THE ELEGANCE AND BEAUTY THAT
DEFINES THE LINES OF TURHAN
SELÇUK, THE GREATEST TURKISH
CARTOONIST OF ALL TIME, MAY
NOT EXIST IN ANY OTHER ILLUS-
TRATOR IN THE WORLD."**

Gec (Enrico Cianeri)

"After a short time, the revolution that took place in cartooning spread to the whole world, further progressing at the hands of master artists in Italy, England and Germany. Before Steinberg's innovation was able to take root here, the great humourist Turkish Cemal Nadir, who drew in the old style, passed away. The void he left behind was going to be filled by a bunch of 20-somethings, many of whom were his own pupils. Out of these nearly-children youths, one was to carry over Steinberg's inheritance to Turkey and become a pioneer in the field. This young man was Turhan Selçuk. Turhan courageously embraced the notion of modern cartoons. Nobody really imagined he would be able to transform the crude understanding of the local market in cartooning at the time. No one thought he could get Turkey to like his "humour through lines." Turhan, though, was successful. He was able to enact every element that modern cartooning demanded in terms of style, artwork and story, reaping wide acclaim and success. Soon, his fame had spread around the globe."

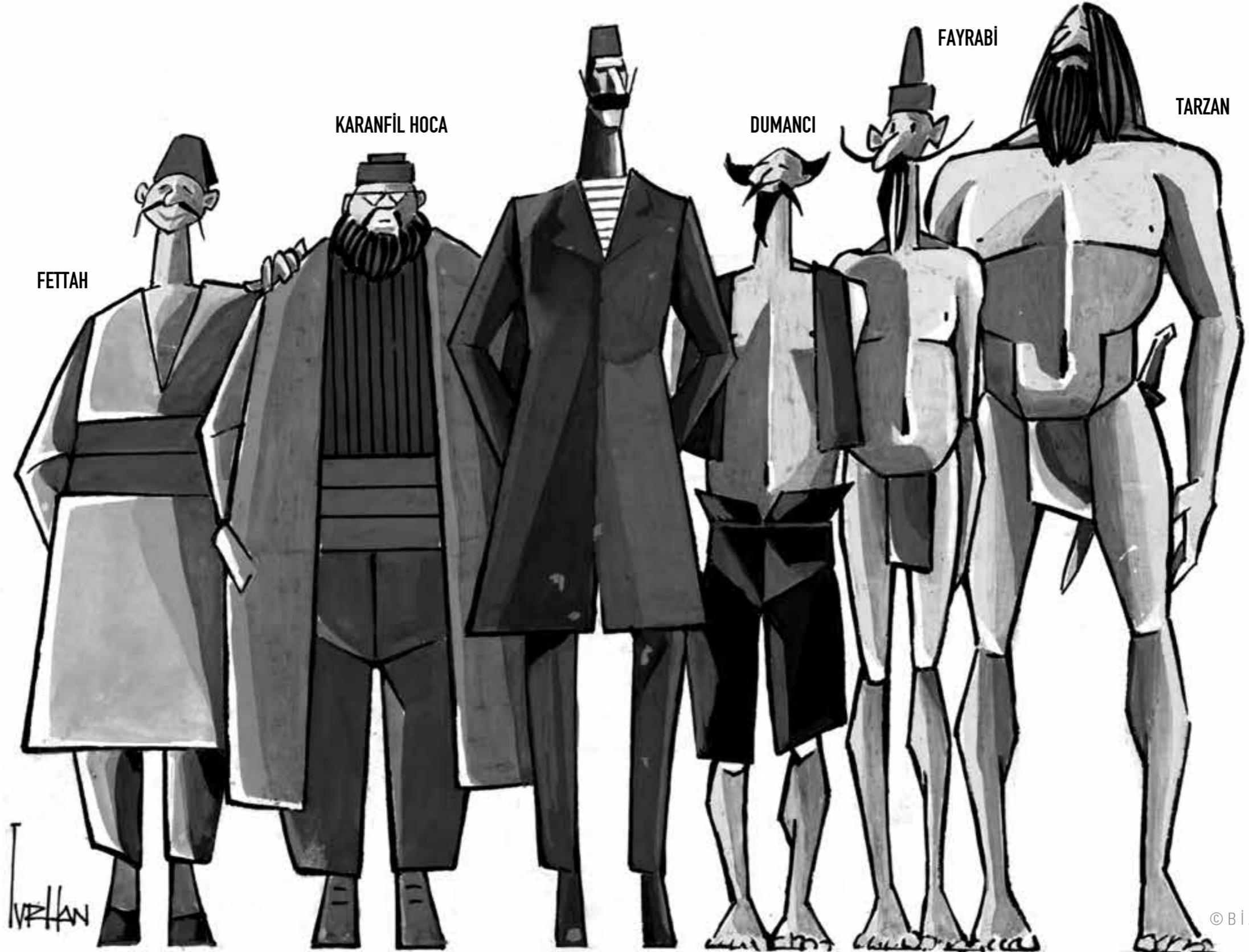
Abdi İpekçi



THE ADVENTURES OF A TURKISH
CIBBAZ
LEGEND
CIBBAZ
THE ISTANBUL GENTLEMAN



FROM ABDÜLCANBAZ ALBUM



A SELECTION FROM **ABDÜLCANBAZ** ALBUM



"RAMONA / KARATECİNİN AŞKI"NDAN...

"ALLAHABAD ELMASI"NDAN...



"EMEKÇİ"DEN...

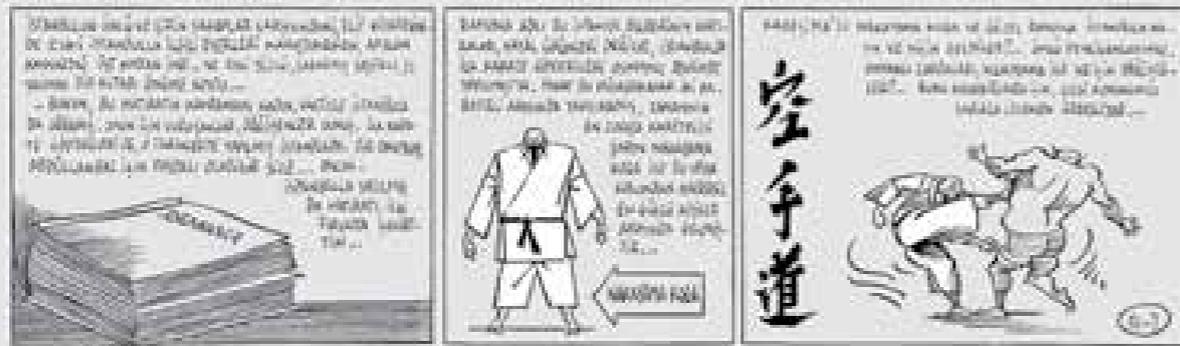


"BUZUL İNSANLARI"NDAN...



A SELECTION FROM **ABDÜLCANBAZ** ALBUM

ABDÜLCANBAZ



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"RAMONA / KARATECİNİN AŞKI"NDAN...

"KARA EDERHA" DAN...



GELEN GİDENİ ARATIR" DAN...

A SELECTION FROM **ABDÜLCANBAZ** ALBUM

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"AYA SEYAHAT" TEN...

UÇAN İLK İNSAN HAZERFEN
AHMET ÇELEBİ İDİ.
KENDİ BULUŞU KANATLAR-
LA GALATA KULESİNDEN KEN-
DİSİNİ BOŞLUĞA BIRAKMIŞ, UÇA-
RAK ÜSKÜDARA GEÇMİŞ İDİ...



"RAMONA / KARATECİNİN AŞKI"NDAN...



"HAYVANİSTAN" DAN...



"RAMONA / KARATECİNİN AŞKI"NDAN...



"RAMONA / KARATECİNİN AŞKI"NDAN...



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"HAYVANİSTAN" DAN...

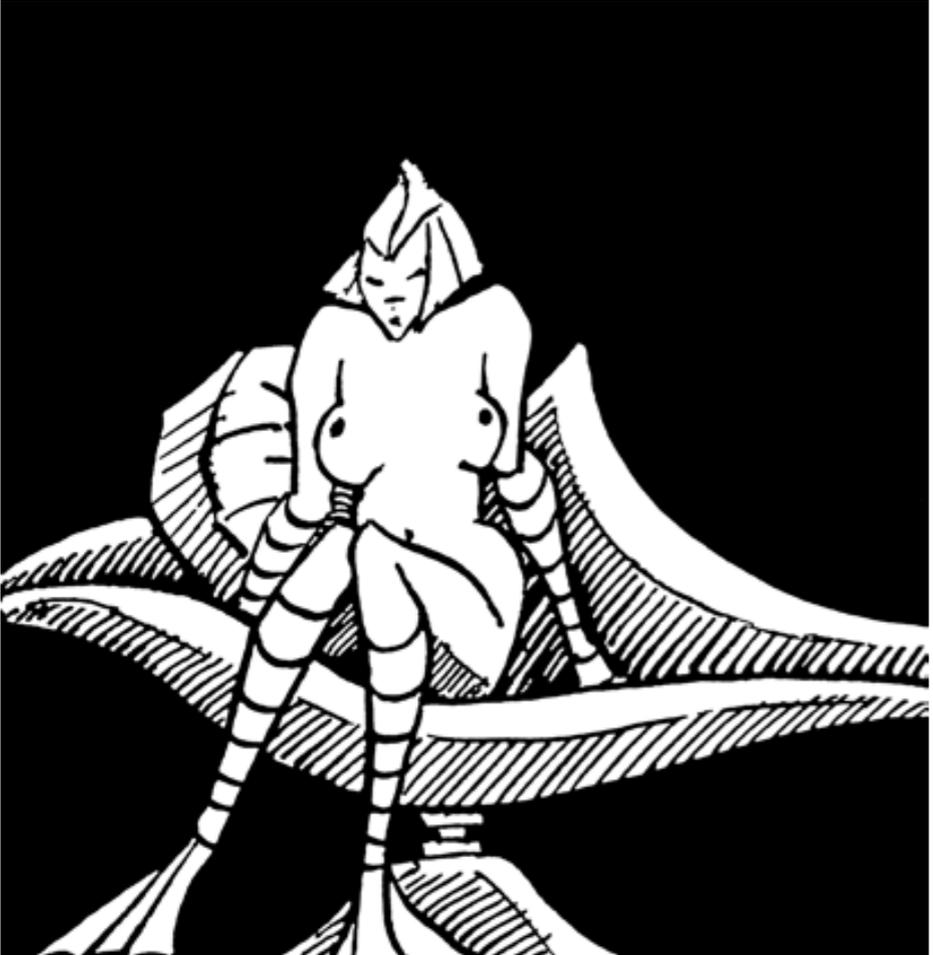


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"UZAY KATLARI"NDAN...

"BUZUL İNSANLARI"NDAN...



"DUMANCI"NDAN



NASILIM?...
BİR GECELİK DEĞİL,
BİR SAATÇİK BİLE CÖMERT-
LİKTİR KANIM-
CA...

ALLAHIM, ALLAHIM!...
SENİN İÇİN DÜNYAYI BİLE
SATARIM RAMONA... OOOH!...
HIII!... BU NE ŞAŞAALI BİR
GÖRÜNTÜ, BUNE KADİFE BİR
TEN, BU NE GÜZEL BİR RENK?!



"RAMONA / KARATECİNİN AŞKI"NDAN...

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A SELECTION FROM ABDÜLCANBAZ ALBUM

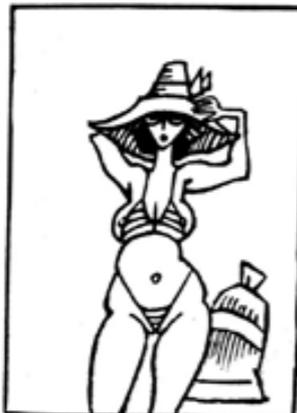


32 KISIM TEKMİLİ BİRDEN



GÖZLÜKLÜ SAMİ

EVLİLİKLERİNİN BALAYINDA...



TANĞA MAYDUSU İLE FERİHA'NIN
KILYOS HATIRASI...



ZARUHI
HALİFYAN
BEYAZ
YALIDA.



ÇİHANYANDI SALİHA'DAN...

A SELECTION FROM ABDÜLCANBAZ ALBUM

BU MAYMUNİSTAN VİLİYETİNİN GÜYA BAŞKENTİNDEKİ MARZİVAN EŞEĞİ KADAR, BİRBİRİNE BİNİMİŞ, BAZISI OMUZUNDA LOBUT, SANKİ BİRİŞE MEMURDUR ACELE GİDER, MAYMUNLAR KÜME KÜME OLUP, AKIL ERDİREMEDİKLERİ "KÜRRE-İ DEVR-İ DAİM VEL KARA EL DERYA," YI TEMAŞA EDER, ACİP MİRMİR EDİP, MEMNUN OLMADIKLARINI BELLİ EDERLERDİ...



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SÜRECEK

"SEYAHAT-İ FONCİSTAN'DAN..."



BEN MUSUL'DA KALICI DEĞİLİM. PETROLEM-PERYALİSTİ BİR ÜLKE İLE SAVAŞIM İÇİN BURAYA ATANMIS, BİR ASKERİM..

AMA, DAHA YENİ GELDİN BURAYA, ŞİMDİ DÖNMEKTEN SÖZ EDİYORSUN.. ÖNÜMÜZDEKİ HAFTA BULUSMAYACAK MIYIZ?.

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"KÖSTEBEK" TEN...

"SAHRA KAPLANI"NDAN...

A SELECTION FROM **ABDÜLCANBAZ** ALBUM

"KARA EJDERHA" DAN...



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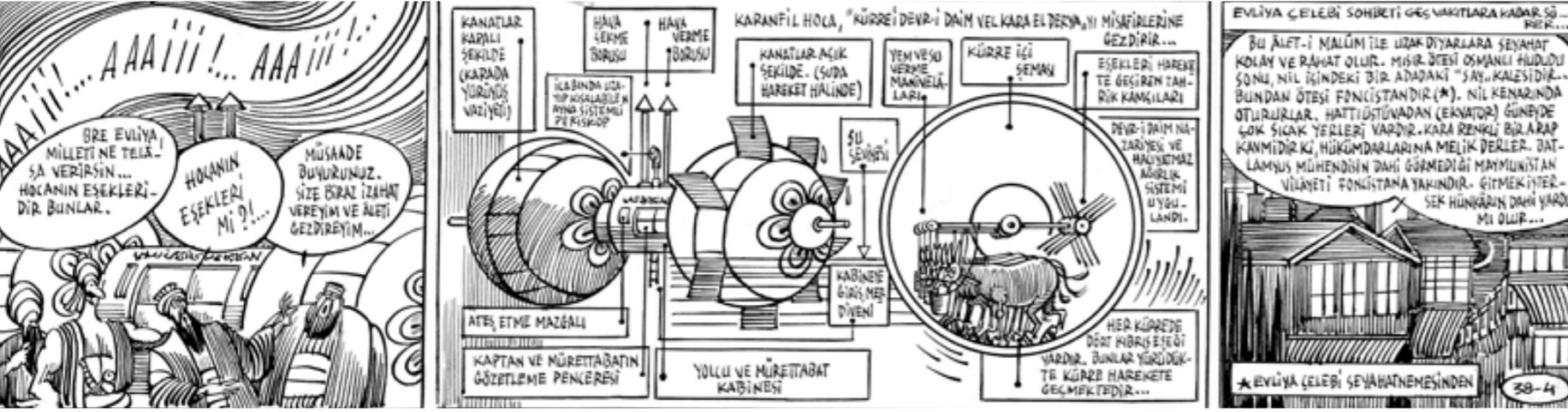
"BİR VELOSİPET OLAYI" VE "OYUN İÇİNDE OYUN" DAN...

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A SELECTION FROM ABDÜLCANBAZ ALBUM

"SEYAHAT-I FONCISTAN"DAN...



KONCULOS'TAN...

"EMEKÇİ'DEN..."



BİR SÜRE SONRA LAYİHA KALKTI, RES-SAM ERELA'NIN ÜÇ BOYLITLU TABLOSUNUN ÖNÜNDE DURDU; YİNE BİR DÜĞMEYE BASTI. ERELA'NIN TABLOSU GİDEREK SOLDU, KAYBOLDU...

"BUZUL İNSANLARI"NDAN...

"RAMONA / KARATECİNİN AŞKI"NDAN...



GÜNLER GEÇERKEN, RAMONA VE GONDOLA DAHA YAKIN OLDULAR BİRBİRLERİNE... İTALYAN GONDOLA'NIN MÜZİSYENLİĞİ DE VARDI. O ÇALIYOR, RAMONA DANSEDİYORDU. ÇOĞU İSPANYOL KADINLARI GÜZEL DANSEDELER, AMA ONLARIN BİLMEYİŞİ ÇOK ŞEY BİLİRDİ RAMONA...

TANITIM SAYFALARINDAN...



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"SEYAHAT-İ FONCİSTAN'DAN..."

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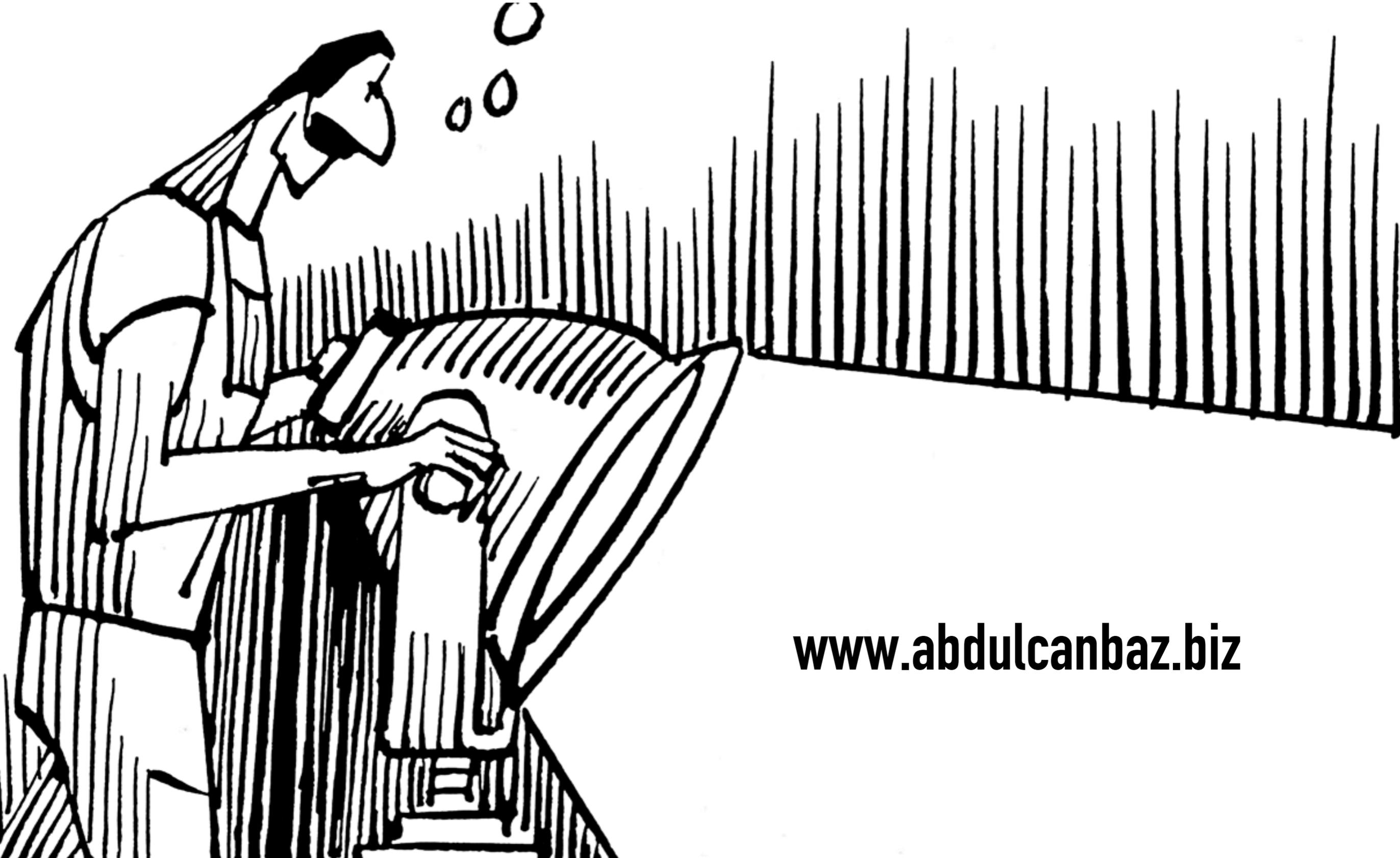
"OYUN İÇİNDE OYUN'DAN..."



"TOP YUVARLAKTIR'DAN..."

A SELECTION FROM **ABDÜLCANBAZ** ALBUM

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ALTHOUGH ABDÜLCANBAZ IS PRESENTED AS HAVING SUPER NATURAL POWERS, HE FEATURES A CONCIOUS, DISCERNING PERSONALITY AND PUTS HIS BRAINS BEFORE HIS FORCES. HE IS DRAWN WITH NOT ROUND AND SOFT BUT NEAT AND PRONOUNCED LINES. HIS ADVENTURES ARE BEYOND TIME AND PLACE...

HE'S NOT A LONELY SOUL. HE HAS LOTS OF FRIENDS, COMRADES AND FOES.

HE'S A FIGHTER. HE OPPOSES AND FIGHTS AGAINST INJUSTICE. HE'S AN INCURABLE DISSENER. HUMANE AT HEART, HE FIGHTS FOR THE GOOD OF THE PEOPLE EVERYWHERE AT ALL TIMES. HE IS NOT JUST ALL TALK BUT ALSO A MAN OF ACTION. ABDÜLCANBAZ IS A UNIVERSAL CHARACTER, A SYMBOL OF PRINCIPLES, IDEALS AND ASPIRATIONS...

IN THE BEGINNING HE WAS ALONE... LATER ON, HIS CHARACTER DEVELOPED A STRONG PERSONALITY AND GRADUALLY HE FOUND HIMSELF SURROUNDED BY A LARGE GROUP OF FRIENDS, COMRADES, FOES AND OPPONENTS.

ABDÜLCANBAZ'S HUGE SUCCESS, SINCE ITS FIRST PUBLICATION IN THE DAILIES IN 1957, IS PARTLY DUE TO THE RISE IN POPULARITY OF THE TRADITIONAL LITERARY FOLK ARTS (TURKISH COMEDY PLAYS SUCH AS KARAGÖZ AND HACIVAT). UNLIKE ANY OTHER COMIC BOOK SERIES, ABDÜLCANBAZ HAS A UNIQUE EXPRESSION, AND A UNIQUE VISUAL ACCURACY AND ARTISTRY. THIS UNIQUE EXPRESSION HAS A POINT OF VIEW. ALL THE INCIDENTS IN THE STORYLINES ARE APPROACHED, ANALYZED AND SOLVED FROM THIS CERTAIN POINT OF VIEW.

IN THE STORYLINES, SAME AS IN KARAGÖZ AND HACIVAT, WE FIND CONTRASTING INTERACTIONS, CONFLICTS AND ADVOCACIES BETWEEN THE STRAIGHTFORWARD PUBLIC AND THE ONES AGAINTS THE WELFARE OF THE PUBLIC. ALL IN ALL, THEY ARE THE FIGHTS, DISAGREEMENTS AND DEFENCES OF OUR OWN PEOPLE. Turhan Selçuk, 2003