

- Add a touch of color to these opaque figures using colored acetate, theatrical gel, or acetate ink. Small pieces can be cut and taped over the cutout portions of the puppets.
- To make an original shadow puppet, draw the character onto paper. If the figure is jointed, draw out the individual parts separately. Joints are based on overlapping circles. Put the paper pattern of the figure together temporarily, using straight pins or thumbtacks to see if the joints work. Then take it apart and use it for a pattern.

#### Translucent Figure (Approximate time = 5 hrs.)

- Transfer the design (as described above: "Opaque Figure No. 1: Hints") to ivory board or white poster board. (Test the board by holding it up to the light. If a shadowy outline of your hand can be seen through the board, it should be translucent enough to project color.)
- If the design has been transferred to the board using carbon paper, seal the carbon lines with a permanent black marker.
- Cut out the outlines of the ears, eyes, and brow with an exacto knife. Then cut out the rest of the figure.
- Flip the figure and hold it up to a window or strong light. Trace the features that show through from the opposite side first with a pencil and then with a permanent magic marker.
- Color the puppet on both sides with water based markers, water colors, water color pencils, or colored translucent inks, carefully matching the colors on the front and back.
- Paint one side of the puppet with linseed oil. Let the oil saturate the paper for a few minutes and then rub off the excess oil with a soft rag. Repeat the process on the other side. (Note: *The lightweight board has two sides, hard and soft. The soft side absorbs color and oil best. If pressed for time, color these figures on the soft side of the board only.*)

- Assemble the pieces as described above ("Opaque Figure" No. 3).

Other types of puppets may be made and used to teach children about Karagöz. Younger children might enjoy making plate, bag, or finger puppets using the Turkish characters. See "Suggestions for Further Activities" for other puppet ideas.

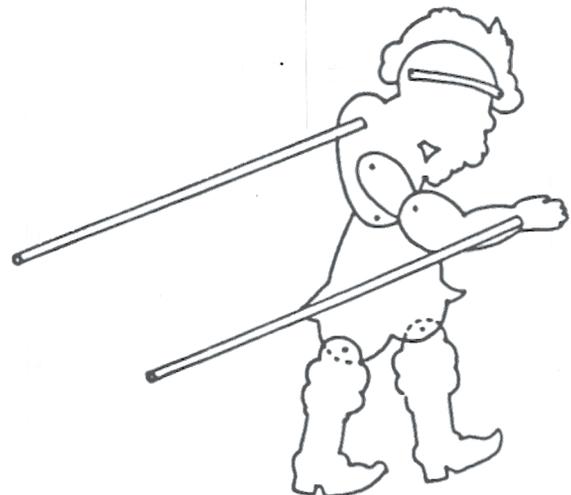
#### Control Rods, Manipulation

##### [Turkish style manipulation]

- Determine the balance point of the puppet. With a hole punch cut a hole in the back or middle of the puppet to insert the control rod.
- Strengthen the area around the control hole with paper reinforcements.
- Shape the end of a 12" length of 3/4 inch dowel to fit tightly into the hole.

##### [Simple Method]

- Find the balance point of each puppet.
- Attach the dowel to the puppet with a thumbtack through the puppet into the end of the dowel.



Attaching Rods to Puppet

## THE SHADOW STAGE

The Turkish shadow stage consists of a frame to which is attached a white, semi-opaque material such as muslin. The traditional source of light is an oil lamp or a series of lamps placed on a ledge behind and below the screen. The puppeteer presses the translucent figures flat against the screen in front of the light, producing a hazy stained-glass effect.

### The Shadow Screen Frame

The dimensions of the frame are dictated by the size of the puppets used. Usually the height of the screen is one and a half times the height of the puppet and its width is twice its height.

The frame can be made from a variety of materials: a cardboard box, a canvas stretcher, a picture frame, a matte board or any 1" by 2 1/2" lumber.

The frame should be sturdy enough so that it doesn't warp when the material is attached. Some form of support must be added so that the screen will stand free: side wings, a stand, or a bottom support.

The frame can be covered with any type of material transparent enough to allow the shadows to project through the screen and yet opaque enough to diffuse the light behind it. The material should also be substantial enough to withstand the stretching onto the frame.

Suggested materials are:

1. Muslin, cotton, bedsheets, architect's linen
- ▶ These are the best materials for larger sized screens. They are strong and capable of being pulled taut, but they should be attached to a wooden frame.

To assemble,

- ▶ First determine the size of your frame.
- ▶ Then cut material and hem the edges so that it is 1/2" larger than the opening of the frame.

- ▶ Finally, glue and staple or tack the cloth to the frame, pulling in all directions until it is taut. It is best to start from the middle and work toward the corners.
2. Tracing paper, wax paper, butcher paper
- ▶ *These are fine for small stages, but paper screens do not last long. Use masking tape to attach wax paper and tracing paper to the stage opening.*
  - ▶ *Butcher paper needs to be dampened all over on both sides and glued to the opening taking care to pull it taut in all directions. Add wet strips of paper on the side of the stage opposite where the paper is glued in order to equalize the dampness and keep the stage from warping. When dry, oil the butcher paper with boiled linseed oil or a cooking oil for transparency. Apply oil to both sides of the paper and rub with a cloth.*
3. Frosted acetate, mylar, translucent plastic
- ▶ *These are excellent for small stages but may be too expensive for classroom use. The dull side of the material should face the audience. Any of these can be fastened with tape.*

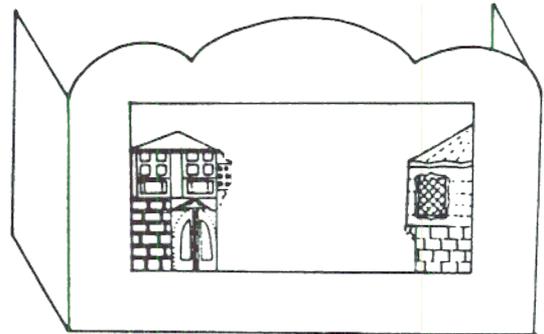
## MAKING A BOX STAGE

1. Determine the size of your puppets and stage.
2. Cut out the proscenium opening leaving at least 5 inches on the sides and top and seven inches on the bottom.
3. Add the top piece to decorate the proscenium.
4. Cover the front of the stage with poster or crescent board. (*Black is a good color to use as it does not detract from the action of the puppets.*) A few decorative elements may be added.

5. Tape the frosted acetate around the proscenium opening.
6. Glue the screen molding or lath to the bottom of the opening to form a ledge on which the puppets walk.
7. Place the cardboard scenery holders on the edge of the proscenium. Glue or tape the outside edges down.
8. Place a small lamp behind the stage. Adjust the light so that the puppets are projected clearly on the screen.

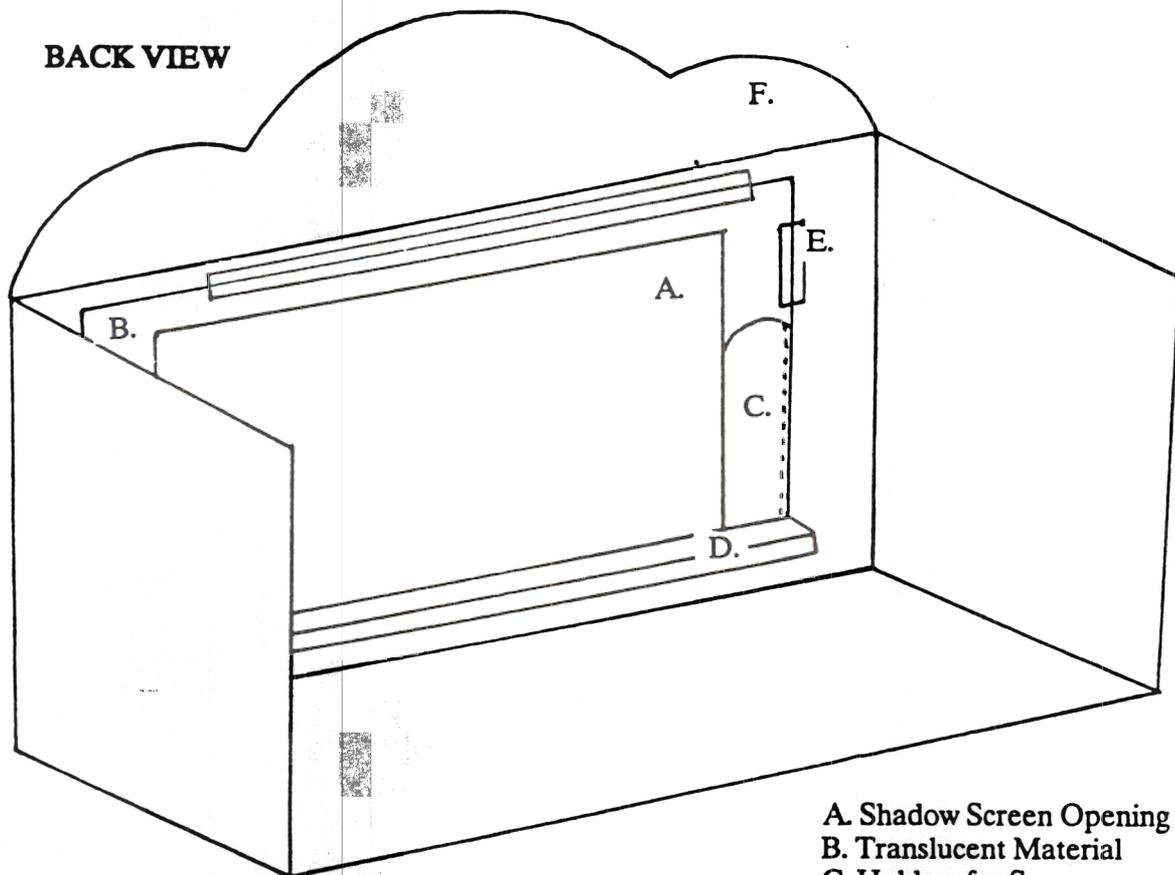
## BOX STAGE

FRONT VIEW



Following are the front and back views of the Box Stage.

BACK VIEW



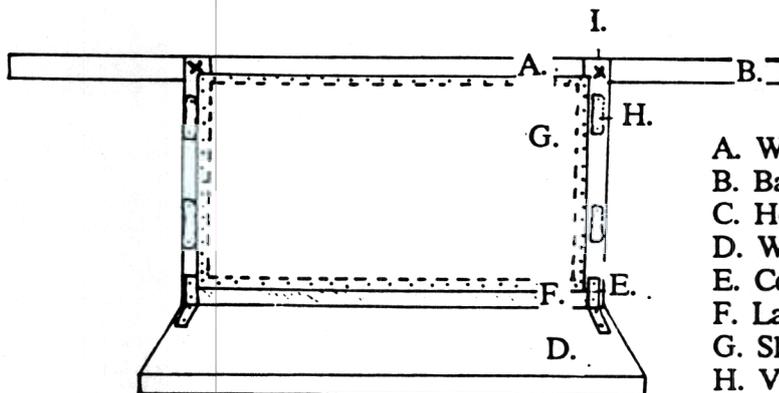
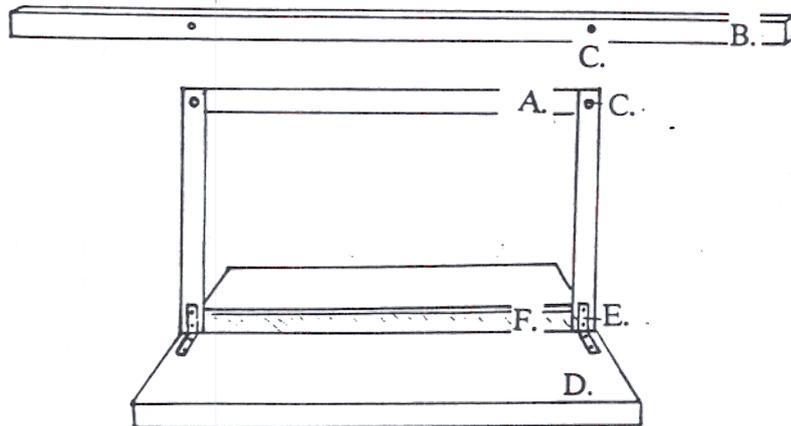
- A. Shadow Screen Opening
- B. Translucent Material
- C. Holders for Scenery
- D. Lath or Screen Molding
- E. Tape
- F. Added Piece to Decorate Proscenium

## TABLETOP STAGE

1. Determine the size of your puppets and stage.
2. Make the frame. (*The frame can be made of canvas stretchers, a flat picture frame, or 1 inch by 2 inch lumber that has been formed into a flat frame.*)
3. Drill a hole into both sides of the frame to attach the wooden curtain batten.
4. Tack the muslin to the shadow screen.
5. Glue and staple velcro to both sides to hold the set pieces.

6. Glue and nail the screen molding or lath across the bottom of the shadow screen frame to form a ledge on which the puppets can walk.
7. Fasten corner braces (1 1/2 inches by 2 inches) to the frame and to the stand. Brace both front and back.
8. Bolt the curtain batten onto the shadow screen.
9. Attach the curtains with velcro to the sides of the screen. Add a 2 inch to 3 inch strip of curtain across the top of the shadow screen to complete the masking.
10. Place a small lamp or a row of strip lights behind the stage. Adjust the light so that the puppets are projected clearly on the screen.

## TABLETOP STAGE [Wood Frame]



- A. Wood Frame
- B. Batten for Curtains
- C. Holes for Bolts
- D. Wood Base
- E. Corner Braces
- F. Lath or Screen Molding
- G. Shadow Screen
- H. Velcro
- I. Bolt

### Note:

For more information on stage construction, consult the three books listed in the bibliography by Reiniger, Batchelder, and Currell. They provide a variety of stage designs with clear illustrations and detailed instructions.

## MUSIC FOR THE KARAGÖZ SHADOW THEATER

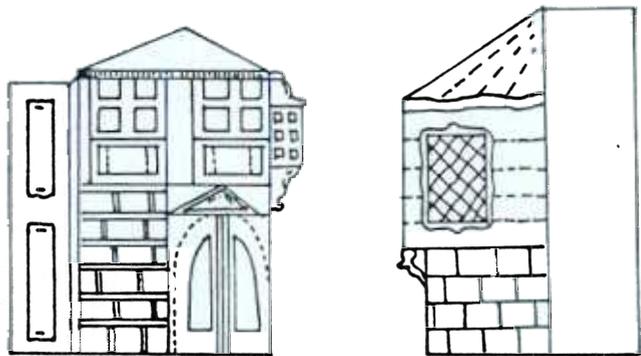
The traditional music for the Karagöz plays has been described as a "traditional urban music with echoes of classical music and deep folk influence." For this reason, in the past one could often find a variety of instruments used. These include classical musical instruments such as the **ney** (end-blown reed flute) and **def** (single-headed frame drum or tambourine, with or without metal discs). Folk musical instruments used are the **zurna** (a double-reed, oboe-like instrument), the **davul** (double-headed barrel drum), the **saz** or **bağlama** (long-necked, fretted lute of different sizes), and the **kabak kemance** (bowed gourd lute). These instruments would be played by two or three musicians, known as **yardak**, who accompany songs throughout the play and create "irritating sounds" such as rattling, drumming and chattering, which function as sound effects and background music.

The main function of music in Karagöz is to emphasize key moments in the plot's development, such as slapstick scenes, fights and gags, dancing scenes, and moments of nostalgia. Certain musical themes act as "leitmotifs" that suggest the entrance of specific characters in the play. The music found in Karagöz today is often less varied and colorful, as the puppeteer himself not only manipulates the puppets but also provides the music. For example, Orhan Kurt, a puppeteer from Istanbul, uses two instruments: the **nakara**, a kazoo-like instrument that can be held in the mouth, and the **daire**, a tambourine-like instrument that can be played with one hand. Kurt often sings and accompanies himself on the **daire** or uses the **nakara** as a melody instrument. [You can hear examples of these instruments being used on the accompanying audiotape.]

## SCENERY FOR THE PLAYS

Karagöz's and Hacivat's houses comprise two of the main pieces of scenery for the plays. The houses sit on either side of the screen. Most of the action takes place in the center. Other odd pieces of scenery are used depending on the subject matter of the play: for example, a public bath, a gateway, a fountain, a lunatic asylum, a boat, a swing.

### SET PIECES [Houses]



(After a drawing in Metin And's *Karagöz: Turkish Shadow Theatre*.)

## MANIPULATION OF THE PUPPETS

- ▶ Keep the shadow puppets tight against the screen unless working for some especially ghostly effect.
- ▶ Move to the rhythm of the voice of the puppet. Slow speaking characters should have slower movements. An excitable, faster speaking character would move faster also. The rhythms or movements change as speech changes.
- ▶ When your puppets are not talking, keep them rather still so that they do not upstage or attract attention away from the speaking character. However, all characters should have a tiny bit of movement, to that we know that they are still "breathing." Puppets must appear to be listening and then they should react accordingly.

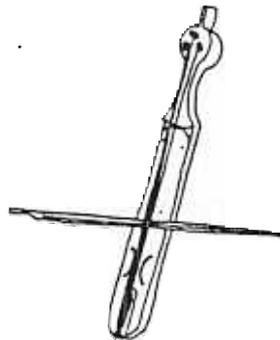
- ▶ Think about what the character is saying in order to tell where it should be and how it should move. If you were this character how would you move? How would you act?
- ▶ Find places in the lines where movement is appropriate [ie. Karagöz lifts his hat, Karagöz and Hacivat engage in fights, Karagöz hops on top of the donkey's shoulders, the witch carries characters off stage, transforms them and carries them back].

## TURKISH FOLK MUSIC

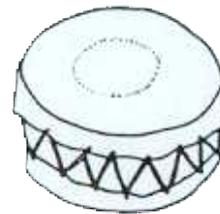
When one first hears Turkish folk music, one is struck by the strange, asymmetrical rhythms (called **aksak** or "limping" by the Turks), by the many different instruments, and by the unusual sounds produced in both singing and playing. The broad range of feelings that seem to be expressed in the music reflect the many rituals and celebrations of rural life that are accompanied by music. The varieties of music also reflect the influences of the many different ethnic groups that historically inhabited Turkey: Greeks, Slavs, Albanians, Kurds, Arabs, Georgians, and Persians, as well as the Turks who brought a musical tradition with them from Central Asia.



Saz



Kemence



Two davuls

In a typical Turkish village, the most commonly found instruments might be: the **saz** or **bağlama**, plucked lutes with long necks and small pear-shaped bodies; the end-blown shepard's flute (**kaval**); little lutes played with bows (the small, oblong **Black Sea kemence** or a **kabak kemence** with a body made from a gourd, **kabak**); the **zurna**, an oboe-like, double-reed instrument that with the double-headed drum (**davul**) is used for outdoor performances like weddings, circumcisions, and ceremonies to send young men off to serve in the army.

Nowadays, folk music can be heard not only in the villages of Turkey but on the radio and television, in concert halls and nightclubs, and on records and cassettes, where it is performed by sophisticated and accomplished professional musicians.

### Folk Melodies

The Turkish word for folk songs in general is **türkü**. The **türkü** are the people's music, a tradition that is passed down, unwritten, from generation to generation. Some **türkü** are in free rhythm where the singer can slow or speed up the rhythm for emotional effect, and some are in strict meter which can be used with dancing. Different regions of Turkey have different song types that go with particular dances and rhythms. Typical themes of

Turkish folk music are: lyrical songs that deal with suffering, love, and hope such as lullabies, songs of love and passion, songs about being away from home, songs about death and disaster; satirical or comical songs; songs about events or songs that tell stories; work songs; songs that go with ceremonies, religious festivals and holidays, wedding feasts, circumcisions, sectarian rituals and mystical ceremonies; songs about country life and the beauty of nature.

## TURKISH FOLK DANCES

There may be more than one thousand folk dances in Turkey today. These dances are extremely colorful and varied and exhibit the rich cultural diversity of Anatolia. There is good evidence that the present-day dances of Turkey have their roots in the ritual dances of the ancient shamans (medicine man/woman) of Central Asia, from which both the popular traditions and the dances of the mystical orders developed. Although Islam, as practiced in the major population centers, frowned upon dance and music because of their power to excite the emotions, the sufis (or mystics) saw music and dance as ways to help the spirit on its journey to union with the divine. Thus such sufi groups as the Mevlevi or "whirling" dervishes used dance as an important part of their rituals. With the growth of the Ottoman Empire, the inclusion of many different ethnic groups also had an important effect on the character of present-day Turkish dance.

Turkish folk dances can be looked at in a number of ways. Some are danced only by men or by women, some mimic actions from life such as: the actions of animals, actions from nature, village work, love and courtship, fighting. Dances also have particular choreographies such as ring or chain dances (done in open or closed, single or double circles), line dances (done in single or double lines), couple dances and solo dances.

Basic dance movements include crouching and kneeling, standing on one foot while raising the other knee to a half bent position with the foot parallel to the ground, stamping the feet. In chain or line dances the dancers hold onto shoulders,

hands or arms or link little fingers. The dance leader, who should be the best dancer in the community, holds a handkerchief in his/her right hand and waves it in time to the music.

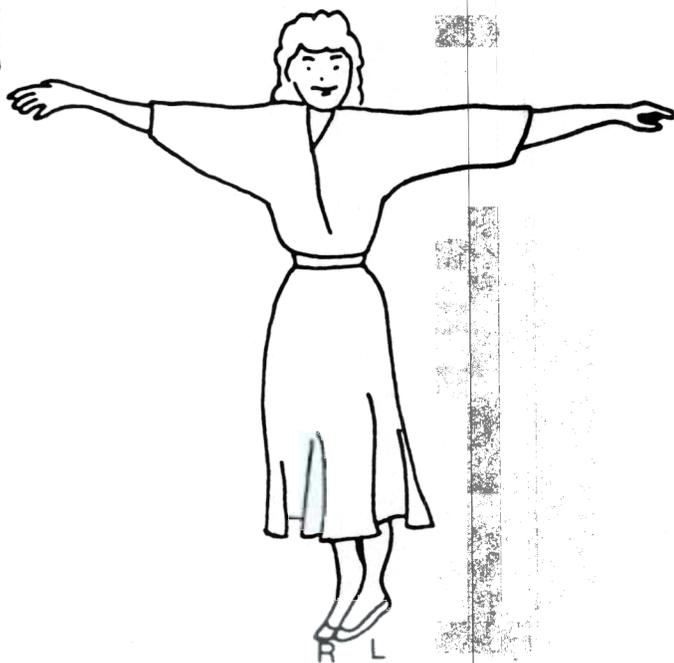
Before a dance begins, the dancers stand in formation and listen to several measures of music until they have a feeling for its mood and tempo. When the leader decides that the dance should begin he/she shouts **hopa!** and everyone begins. Most dances begin with slow movements and the tempo increases with the introduction of new figures or variations.

Different parts of Turkey have different dances or combinations of dances. For example, in some areas the dancers tend to dance all together in chains or rings or lines, moving with heavy steps shoulder-to-shoulder emphasizing social solidarity and bravery. In other areas the dancers click wooden spoons together to set the rhythm, while in others they wield weapons such as swords and shields.

### FATMALI: A Folk Dance from Elaziğ

**Fatmalı** is a dance from Eastern Turkey accompanied by musical instruments and singing. It begins in a 6/8 meter which changes to 2/4 as the tempo increases. The dancers begin by standing in a semi-circle with arms outstretched, the left arm of each dancer resting on the back side of the right shoulder of the dancer next to him/her and the right arm resting on the back of the left shoulder. (See *Figure 1-Beginning Position*.) The male lead dancer, who is at the front of the group on the right, indicates that the dance will begin by shouting **hopa**, gesturing with the handkerchief in his right hand and looking at the other dancers.

There are four main figures in **Fatmalı**; the second is a variant of the first, and the fourth a variant of the second with hand-clapping. The third figure is different from the others. When the music begins, the dancers listen and slowly begin to move their right legs in time with the music without moving in any direction. This continues until the lead dancer gives the starting signal.



**Figure 1-Beginning Position**

The accompanying audiocassette contains two versions of the music for the Fatmali dance. During the first performance, the song is included, while in the second it is not.

#### **Note on Rhythm**

In the 6/8 meter, the main pulses are 1 and 4, so that we count 1 2 3 4 5 6 with the stress and movement on 1 and 4 when dancing. Try clapping on the main pulses (1 and 4), stressing those beats but counting from 1 to 6 silently. In the dance figures described below, the dance counts numbered 1 and 2 of **Figure 1** correspond to the main pulses (1 and 4) in the 6/8 meter. Thus, count 1 of the dance comes on beat 1 of the meter and count 2 of the dance comes on beat 4 of the meter. In the 2/4 meters the dance counts and the pulses of the meter are the same (ie. dance count 1 = beat 1, dance count 2 = beat 2).

## DANCING FATMALI

### FIGURE I (6/8)

<u>Count (Beat)</u>	<u>PATTERN</u>
1 (123)	Facing right of center, step sideward right onto right foot.
2 (456)	Step onto left foot slightly in front of right foot.
3 (123)	Step sideward right onto right foot.
4 (456)	In place, raise left leg, point forward.
5 (123)	Step backward on left foot placing it slightly behind right foot.
6 (456)	In place, lift right leg bent at knee and crossed slightly in front of left leg.

(Figure 1 is repeated 6 times in succession to instrumental accompaniment. Next, the dancers sing the song as they perform it 8 times more.)

(As the meter of the music changes to 2/4, the leader gives the signal to begin Figure 2.)



Figure 1-Count 2

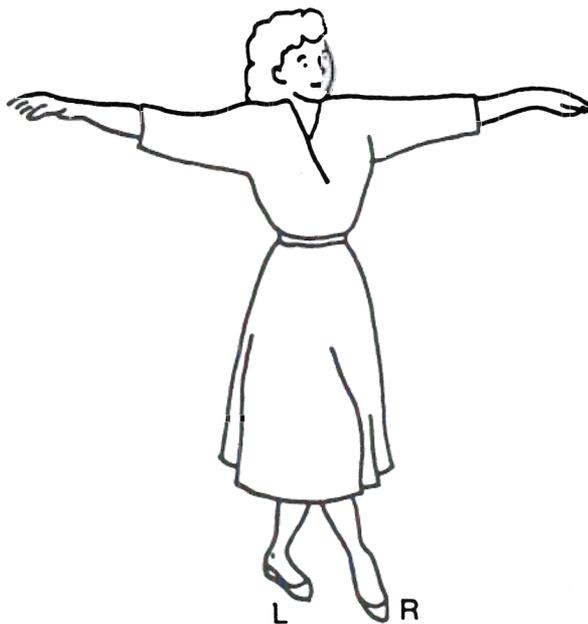


Figure 1-Count 6

**FIGURE 2 (2/4)**

**Count    PATTERN**

- |   |  |
|---|--|
| 1 | Facing right of center knees slightly bent, hop sideward right onto right foot.                      |
| 2 | Hop onto left foot slightly in front of right foot.  |
| 3 | Facing sideward, hop in place with both feet.  |
| 4 | Hop while raising left leg and point it forward slightly.  |
| 5 | Step backward on left foot with a bounce, placing it slightly behind the right foot.                 |
| 6 | In place, hop on left foot while raising right leg and pointing it slightly in a backward direction. |

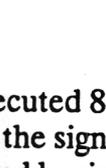
(Figure 2 is repeated 14 times as the dance continues in a semi-circle formation. As the meter changes back to 6/8, the leader signals and **Figure 1** is repeated 4 times, then continued 8 times more until the second verse of the song has been completed.)

### FIGURE 3

<u>Count</u>	<u>PATTERN</u>
1	Facing right of center knees slightly bent, hop sideward right onto right foot.
2	Hop onto left foot slightly in front of right foot.
3	Facing sideward, hop in place with both feet.
4	Hop while raising left leg and point it forward slightly.
5	Turn body to center and tap left heel on floor while hopping on right foot.
6	Raise left foot (toes pointed up) from ground while hopping once more on right foot.
<b>Repeat 5 and 6 as a unit</b>	
7	Turn body to center and tap left heel on floor while hopping on right foot.
8	Hop back on left foot while raising right leg slightly behind the left leg. [This prepares the dancer to begin Figure 3 again and to repeat it in its entirety 6 - 7 times.]

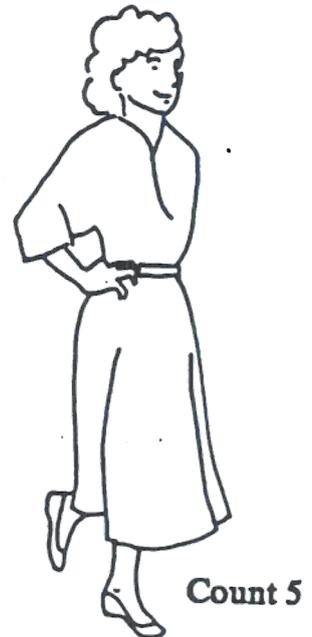
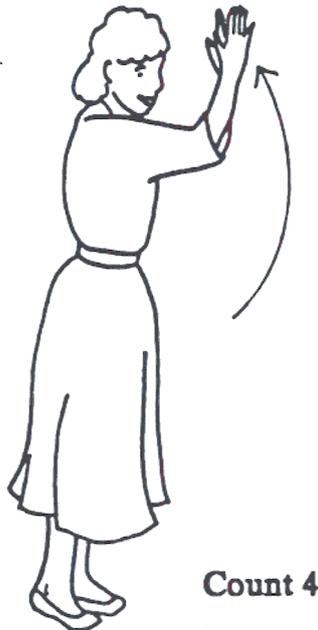
**FIGURE 4**

**Count    PATTERN**

- |   |   |   |
|---|---|---|
| 1 |    | Facing right of center, hop sideward right onto right foot.   |
| 2 |    | Step onto left foot slightly in front of right foot.  |
| 3 |    | Facing sideward, hop in place with both feet. Bend forward and clap hands at knee level with an exaggerated movement.                         |
| 4 |    | Hop on right foot while swinging the left foot forward. Arms are raised together just above the waist. At this time, the body straightens up. |
| 5 |   | Hop backward onto left foot with a bounce, placing it slightly behind right foot. Place hands on waist.                                       |
| 6 |  | In place, hop on left foot while raising right leg in a slightly backwards direction.   |

(This figure is executed 8 - 10 times, at which point the dance can end. Otherwise, the leader then gives the signal that the first or second figure will begin again. The dancers clasp shoulders and begin the figure, performing it three times in semi-circle formation and ending the dance with a signal from the leader, at which time all dancers place their left feet in front of the right with left toes pointed.)

**Figure 4**



## Learning a Folk Song

The folk dance from Elaziğ known as FATMALI is accompanied by instruments as well as by song. During that portion of the choreography where walking steps are used and the tempo is more relaxed (namely the 6/8 section, **Figure 1**), the dancers sing the song as they are moving in circle formation using a shoulder hold.

The text of the folk song is as follows (you might look at the **Turkish Language** section of this guide for some information on letters used in Turkish; the song is also recited on the accompanying audiocassette):

### FATMALI

Bahçalarda bal erik le le lore  
Dallarını eğerek zalim lore  
Bize Harputlu derler le le lore  
Biz güzeli severik zalim lore  
Bize Harputlu derler le le lore  
Ölene dek severik zalim lore

Dama çıkmış bir güzel le le lore  
Küpesi gel' gel eder zalim lore  
Dama çıkmış bir güzel le le lore  
Küpesi gel' gel eder zalim lore  
Senin o kaşın gözün le le lore  
Beni derbeder eder zalim lore  
Senin o kaşın gözün le le lore  
Beni derbeder eder zalim lore

(Translation:)

In the garden the sweetest plums, tra la la la  
We bend their branches down, cruel one tra la  
We are called the folk of Harput, tra la la la  
We are lovers true, cruel one tra la  
We are called the folk of Harput, tra la la la  
We are lovers 'til the day we die, cruel one tra la

A beauty went up on the roof, tra la la la  
Her earrings all a jangling, cruel one tra la  
(repeat)  
Those brows, those eyes of yours, tra la la la  
Set my head to reeling, cruel one tra la  
(repeat)

Now let us look at the first line of the text and establish a relationship between the rhythm of the melody and the syllables of the text. For example,

Bah--ça--lar--da bal e--rik le le lo--re  
1/2 3 4 5/6 1/2 3 4 5/6 1/2 3 4/5/6

A pattern of longs and shorts is established in the text, which remains more or less consistent throughout the song:

Bah--ça--lar--da bal e--rik le le lo--re  
- . . - - . . - - . . -

With this hint try singing the song with the sung version on the tape. When you have mastered it, try to sing it with the instrumental version as accompaniment.

## THE TURKISH LANGUAGE

Although the Turkish language shares both territory and vocabulary with Persian and Arabic--the other major languages of the Islamic Near East--each of these languages belongs to an entirely different language family. Persian is an Indo-European language as are English, French, and German. Arabic is a semitic language closely related to Hebrew. Turkish, however, belongs to a Turkic family of languages that includes a number of languages and dialects spoken throughout the Near East, in the Balkans, in Soviet Central Asia, Siberia, and China as well as in the present Republic of Turkey. In Iran and the Soviet Union, the number of Turkic speakers approaches half of the total population. Turkish is the name of the Western subset of the Turkic languages spoken in Turkey. Other major Turkic languages are: Uzbek (spoken in Soviet Uzbekistan), Azeri (Iran, and Soviet Azerbaijan), Kazakh and Kirghiz (Soviet Central Asia), Uighur (China, Central Asia).

In linguists' terminology Turkish, like the other Turkic languages, is an "agglutinative" language. This means that it builds words and grammatical

forms by adding suffixes one after another. For example, the form:

### **seviştirilemediklerinden**

is constructed as follows:

- sev** = (root form) to love
- iştirile** = reciprocal form (to do with or to one another)
- medik** = causative form (to make or let someone do something)
- den** = passive form ("to be made to. . .")
- ile** = negative potential (cannot. . .)
- dik** = makes a verbal noun ("not being made to. . .")
- leri** = possessive third person plural (their)
- n** = a buffer letter
- den** = ablative case (from, because of. . .)

Thus **seviştirilemediklerinden** comes to mean "because they could not be made to love one another."

This seems very complex but in practice it makes Turkic languages very regular and orderly. In fact, it is not that difficult to learn some usable Turkish. Turkish does not have a lot of difficult to pronounce letters and it is written in the latin alphabet--the one we use. There are, however, a few different letters which are,

c (pronounced like the "j" in "judge.") [*cacık*]

ç (pronounced like the "ch" in "chip.") [*çok*]

ğ (connects vowels with a slight "y" or "w" sound, or lengthens the vowel in front of it.) [*değil*="day-eel" *doğru*="dough-wu" *iğne*="ee-nay" *oğlu*="oh-lou"]

ı (say "oo" as in "boot" and smile [unround your lips].) [*ılık*]

ş (pronounced like the "sh" in "ship.") [*ışık*]

ö (say "eh" or the "e" sound in "bet" and pucker up [round your lips] sounds a bit like the "er" in "her".) [*öğrenci*]

ü (say "ee" or the "ee" sound in "beet" and pucker up [round your lips].) [*ütü*]

[All of these letters and the sample words as well as the Turkish parts of the following lesson are found on the accompanying audiocassette.]