Metin And was born on 17 June 1927 in Istanbul. He finished Galatasaray Lycée (1946) and Istanbul University Law School (1950). After living in England and later Germany for a while, he returned to Ankara, took up a managerial post at Kavaklıdere Wines and began writing on music, ballet, opera, theatre and literature for Pazar Postası, Ulus and Forum. He went to New York to study ballet, opera and theatre on a Rockefeller Foundation scholarship, wrote for the Ulus daily for 15 years and took on the publishing editor post at Forum magazine. A lecturer at Ankara University School of Letters Department of Theatre for over thirty years, Metin And retired in 1994, but continued to write and republish his earlier work throughout his retirement. He died in Ankara on 30 September 2008.

Metin And produced long-running radio programmes and wrote scripts for documentaries. He specialised on the roots, interactions and cultural dimensions of traditional Turkish theatre. Having studied the stages in the development of Turkish theatre under Western influence, he published sound findings based on documentary evidence and pioneered in comparative theatre studies. He published 54 titles, some in foreign languages, around 1,500 scholarly articles, brochures, reviews and encyclopaedia entries.

Metin And won numerous awards: The Turkish Linguistic Institute Academic Prize (1970), Türkiye İş Bank Academic Research Prize (1980), the Sedat Simavi Social Studies Prize (1983), the French Officier de l'ordre des Arts et des Lettres (1985), the Italian Order of Cavalieri (1991), and the Turkish Academy of Sciences Service Award (1998), to name but a few.

M. Sabri Koz has edited three titles on Metin And: the 2007 Present to Metin And (in Turkish) on the occasion of his 80th birthday, Metin And: A Nine-Limbed Thespian (in Turkish) on being named as TÜYAP’s Honorary Writer and Metin And: Ever the Play, Ever the Player (in Turkish), catalogue of the 2011 exhibition ‘A Master, a World’. New editions of his backlist are with Yapı Kredi Publishing at present.

Metin And books published by YKY:

Osmanlı Tasvir Sanatları 1: Minyatür (2014)
Ottoman Figurative Arts 1: Miniature (2017)
Osmanlı Tasvir Sanatları 2: Çarşı Ressamları (2018)
Ottoman Figurative Arts 2: Bazaar Painters (2018)
Kısa Türk Tiyatrosu Tarihi (2019)
Karagöz - Turkish Shadow Theatre (2019)
METİN AND

KARAGÖZ
Turkish Shadow Theatre
Contents

A New Life for “the Shadow”, Immortality for “Karagöz” / M. Sabri Koz • 7
Preface • 11

Introduction: Four Traditions of Theatre in Turkey • 13
The Origins and the Development of Turkish Shadow Theatre • 39
Technique and Structure of Karagöz • 71
The Stock Characters in Karagöz • 91
Some Representative Karagöz Scenarios • 131
Karagöz as an Agitprop in the Empire • 181
Aftermath: The Decline and Later Influence of Karagöz • 197

Appendix 1: English Translation of a Play:
The Muddleheaded Night Watchman (Translated by Andreas Tietze) • 209

Appendix 2: Interview with Karagöz Player
Ragıp Tuğtekin (Interviewed by Nail Tan) • 239

Appendix 3: The Turkish Puppet and Marionette Theatre • 245

Bibliography • 267

Index • 270
Karagöz and Hacivat on a boat
Yapı Kredi Museum
Inv. No. 4-68
A New Life for “the Shadow”, Immortality for “Karagöz”

M. SABRİ KOZ

2004 was a fruitful year for Yapı Kredi Culture and Arts Publishing, elapsed with the blessing of Turkish shadow theatre, Karagöz. The production of “Yıktın Perdeyi Eyledin Vîrân / Yapı Kredi Karagöz Koleksiyonu // Torn is the curtain, shattered is the screen, the stage all in ruins! / Yapı Kredi Karagöz Collection” exhibition held in the Yapı Kredi Museum (known then as the Yapı Kredi Vedat Nedim Tör Museum); the exhibition catalogue, which was published as a book under the same title, later becoming an important source for anyone interested in the subject since its publication; and Cevdet Kudret’s (1907-1992) three-volume compilation named Karagöz – the preparation and the editing of these by Yapı Kredi Publications had taken almost a whole year.

The short second to last paragraph of the introduction which I had written for Cevdet Kudret’s revised, appended and updated publication, titled “On the New Edition of Karagöz” included the following sentences:

This edition of Karagöz, which was prepared with the utmost care and attention, was enriched with the material and intellectual support of dear Metin And. With this project, we have seen how much it suits and enlarges some people to help.

Those who also get this edition of Karagöz will understand very well what I meant with these two sentences after seeing both Cevdet Kudret’s extraordinary wealth of work and the addition of missing texts that were not included in the first editions, having not been available, and the few
notes added to these and to some other texts. Many of these were realized thanks to Metin And (1927-2008).

And has achieved immortality with his competence on Turkish shadow theatre, more broadly called Karagöz, and his activities around the world from Japan to the United States of America, from Russia to China; his travels and studies, as well as his works written mainly in Turkish, English, and French. Metin And, as a mortal who is not among us today, who gained knowledge and the maturity stemming from knowledge, was a childlike sage who researched Turkish shadow theatre, Karagöz, in every environment as long as he lived and encouraged those who think, write and turn to solve issues related with the field. I, too, had received his love and support. While the exhibition, the catalogue, and Cevdet Kudret’s book were being prepared, he supported me not only with his books, articles, narratives and material aids but also with his incentives and guidance, and he continues to support me in his absence, with what he left behind. He especially wanted to include the “Selected Bibliography on Karagöz” in the catalogue of the exhibition, and he told me I could easily compile and gather it, and that I prepared with enthusiasm and care. The extended, updated new version (2013) of this work, even though he couldn’t see it, is the result of my efforts as well as his orientation, and will bear his traces after being published as a book soon.

The shadow theatre tradition that spread from the Ottoman Empire in terms of language, character and technique and developed with similar and different characters in local languages in Europe, the Arabian peninsula and North Africa, continues in a form that has gained a national dimension in Greece, and Turkish shadow theatre characters live under the localized names of “Karaghiozis” for Karagöz and “Hatziaivatis” for Hacivat.

Karagöz: Turkish Shadow Theatre (1975, 1979) is an important handbook that was written to introduce and describe Karagöz, an imperial art, to those who do not speak Turkish, and the book fulfills its duty very well. There is also a French edition written by Metin And: Karagöz. Theater D’ombres Turc (Karagöz. Turkish Shadow Theatre, 1977). To this book
adorned with black and white and colour paintings we wanted to breathe a new life.

In addition to numerous scientific and promotional articles on the Turkish shadow theatre, Karagöz, Metin And also has the following books: *A History of Theatre and Popular Entertainment in Turkey* (1963-1964), *Traditional Turkish Theatre: Puppetry, Ortaoyunu, Karagöz* (1969), *Shadow Theatre in Turkey and in the World* (1977), *Traditional Turkish Theatre: Traditions of Peasant Theatre and Folk Theatre* (1985).

When the reprint of *Karagöz: Turkish Shadow Theatre* was on the agenda, I proposed to decorate it with figures—enough for almost every “Karagöz Faslı” (main plot)—found in the Yapı Kredi Museum (187 pieces). The artist Ragıp Tuğtekin (1892-1982), who made these figures, was an “old-time” man of many talents who lived in the past century. He worked as a teacher and director of sub-districts, and he understood music, calligraphy and painting. He learned to depict Karagöz from camel and calf leather from Tecelli Bey (?-1912), Yamalı Hakkı (?-?) and Nazif Efendi (second half of the 19th century-early 20th century). He also taught others to portray and play Karagöz as a tradition bearer and trained famous apprentices such as Ali Rıza Kıyak (1928-2015) and Orhan Kurt (1930-2017) who are not among us today. Many of today’s young or middle-aged Karagöz artists and figure cutters are students of Ragıp Tuğtekin’s apprentices who say that he produced up to twelve thousand figures. In one of his interviews (included in the present book with the consent of the interviewer), he states that he has three collections (one of which is enough to reflect the thirty known plays on the screen during the month of Ramadan) and adds that one of these sets is at the Yapı Kredi Museum, one is owned by Metin And and the last one is in Berlin, in the possession of the owner of a chemical factory. We don’t know anything about the collection in Berlin, the collection at the Yapı Kredi Museum stands as it is, while the Metin And Collection (along with other cutters’ figure collections) is scattered, most of which is preserved in the Karagöz Museum in Bursa.
To this edition of the Karagöz: Turkish Shadow Theatre, we added a play’s text (fasıl). This added text also has a story: One of the four valuable writings by Metin And for our exhibition catalogue (Torn is the curtain, shattered the screen, the stage all in ruins!) was titled “Karagöz, Hellmut Ritter and Andreas Tietze”. This article was about the services and contributions to Turkish shadow theatre by famous orientalist Hellmut Ritter (1892-1971), and Andreas Tietze (1914-2003), who produced many valuable works directly related to folklore and wrote an etymological dictionary of the Turkish language. Metin And praises the work of Ritter and Tietze and expresses his gratitude that the collections of well-known Karagöz masters such as Nazif Efendi and Kâtip Salih (1848?-?) were protected from disintegration. In the meantime, he adds that Tietze, who prepared an excellent catalogue of Kâtip Salih’s figure collection, also included a play’s text which he personally translated. His assessment on this subject is as follows:

But the most striking aspect is the English translation of a Karagöz chapter (Aptal Bekçi, ‘The Muddleheaded Night Watchman’). I couldn’t believe my eyes while reading this; Tietze had translated the puns there to match Karagöz exactly and translated the verses to English in the most perfect way.

It was Metin And himself who assured us in every respect and recommended that we include this translation of his friend with whom he had a very close relationship in his health and whom he commemorated with respect and admiration after his death. Now, with this proposal and assurance, we include this translation to Karagöz: Turkish Shadow Theatre as it is.

I would like to thank Darmin Hadžibegović, who edited Metin And’s two previously published books in English and displayed a harmonious cooperation, and I respectfully commemorate everyone who is mentioned in this short article. God rest their souls!

Armutlu, 11 September 2019

Translated by Boğaç Erkan
Preface

The nature of Turkish shadow theatre, which grew out of many artistic traditions, has fascinated and baffled generations of travellers to the Middle East, and Karagöz has attracted a considerable number of enthusiastic scholars.

Considering the growing interest in puppet and shadow theatre throughout the world, this study has a relevance that makes the book of interest to the general reader as well as to the specialist. Recently there has been a reawakening of interest in Asiatic shadow theatre.

Today, many of traditional popular dramatic forms, in particular Karagöz, have been absorbed into or replaced by radio, movies and television, the media of contemporary mass culture. And it is certain that at this time, when the theatre, an art which perpetually renews itself, is looking for new means of expression, the example of Karagöz will be particularly immediate and of great help.

The author would like to thank all those scholars, particularly Georg Jacob, Theodor Menzel, Ignác Kúnos and Hellmut Ritter, who have devoted themselves with enthusiasm to the study of Karagöz. While it was timely that particular aspects of Karagöz received the attention of these scholars, their monographs are invariably concerned with the form as folk literature, ignoring the transformation of the material into theatre and throwing but little light on the theatrical qualities inherent in the Turkish shadow theatre. The present work does in some measure remedy this defect, with the recognition that before anything else Karagöz is a theatrical form, and the distribution of emphasis was decided partly by this basic disciplinary bias. Although the material presented is based partly on works already published and on facts already known, with no attempt having been made to draw up a set of definitive conclusions, it yet presents a radically new approach to the subject.
Introduction: Four Traditions of Theatre in Turkey

Theatrical art in Turkey is currently believed to have developed from the same religious, moral and educational urge to imitate human actions that accompanied its growth in other countries, particularly in ancient Greece. The shadow theatre, which involves casting the shadow of two-dimensional figures on a two-dimensional screen, had an important place in Turkey as well as throughout the larger area of the Ottoman Empire. To understand its place let us glance at four main traditions of theatre in Turkey. These are “the folk theatre tradition”, “the popular theatre tradition”, “the court theatre tradition”, and “the Western theatre tradition”. In order to understand the significance of Turkish shadow theatre, these deserve special brief study.  

1. The Folk Theatre Tradition

The Turkish peasantry, which constituted for a long time about three quarters of the whole population, is the most homogenous and articulate element of the nation, and has throughout many centuries retained its own peculiar character. The isolation of Turkish villages has caused the preservation, in their unique forms, of traditional peasant dances, puppet shows and plays. During public festivals, a type of crude drama sometimes accompanies the singing, dancing and mime. This is most likely a legacy from ancient religious rites, handed down from generation to generation. Maybe it originated in the shamanistic rituals of the Ural-Altaic region, which was the birthplace of the Turkish

1 The only detailed history of these traditions is my study A History of Theatre and Popular Entertainment in Turkey (Ankara, 1963-64).
people, or perhaps it was part of the folklore of the Phrygian or Hittite civilizations of Anatolia. It is also thought that many of the Anatolian peasant plays originated from festivals honoring such gods as Dionysus, Attis and Osiris, or from the Egyptian mysteries celebrated in Eleusis and other places.\(^2\)

Although today these plays are, almost without exception, no more than mere diversions, they frequently display symbolic elements. Because of gradual additions, innovations and corruptions throughout the centuries, and augmentations or reductions in the cast of characters, no standard versions of these plays exist.

There are two chief incidents upon which all the folk dramas are based. The first is deadly battle, in which one of the combatants is killed and subsequently restored to life, either with the help of a physician or through magic. This may very well be a survival of such vegetation cults as the festival of Dionysus, wherein the god of vegetation was killed, or it may derive from the days when an aged king was slain in order to give new life

\(^2\) On the ritualistic aspects of Turkish folk theatre, see Metin And, *Dionisos ve Anadolu Köylüsü* (Istanbul, 1962).
to the soil. There is no question that this theme is a dramatized symbol of the waning year and its rebirth as the new one.

The second incident concerns the abduction of a girl and her eventual return to a grieving mother, relatives and friends. This is undoubtedly an adaption of the tale of Persephone’s abduction by Pluto, and her subsequent reunion with her mother, Demeter. This symbolizes the annual vegetation cycle, or death followed by life, as was enacted at Eleusis.

In these folk dramas there is general lamentation by the villagers at the death of the combatant, or the abduction of the girl, followed by rejoicing at the former’s resurrection or the latter’s return. Three main sequences usually seen within this elaborate seasonal ceremonies are: (a) The battle or contest; (b) a procession or quest; (c) the drama itself, enacted by impersonation and animal mimicry.

The first sequence, frequently mimed, shows a battle between groups or individuals. This is a survival of ancient phallic rites in which opponents confronted each other in such symbolic struggles as that between life and death, light and darkness, summer and winter, the waning year and the new one, father and son, or the old king and the young. Anatolian