

THE PLACE AND IMPORTANCE OF THE KARAGÖZ SHADOW PLAYS WITHIN THE TRADITIONAL TURKISH CYPRIOT THEATRE

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ABSTRACT

With Cyprus coming under the Ottoman rule (in August 1571), masses of Anatolian Turks placed on the island brought with them their traditional performing arts. The traditional Turkish theatre, which with the invasion was carried to the island, after gaining some Cypriot features, evolved into becoming the ‘Turkish Cypriot Theatrical Plays’. The shadow play known more commonly as ‘Karagöz’, due to its protagonist, is the most popular among Turkish Cypriots. In this study I will try to determine the place, importance and features of the Karagöz Shadow Play within the traditional Turkish Cypriot theatre; as well as evaluate the themes and characters (stereotypes) of the contemporary Karagöz texts of the artist Mehmet Ertuğ, who has introduced Karagöz to the younger generations by carrying the tradition on to the present.

Keywords: Tradition, Cyprus, Karagöz, Mehmet Ertuğ, Folk Culture.

INTRODUCTION

The Turks have had an oral (improvised) theatre tradition since the earliest periods of history. Our ancestors brought the Central Asian steppe culture, which was mainly based on nomadic movement, creating a very rich oral theatre tradition in Anatolia. Traditional Turkish theatre is an entirely oral theatre that is based on music, dance, mimic, accent imitation and improvisation. *Karagöz* (Shadow Play), *Ortaoyunu* (Low Comedy), *Meddah* (Public Storytelling), *Kukla* (Puppet), *Theatrical Village Plays* (Public Theatre) are the main genres of the traditional Turkish theatre. The traditional Turkish theatre introduced to Cyprus since the second half of the 16th century forms the first experience of the Turkish Cypriot theatre. Gaining specific features in time, the traditional Turkish Cypriot theatre became one of the richest and most essential colours of Turkish Cypriot folklore

and literature. This type of theatre has been staged for centuries, since the conquest of Cyprus by the Ottomans (in 1571); in villages as *Theatrical Village Plays* and in towns and cities as *Karagöz/Shadow Play*, *Meddah/Public Storytelling* and *Ortaoyunu/Low Comedy*. However, today this tradition is gradually fading as it is outside the fast-pace and forever changing life conditions and concepts of entertainment and trend brought by the means of technology.

We do not have any information-documentation about exactly when the traditional Turkish theatre or theatre plays came to Cyprus. In addition, there is no information shining light on the first performers or theatre groups of these plays in Cyprus. It is necessary to mention that, even among the works of Metin And; who, with his research and valuable books is considered one of the greatest authorities in the field of traditional Turkish theatre, not a single line of information about traditional Turkish Cypriot theatre exists. In his book *Geleneksel Türk Tiyatrosu* (Traditional Turkish Theatre), And mentions that *Karagöz*, the *Low Comedy* and other Turkish theatrical arts were widely spread in areas outside of Turkey. He gives information about these plays, which were staged in the Middle East and Balkan countries (And 1969: 143-146, 238). However, the studies of the famous researcher do not include Turkish Cypriot theatre plays. This is probably due to the lack of documentation. Since the beginning of the Turkish presence in Cyprus, from the 16th century until the end of the 19th century, there was no written work or documentation showing the existence of a traditional Turkish Cypriot theatre on the island. Since there are no written documents of the old chapters/articles of *Karagöz*, the *Low Comedy* and *Public Storytelling* scripts, we do not have any repertoire of these plays. The oldest texts of the traditional Turkish Cypriot theatre are composed of some small pieces compiled in the early 1900s. In addition, the information that exists in the works of the researchers of Turkish Cypriot folk literature and folklore, has been provided by people who have seen these plays, accumulated from their memories and scribed from episodes they remembered from the plays, also dating back earliest to the beginning of the 20th century.

On the other hand, the sources of Turkish Cypriot literature and cultural history agrees that the traditional Turkish theatre has been brought from Anatolia to the island since 1571 and has gradually turned into theatrical plays specific to Cyprus (Ertuğ, 1993: 3).

Ersoy (1998: 3) and Atun (2010: 24) repeats Ertuğ's views. Admittedly, whether it was brought to the island in 1571 or later, it is obvious that the Turkish Cypriots have added their own characteristics to the plays and established a traditional Turkish Cypriot theatre on the island. This theatre advances in two branches-traditions: The first one is the oral, dramatic character Public Theatre led by the *Karagöz*, Public Storytelling, Low Comedy and Puppet Theatre; the second one is the Theatrical Village Plays (Public Theatre), which is mostly developed in rural areas, performed in villages and has both verbal and non-verbal forms.

In this article, the Shadow Play (or more commonly known to the public as *Karagöz*) in the traditional Turkish Cypriot theatre will be introduced and studied.

1. THE TURKISH CYPRIOT *KARAGÖZ*

The Shadow Play is a theatrical play which is screened by reflecting the shadows of certain coloured typologies usually made of camel skin on a white screen. There are different views about its point of origin; India, Java, or China. It became known in Anatolia around the 16th century (And 1969: 111–121).

Even today, *Karagöz* is loved and conserved by Turkish Cypriots. There are many idioms and sayings that make references to *Karagöz* and live vividly in the Turkish Cypriot dialect. For example; our people call “comical-fool-fawning-buffoon” types of people or people who behave like this as *Garagöz (Karagöz): Karagöz herif, bir gün olsun insan gibi konuş, dedi* (You *Karagöz*, talk sensibly for once, he said) (Gökçeoğlu 2008: 122). Also, phrases like *Karagözlük etmek* (to amuse people by doing comic imitations) are used for “the entertainer, non-sedate people” (Gökçeoğlu 1994: 60); and *Karagözlük yapmak* (to mess around) for those who “pretend not to understand, who acts foolishly or who put forward wish-wash thoughts”: *En ciddi işlerde bile Karagözlük yapıp çevresindekileri güldürmeye çalışırdı* (He would mess around even in the most serious matters just to make people laugh) (Gökçeoğlu 2008: 122; Kabataş 2009: 361). In addition, idioms like *Karagöz oynatmak* (to perform *Karagöz*), to describe “a funny situation”, or *Karagöz perdesine dönmek* (to become a *Karagöz*’s screen), when talking about a place where “the entrants are not known” or for “a complicated situation” are used.

As one of the protagonists of this play and the one who gives his name to it, “*Karagöz*” as a character, is a man of the people; he enshrines in the hearts of the Turkish Cypriots. *Karagöz*, as the representative of the people’s moral understanding and common sense, with his naivety, stupidity, cunningness, comebacks, rudeness, indiscretion, sincerity and much more, reflects the Turkish Cypriot people. The fact that *Karagöz* has diffused into Turkish Cypriot literature and media from past to present is proof of the extent in which he is adopted among Turkish Cypriots.

A poem, published anonymously in the 33rd issue of the *Seyf* (Sword) newspaper dating October 20, 1912, is remarkable in this sense. This heroic poem, written about the Balkan War of 1912 (Balkan War I), addresses the Turkish Cypriot people through the mouth of *Karagöz* and aims to mobilise the national and sentimental feelings of the people. In this poem called *Karagöz Ne Diyor?* (What is *Karagöz* Saying?), *Karagöz*’s unifying and integrative influence on society as a folk hero is used to call upon the material and moral support of the Turkish Cypriot community of her homeland, which – despite the British Colonial Administration – still considered themselves as a part of the Ottoman Empire in those years:

Karagöz Ne Diyor? (What is *Karagöz* Saying?)

Ey çocuklar gün bugündür, gayri handân olmalı (Oh children, today is the day, let's laugh and rejoice)/ *Toplanup bir noktada serhatde mihmân olmalı* (Let's gather at some point and be a guest to the borders of the homeland – Keep guard at the border for the defence of the homeland)/ *Ben bile takdım silâhı arkama bir pîr iken* (As an old man even I gird on my gun – Even I'm going to fight to defend my homeland)/ *Gençsiniz, hiç durmayın, düşman perîşân olmalı* (You are young, do not stop, make the enemy miserable)/ *Bak, asıl annen vatandır; el uzandıkça ona* (Look, your real mother is the motherland, as the enemy's hand reaches out to her - as the enemy invades your motherland)/ *Her kılın bir süngü, her uzvun da kalkan olmalı* (Every strand of hair a bayonet, every organ must be a shield-you must protect it with all your strength)/ *Annene kasd eyleyen, herhangi bir mel'ûn ise* (Destroy the cursed enemy who intends to invade your motherland)/ *Mülkünü mahv etmeli, bünyâdı vîrân olmalı!* (Destroy their country, demolish their houses!)/ *Kahramânlar! Azm edin, etrâfımız düşman dolu!* (Heroes! Try to overcome obstacles, defeat your enemies, for you are surrounded by them!)/ *Kahramânca toplanın! Âlem de hayrân olmalı!* (Your heroic gathering – the gathering for homeland defence – will be admired by the whole world!)/ *Kahramânlar! Kahramânlık istiyor annen bugün* (Heroes! your motherland is awaiting your heroic moves)/ *Annenin her emrine mutlak şitâbân olmalı!* (Run to defend your homeland, your mother, hurry!)/ *Seyredenler satvet-i şîrânenizden titresin...* (Those who are watching you should tremble from your leaping like a lion.../ *Mutlakâ derler ki; bu... ordu-yu arslan olmalı!* (And, say that they must be our lion army!)/ *Hıfz-ı mülk uğrunda kanın aksa, mahv olsan bile* (Even if your blood is shed to protect our country, even if you are ruined)/ *Döktüğün kanlar sana nâm olmalı, şân olmalı!* (Your blood will be your fame and your glory – be proud of the blood you shed for your country, because that blood will make your name eternal)/ *Tilki feryâdından etmez merd olanlar ihtirâz* (The brave and heroic man is not afraid of the howling of the fox -heroic people are not afraid of the enemy's power)/ *Bir hedef ancak size Sofiye'yle Balkan olmalı!* (Your other target, after saving the homeland, must be Sofia and the Balkans!)/ *Darbe-i mâziyyeyi bîçâre nisyân eylemiş* (Poor and desperate, they have forgotten the past attacks)/ *Kim o hırsız? Gâlibâ Yelkenci Yûnân olmalı!* (Who is this thief? I think it must be the Sailor Greek!)/ *Son sözüm ey cân-fedâlar! Ey mübârek cebheler!* (O holy faces, O those who gave their lives for the homeland, my last word to you!)/ *Kutlu Balkan süngünüz altında al kan olmalı!* (Ensanguine your auspicious bayonet -to get back the Balkans)! (Kıbrıs 14 July 2014: 37).

If we take a look at today's Turkish Cypriot press, it doesn't go unnoticed that columnists often use the *Karagöz* motif:

(...) *Yüzüne bakıp, yüksek sesle ne dedim, bilir misiniz? Söyleyim: 'İrsen Küçük, hem kendini, hem de taşıdığı soyadını Karagöz etmez.'* (...I looked at his face and do you know what I said out aloud? Let me say this to you: 'İrsen Küçük does not make himself or the surname he carries Karagöz') (Kıbrıs 9 August 2014: 7).

Karagözlük Tümen Tümen!!! (Karagözlük – ridiculousness – is Pile upon Pile!!!)

(...) *Acı ama gerçek... Burası KKTC... Burada siyasi erki elinde tutanlar sayesinde Karagözlük tümen tümen...* (...Sad but true... This is the TRNC... Thanks to those who hold the political power here, Karagözlük is pile upon pile...) (*Kıbrıs* 31 August 2014: 7).

(...) *Aile büyükleri, 'çocukların Karagözü olduk' diyor ama çok azı, 'Karagöz' olmaktan kurtulmak için adım atabiliyor* (...Family elders say that 'We have become the Karagöz (clown) of the children' but few can take steps to avoid being 'Karagöz') (*Kıbrıs* 6 September 2014: 6).

(...) *Ayıbın en büyüğünü kendi yapacak ama onun ayıbına tavır koymak ayıp sayılacak. Böyle Karagözlük olmaz!* (...He will commit the biggest of shames himself, but it will be considered shameful to take a stand against his shame. There can be no bigger Karagözlük!) (*Kıbrıs* 21 September 2014: 7).

Turkish Cypriot cultural sources point out the presence of Karagöz as well. İsmet Konur's book *Kıbrıs Türkleri* (The Turkish Cypriots) (1938) is the first source in Cyprus to mention Karagöz. As a historian, İsmet Konur focuses mainly on the history, culture and folklore of Cyprus in general, however also includes the Turkish Cypriot literature. After giving examples from some epics, laments, folk songs and poems, Konur ends his words with the following: *In order to complete the Cypriot folk literature, it is necessary to indicate that puppetry, Karagöz plays and Public Storytelling are still popular today, and to this we should also add the examples of rhymed folk prose like tales, nursery rhymes, riddles and proverbs which are very popular among the people* (Konur 1938: 89).

Beria Remzi Özoran writes: *Turkish Cypriots are very fond of the modern theatrical works, especially Namık Kemal's plays. However, these modern works have not diminished the Turkish Cypriots' love and interest towards the old Turkish theatre, such as Karagöz, Puppetry and Public Storytelling. On the contrary, the national passion stimulated by the modern literature, has increased the demand for these traditional plays and thus the old and new Turkish culture have clamped together beyond the ages* (Özoran 1971: 163–164).

Columnist, critic and cultural history researcher Ahmet Tolgay states that Karagöz has been in high demand among the Turkish Cypriots since the years it was brought to Cyprus, that it was a part of the culture of entertainment and continued to exist until the 1950s (Tolgay 2011: 128).

Unfortunately, there is not enough scientific research about the Karagöz plays in Cyprus.¹ The first and most important research on this subject were made by

¹ In recent years, a master thesis on Turkish Cypriot Karagöz plays has been prepared. Even though the study focuses more on 'how Karagöz was performed in Cyprus', the compilation studies in the field yielded a lot of new information and findings from the source persons: İlke Susuzlu, *Kıbrıs Türk Halk Kültüründe Gölge Tiyatrosu Bağlamında İcer ve Seyirci*, Hacettepe University, Social Institute of Sciences, Department of Turkish Language and Literature, unpublished master's thesis, 2013.

Mehmet Ertuğ (b.1939), researcher and performer of the Turkish Cypriot theatrical arts. Ertuğ published two research books on the Karagöz plays in Cyprus; he also has studies that deal with Public Storytelling and other theatrical arts. In addition to these, Ertuğ is the last living *Karagöz master* (hayalî) of the Turkish Cypriots and the author of contemporary Karagöz plays. Ertuğ brought together his contemporary plays and the adaptations of the old ones, in his book titled *Kıbrıs Türk Karagöz Oyunları* (Cyprus Turkish Karagöz Plays) (2010). He has earned a well-deserved place in the history of Turkish Cypriot culture as an artist who brought Karagöz art to present day and introduced it to new generations with the studies he has made.²

Mustafa Gökçeoğlu (b.1942) is another researcher who has briefly touched upon the Turkish Cypriot Karagöz Shadow Theatre and compiled pieces from some plays. In one of Gökçeoğlu's books on Turkish Cypriot folklore, *Tezler ve Sözler III* (Theses and Words III), some information about Karagöz is given and examples of compiled texts are presented (Gökçeoğlu 1994: 54–104). However, these studies of researchers can only go back to the beginning of the last century. Considering the half-century period from the beginning of the 1900s when Karagöz existed very vigorously, until the 1950s when it started to slowly fade away, the characteristics of the Turkish Cypriot Karagöz can be listed as follows:

a) *Fasıl* is the name given to the main chapter in Karagöz plays. A Karagöz play takes its name according to the subject covered in this chapter (fasıl). It is possible to divide the chapters into two as “Classical” and “Modern”. The classical chapters are called *Kar-ı Kadim* (belonging to old times) and the new chapters are called *Nev-İcâd* (new invention). The number of classical chapters or plays in Turkish Karagöz is 28. *Nev-İcâd* plays emerged with the influence of the *tuluat* (improvisational) theatre after the II. Constitutional Monarchy (1908) and imitated the structure of classical chapters.

According to the sources, the classical plays of the Turkish Karagöz like *Ağalık* (Squirarchy), *Aptal Bekçi* (The Foolish Guard), *Bahçe* (The Garden), *Bakkallık* (The Grocery), *Bursalı Leyla* (Leyla from Bursa), *Büyük Evlenme* (The Great Marriage), *Cambazlar* (The Tightrope walkers), *Cazular* (The Morose), *Çeşme* (The Fountain), *Ferhat ile Şirin* (Ferhat and Shirin), *Hamam* (The Turkish Bath), *Kanlı Kavak* (The Bloody Poplar), *Kanlı Nigâr* (Bloody Nigâr), *Kayık* (The Caique), *Kırgınlar* (The Offended), *Mal Çıkarma* (Goods Extraction), *Mandıra* (The Dairy Farm), *Meyhane* (The Tavern), *Orman* (The Forest), *Salıncak* (The Swing), *Sünnet* (The Circumcision), *Şairlik* (Poetry), *Tahir ile Zühre* (Tahir and Zuhre), *Tahmis* (The Coffee Roasting), *Ters Evlenme* (The Reverse Marriage), *Tımarhane* (The Madhouse), *Yalova Safası* (The Yalova Delight) and *Yazıcı* (The Scribe) were also staged in Cyprus. These plays reached the 1950s due to the

² For a review on Mehmet Ertuğ, see. Oğuz Karakartal, Kıbrıs Türk Seyirlik Oyunlarının Tek Kişilik Ordusu: Mehmet Ertuğ, *Güneş Newspaper*, Culture and Literature Corner, 23 February 2009, pp. 16.

simplification of their language and insertion of local jokes (Ertuğ 1993: 7; Ertuğ 2007: 54).

In addition to classical plays, plays specific to Cyprus emerged both with their content and subjects, as well as with their humour and rhetorical features. Although there is no written documentation at hand, Mehmet Ertuğ states that he learned about these plays from the elderly who he described as “Karagöz devotees”:

One of these plays is the ‘Karagöz’ün Babalığı’ (Karagöz and his Pops). In this play, Karagöz appears as a stereotype who does not listen to anybody, he kidnaps a woman and even opposes the security forces of the state; finally, he comes to reason after listening to his stepfather (pops). The accents and jokes in this play almost entirely come from local features (Ertuğ 1993: 7).

Among the Turkish Cypriot Karagöz plays; plays that have the subject of folk culture are noteworthy. Popular folk heroes like Ferhat and Shirin, Tahir and Zuhre, Köroğlu and Bekri Mustafa are included in the Karagöz to enrich its subjects (Gökçeoğlu 1994: 59).

According to the findings of Mehmet Ertuğ, the most popular and most frequently performed Karagöz plays in Cyprus are: *Kanlı Kavak* (The Bloody Poplar), *Ferhat and Shirin, Tahir and Zuhre, Köroğlu, Dört Bekriler* (The Four Drunkards), *Yaldız Küpü* (The Gilding Cube), *Karagöz’ün Babalığı* (Karagöz and his Pops) (Ertuğ 1993: 7, Ertuğ 2007: 54).

Today, we have Karagöz plays written in modern style by Mehmet Ertuğ. These plays take their subjects from daily events, as well as political and social life. Some of these are satirical-ridicules. There are also adaptations of old plays. These modern plays have been carried to the screen by Mehmet Ertuğ and also published as a book.

b) Turkish Cypriot Karagöz, in all respects, is a branch, a variation of the Turkish Karagöz. However, these plays which were brought to the island of Cyprus and reached the present day, localized and enriched with some new additions in time. The most important of these additions were the new characters that joined the character cast of the Turkish Cypriot Karagöz. In Mehmet Ertuğ’s works we can find information, depictions and illustrations (large-sized figures) about these characters which did not exist in the classical Karagöz plays. Ertuğ stated that Lefkeli Mehmet Salih Efendi (1922–1967), one of the last Karagöz masters of the Turkish Cypriots, made large-sized figures -their size changing between 39.5cm to 48 cm- in the 1950s in order to compete with cinema and that he staged new plays in theatres using these figures. However, Ertuğ does not give enough information about the content and characters of these plays (Ertuğ 2007: 101–121).

When Mehmet Salih Efendi’s depictions (figures/drawings) and illustrations are examined, it is seen that most of them are soldiers dressed in uniforms and boots, with hats and caps on their heads, swords hanging from their waists and rifles on their shoulders. Among the large-sized figures (illustrations), there are cannons, planes and various weapons. Given the fact that Mehmet Salih Efendi was

a soldier in the British forces during World War II, the content of these plays can be said to be related to military and war.

We know that Mehmet Salih Efendi, besides these military plays and soldier characters, also staged classical plays and added new characters to these plays, which were authentic to Cyprus and hence enriched the Karagöz family. When the depictions/illustrations found in his play chest were examined³, localised and new Karagöz characters like *Lollo* (The Idiot, Mute), *Şaşambellâ* (The Bewildered), *Hanım Kız/Sümbül Hanım* (The Young Girl)⁴, *Pisbıyık* (The Scraggly Mustache), *Dönme* (The Transsexual), *Çarpılmış* (The Crooked), *Bodur* (The Shorty), *Savaşçı* (The Warrior), *Perde Çavuşu* (The Curtain Sergeant) were encountered which did not exist in classical plays. For example, the *Beberuhi* character in the Turkish Karagöz, also known as *Altı Kulaç* (Six Strokes) or *Pişbop* (Pishbop) because of shortness of his height, has been localised and turned into *Parapapa*. Likewise, *Bekri Mustafa* is called *Pekri*.

Another Karagöz master who added new characters to the Turkish Cypriot Karagöz plays is Mehmet Ertuğ (b.1939). Ertuğ added the immortal characters of Turkish folk culture and humour, *Nasreddin Hoca* (Nasreddin Hodja) and *Keloğlan* (The Bald Boy) to his contemporary Karagöz plays. Thus, *Nasreddin Hoca* and *Keloğlan*, who meet Karagöz and Hacivat on the same screen, have added colour and richness to contemporary Turkish Cypriot Karagöz plays. Ertuğ says the following:

Bringing together the three most important bastions of Turkish humour on the screen in the Tunnel of Time: Keloğlan, the famous comic hero of our tales, especially a favourite among our children... Nasreddin Hodja, our world-renowned master whose jokes are always in the language of our people... And our Karagöz and Hacivat, loved by people from all ages! Eliminating the concept of time between the three, bringing them together on the same screen as if they lived at the same time (in the time tunnel): I don't know if I did well; I leave it to your appreciation! (Ertuğ 2010: 8).

c) Some of the Turkish Cypriot Karagöz plays, as in the Turkish Karagöz, are examples of obscene plays, namely *Zekerli Karagöz* (Karagöz with a Cock)⁵ or *Toramanlı Karagöz* (Karagöz with a Huge Cock). Sexuality and “phallus” were widely used in such plays as well as profanity and vulgar jokes. In fact, the phallus is regarded as an integral element of Karagöz. The play *Zekerli Karagöz* (Karagöz

³ After the death of Mehmet Salih Efendi, these depictions and figures were handed onto Mehmet Ertuğ by his wife. These figures, which constitute an important source of information about the Turkish Cypriot Karagöz Shadow play, are on display in Mehmet Ertuğ's Karagöz house in the historical Büyük Han (The Great Inn) in Nicosia.

⁴ For a review of the Sümbül Hanım character, see. Oğuz Karakartal, Kıbrıs Türk Halk Tiyatrosu'na Özgü Bir Tip: Sümbül Hanım, *Kıbrıs Newspaper*, Culture and Art, 27 March 2017, pp. 30.

⁵ These were types of Karagöz plays, which had obscene and impudent subjects. They were generally demanded in the old times. They are also known as ‘Toramanlı Karagöz’.

with a Cock) was performed only for men in coffeehouses. When evaluating this feature of the Turkish Cypriot Karagöz plays, Mustafa Gökçeoğlu writes:

Some of the Karagöz plays staged on our island were Toramanlı Karagöz (Zekerli Karagöz) plays. As it is written in the dictionaries of theatre and the performing arts, Toramanlı Karagöz was performed during the Tulip Era in the mansions and palaces of the Ottoman Pashas. It is also known that such Karagöz plays were decorated with sexual patterns. The plays performed in the village coffeehouses on our island were generally of this kind. This feature managed to attract people of a certain age group to the play and create an influence on them (Gökçeoğlu 1994: 59–60).

During the plays which entered this category, the Karagöz masters (*hayaliler*), would take into consideration the age and education level of their audience, pushing the boundaries of decency by including sexuality and the phallus; so it was unthinkable that children and women would be among the audience of such plays. Mehmet Ertuğ says, *Karagöz plays was performed for men in general. Most of the time, little children were not allowed to watch so that their manners would not be effected.* And he continues to explain: *Indeed, there were plenty of profanity and vulgar jokes in the Karagöz plays. This usually depended on the Karagöz master. Sometimes it became a necessity, especially in front of audiences which liked to hear swearing (Ertuğ 1993: 8).*

The three Karagöz plays -variations of each other- compiled by Mustafa Gökçeoğlu and published in his book *Tezler ve Sözler III* (Theses and Words III), are examples of *Toramanlı Karagöz* (Gökçeoğlu 1994: 63–94). Sexuality, abusive words and profanity are used abundantly in these texts. In addition, it can also be seen that some of the depictions published in Mehmet Ertuğ's *Anılar ve Alıntılarla Geleneksel Kıbrıs Türk Seyirlik Oyunları* (Traditional Turkish Cypriot Theatrical Plays with Memories and Quotes) book are naked. Among these depictions-figures, *Karagöz Güreşçi/ Çıplak Karagöz* (Karagöz, the Wrestler/ Naked Karagöz), *Hacivat Güreşçi/ Çıplak Hacivat* (Hacivat, the Wrestler/ Naked Hacivat) and *Üstsüz Zenne* (Topless Zenne), which came out of the chest of Karagöz master Lefkeli Mehmet Salih Efendi are remarkable and said to have remained from Karagöz masters at least two or three generations ago (Ertuğ 2007: 114, 117). Especially the Topless Zenne's explicit upright breasts suggest that this figure was used in plays containing sexuality. However, there are no Karagöz depictions which had a phallus were among the Karagöz figures published by Ertuğ. As it is known, in the Turkish Karagöz plays, especially in *Kanlı Nigâr* (Bloody Nigâr) and *Timarhane* (Madhouse), the phallus of the “nudes” and “insane”, were sometimes shown as erect, sometimes attached to their necks and exaggerated (And 1969: 139). Besides, it is understood that the Karagöz master Lefkeli Mehmet Salih Efendi did not prefer the Toramanlı Karagöz. According to sources, Mehmet Salih Efendi, who was known to use an extremely decent language, performed only for women or for both men and women together (Ertuğ 1993: 8).

d) The Turkish Cypriot Karagöz plays have attracted audiences not only in cities and towns such as Nicosia, Famagusta, Limassol and Lefka, but also in almost every corner of Cyprus. According to İlke Susuzlu, the entertainment aspect of the Karagöz tradition prevailed in Cyprus; people showed great demand for these plays in order to find outlets to emotionalise, laugh and revive their lives (Susuzlu 2013: 12). Classical plays were generally preferred in cities, and *Toramanlı Karagöz* (Karagöz with Huge Cock) was mostly preferred in villages. In the past, every shadow play master used to have their own territory and in big cities such as Nicosia and Limassol, every master would perform his art in a specific coffeehouse (Gökçeoğlu 1994: 60). In other words, the old Turkish Cypriot coffeehouses were a kind of social activity centres where Karagöz plays were exhibited. With the arrival of Karagöz masters, coffeehouses, frequented only by men during the normal times, opened their doors to women and children as well, and earning a sense of mutual/common space (Susuzlu 2013: 66). There were many coffeehouses in Old Nicosia and Limassol, which were known as Karagöz coffeehouses or by the names of the Karagöz masters who performed there (Cahit 2011; İslâmoğlu 1994: 128 – 129). The most important of these Karagöz coffeehouses were:

In Nicosia:

1) Mulla Hasan's Coffeehouse: This coffeehouse was located in Sarayönü and was the most important Karagöz coffeehouse. Since it was opposite to the Nicosia Police Station, its customers were mostly policemen.

2) Shenlikli's Coffeehouse: This coffeehouse was also called "Meyhaneci Hasan's Coffeehouse". It was located in the back street of the General Directorate of Police, opposite to the tomb of "Mahmut Pasha". In this coffeehouse, the Karagöz master Kâni Dayı (Efendi) from Limassol performed the profession.

3) Ramadan's Coffeehouse: Karagöz was staged once a week on Friday nights in this coffeehouse, located on Fellahlar Street. The Karagöz master of this coffeehouse was Kavanoz Hasan Dayı.

4) Sögüd's Ahmet's Coffeehouse: It was located at the Kyrenia Gate where the Ziraat Bank is today. This coffeehouse was first run by a man called Hasırcı Fellah and Karagöz plays were performed there. The Karagöz master of this coffeehouse was Mehmet Kafa.

5) Hashim Agha's Coffeehouse: It was located under the National Unity Party building in Sarayönü. The owner of the coffeehouse was Hakim Fuat Bey and the keeper was Hashim Agha.

6) The Karagöz Masters Coffeehouse: It was located next to the Captain Pharmacy.

In Limassol:

1) Kırmızı's Coffeehouse or The Karagöz Masters Coffeehouse: It was the most famous Karagöz place in Limassol. It was located at the crossroads of a busy spot in the Albanian Neighbourhood where the Turks lived. Here, the Karagöz master Kâni Dayı used to perform the profession.

2) Hadji Yahya's Coffeeshouse: This was another Karagöz Coffeeshouse belonging to the Limassol Turks. It was located next to the "Four Lanterns Bridge" which separated the Turkish and Greek neighbourhoods. Here, both Polemityalı (Binatlı) Ali Hoca and Mehmet Kafa from Nicosia performed the plays.

In Lefke, the main coffeeshouses that Karagöz plays were performed were the *Ağaçlı Kahve*, which was located in the middle of the bazaar and was famous for the giant eucalyptus tree in front of it, as well as Zeki Efendi's Coffeeshouse.

In addition to the Karagöz coffeeshouses, Karagöz plays were performed in winter and summer (open air) cinemas, sports clubs, village squares, fairgrounds, gardens of houses, develik (rooms with high ceilings) and shops like the barber or shoemaker (Susuzlu 2013: 61).

As it is understood, as a popular form of entertainment in the towns and cities of Cyprus, the shadow theatre has created its own spaces (coffeeshouses etc.) and with this feature it has also exhibited a similarity with the Karagöz-coffeeshouse connection in Turkey (Susuzlu 2013: 66). Sources mention that Karagöz has embellished the social life of the villages in particular. In some Mesaoria villages such as "Yiğitler (Arçoz)" and "Serdarlı (Çatoz)", these plays were said to be extremely popular. Mehmet Ertuğ gives the following information:

The arrival of the Karagöz master in the villages brought vitality to the monotonous life and had an impact on everyone from all ages. The Karagöz masters reflected onto the screen the problems and the crookedness they saw in the villages with fine humour, and such jokes were enjoyed by the villagers tremendously. The best jokes made by shadow play masters were not forgotten for years and were used by the villagers when it was appropriate. Some rude jokes, however, were not said openly; instead implied, using the phrase "As Mulla Hasan said!" The magical world of the Karagöz plays would have such an impact on the people of the village that some of them, based on the similarities of their behaviours or appearances, were called by the names of the characters in the Karagöz plays or the character's name was given to them as nicknames. Here I would like to give a few examples from the village of Yiğitler (Arçoz), one of the villages where the Karagöz play was most popular: Ayvaz Ahmet, Arnavut Mustafa, Pekri (Bekri) Ali... The Karagöz plays were so popular among the Yiğitler people that when Mulla Hasan died they went to his wife Hasane Hanım and told her that they wanted to buy the figures/depictions and continue this tradition. Hasane Hanım said that, upon her husband's will, she buried them (Ertuğ 1993: 10).

Another point that needs to be emphasized here is that the shadow play brought to Cyprus by the Ottomans was gradually adopted by the Greek Cypriots as well. Undoubtedly, the teaching this art form to the Greek apprentices by the Turkish Cypriot Karagöz masters had a role in this cultural exchange. For example, we know that the Master Kani Dayı from Limassol had a Greek apprentice to whom he taught all of his plays. It is also mentioned that some of the Turkish Cypriot Karagöz masters who could speak Greek, made the Greek Cypriot Karagöz

characters speak in their own language, and that there were Greek Cypriots among their audience. For example, the Karagöz master Mehmet Salih Efendi from Lefka was an artist who knew Greek and among his audience there were Greek Cypriots as well (Ertuğ 1993: 17). This traditional Turkish art, which was in time also adopted by the Greek Cypriots, underwent some changes in their hands. The Greek Cypriot community tried to nationalize Karagöz by adding the values of its own nation (Ertuğ 1993: 19; Susuzlu 2013: 19–20).

e) Invaluable shadow play artists emerged from the Turkish Cypriots. Mehmet Ertuğ, in his research on shadow theatre, identifies the presence of many artists performing Karagöz as an art form in Cyprus. The last Karagöz masters identified by Mehmet Ertuğ are: Polemityalı Ali Hodja (Poet Ali Hodja), Polili Hasan Hodja (Retired Teacher), Mağusalı Mulla Hüseyin, Mağusalı Mehmet Efendi, Kuklalı Karagözcü Sadık, Karagözcü Kanî Dayı (Limasollu Kâni Efendi), Koca İbrahim, Çatozlu Zihni Usta (Blacksmith Zihni), Mulla Hasan, Karagözcü Mehmet Efendi (Lefkeli Mehmet Salih Efendi) (Ertuğ 1993: 11–17).

İlke Susuzlu, in his dissertation on the Turkish Cypriot Karagöz Shadow Play, mentions some other Karagöz masters who are not mentioned by Mehmet Ertuğ. The Karagöz masters that Susuzlu compiled from his sources are as follows:

1) The Karagöz masters Ali and Oğuz: who performed Karagöz in the village of Çınarlı (Bladan) in the 1940s-50s were brothers.

2) Kemal Barut and Mehmet Veli: Kemal Barut and Mehmet Veli, who performed Karagöz together in the Albanian Quarter of Limassol in the 1950s, learned this art from the great master of the previous generation, Limasollu Kâni Dayı (from Limassol).

3) Kunduracı (Shoemaker) Cemal Usta: Kunduracı Cemal Usta, who lived between 1900 and 1967, was one of the amateur Karagöz masters, whose main profession was shoemaking but because of his love for Karagöz he used to perform it as a hobby.

4) Yılandıcı (Snake Charmer) or Garagöz Mehmet: During the first half of the 1960s, he performed with snakes and performed Karagöz.

5) Görneçli Emine Hanım's husband: He performed Karagöz in Görneç village during the end of 1950s (Susuzlu 2013: 17–18).

Apart from these, other Karagöz masters' names, such as Kavanoz Hasan Dayı, Mehmet Kafa and Kıbrıslı Agâh, are mentioned in other sources. These Karagöz masters, who continued their profession until the 1950s and early 60s, made most of their figures and depictions themselves and visited almost every village to perform their plays. Of course, as an artist living today and practicing until recently, Mehmet Ertuğ should be added to this list. In addition to Mehmet Ertuğ in recent years, it is seen that some names emerging from the younger generation have also been attracted to the Karagöz shadow play and struggled so that this deep-rooted tradition is not forgotten. One of them is Ahmet Özçaylı (b.1969) who is an elementary school teacher and a professional shadow play master. Using Karagöz plays with more

didactic content, performing them especially to primary school students in the Kyrenia region, Özçaylı aims to teach while entertaining. Another name is İzel Seylani (b.1990), who is working in Turkish Cypriot theatre as an actor, director and writer. Seylani brings to the screen both the Karagöz plays that he has written -*Bir Bandabuliyâ Meselesi: Karagöz ve Sihirli Sebzeler* (A Bandabuliyâ Affair: Karagöz and the Magical Vegetables), *Karagöz Paragöz* (Stingy Karagöz) – and Mehmet Ertuğ's plays – *Karagöz'ün Akıl Satması* (Karagöz Gives Useless Advice), *Karagöz'ün İsim Değiştirmesi* (Karagöz Changes His Name), attracting attention as the youngest artist performing this tradition.⁶ It can be easily said that Seylani took over the flag, as a Karagöz Master, from Mehmet Ertuğ.

With the awareness that this heritage and tradition needs to be preserved, İzel Seylani is making a bid, both in the Southern Mesarya Public Theatre and in the Bandabuliyâ Stage in Nicosia, by carrying the Turkish Cypriot Theatre tradition to younger generations. It should be mentioned that following its Cyprus tour, the play *Karagöz Paragöz* (Stingy Karagöz), written and performed by Seylani, was also represented at the "International Bursa Karagöz and Shadow Theatre Festival" in Turkey. İzel Seylani's other Karagöz play *Bir Bandabuliyâ Meselesi: Karagöz ve Sihirli Sebzeler* (A Bandabuliyâ Affair: Karagöz and the Magical Vegetables) is a play that attracts both children over the age of five and adults, and emphasizes two basic values. The first of these values is the importance of "healthy nutrition" and the other is "the introduction of the historical-cultural heritage of our country, especially Nicosia". For this purpose, symbolic landmarks specific to Nicosia, such as "Kyrenia Gate", "The Great Inn", "Dikilitaş/Venetian Column", "Samanbahçe District" and "Birds/Pigeons of Sarayönü Square" have been preferred. In addition, Karagöz's donkey "Karaçoçço" stands out as a new character not included in the classical plays and added to the *Karagöz* family by İzel Seylani.

2. MEHMET ERTUĞ AND THE ANALYSIS OF THE TURKISH CYPRIOT KARAGÖZ PLAYS⁷

Today, Ertuğ is considered as the most important artist who keeps the traditional Cyprus Turkish theatre alive.⁸ Oğuz Karakartal considers him as the

⁶ In addition to Karagöz plays, İzel Seylani also has modern plays. However, although they have been staged, they have not been published: *Mesarya Üçlemesi* (*Nor ve Betmez, Şaman, Papaz Nikâhı*) and *Ejderha Tepesi*.

⁷ For an article on this topic see Hüseyin Ezilmez, *Geleneksel Kıbrıs Türk Tiyatrosu* (Traditional Turkish Cypriot Theatre), *Motif Akademi, Halkbilimi Journal*, Cyprus Special Issue I, June 2013, pp. 79–103.

⁸ His published works include: *Geleneksel Kıbrıs Türk Tiyatrosu* (Traditional Turkish Cypriot Theatre), Publication of the TRNC Ministry of Education and Culture, 1993; *Anılar ve Alıntılarla Geleneksel Kıbrıs Türk Seyirlik Oyunları* (Traditional Turkish Cypriot Plays with Memories and Anecdotes), Ertuğ Yayınları, Nicosia 2007; *Kıbrıs Türk Karagöz Oyunları* (Turkish Cypriot Karagöz Plays), Publication of the Cyprus Turkish Writers Union, Nicosia, April 2010; *Meddah Aynalı* (Aynalı, the Storyteller), Publication of Deniz Plaza, Nicosia 2011.

one-man army of Turkish Cypriot theatrical plays and likens him to *the locomotive that solely drives the art of Karagöz* (Karakartal 2009: 16).

Mehmet Ertuğ published the Karagöz plays which he wrote and adapted under the name of *Cyprus Turkish Karagöz Plays*. In this work, Ertuğ classifies the Turkish Cypriot Karagöz plays into six different groups:

1. Full length authentic (Cypriot-specific) plays,
2. Full length adaptation (Cypriot versions of classical plays),
3. Original short plays,
4. Original adaptations,
5. A new practice: Turkish humour in the time tunnel,
6. Spontaneous, on-the-spot plays based on current issues (sketches).

The number of original and adaptation plays published in this work is 45. The names and dates of these plays are as follows: *Karagöz'ün Akıl Satması* (Karagöz Gives Useless Advice) (1970s), *Karagöz Kıbrıs Sorununu Çözüyor* (Karagöz Solves the Cyprus Problem) (2002), *Karagöz İnternet'te* (Karagöz on the Internet) (2000), *Karagöz'ün Şarkıcılığı* (Karagöz Tries His Luck at Singing) (2005), *Karagöz'ün Hastalanması* (Karagöz Falls Ill) (1990), *Karagöz Barışçı* (Karagöz The Peacemaker) (2004), *Karagöz "TEK"e Karşı* (Karagöz Against "TEK") (2008), *Karagöz Uluslararası Şöhret* (Karagöz Acquires International Fame) (2006), *Karagöz Avrupa Birliği'nde* (Karagöz enters the European Union) (2004), *Karagöz "Light" Erkek* (Karagöz the "Light" Male) (2004), *Karagöz Ananistan'da* (Karagöz in Motherland) (2004), *Karagöz'ün Temizliği* (Karagöz's Cleanliness) (1991), *Karagöz'ün Çevre Koruyuculuğu* (Karagöz the Environmentalist) (1991), *Karagöz'ün Vasiyeti* (Karagöz's Last Will) (1991), *Karagöz'ün Babalığı* (Karagöz and his Pops) (1983), *Karagöz'ün İsim Değişmesi* (Karagöz Changes His Name) (2004), *Karagöz'ün Öğütleri* (Karagöz's Advice) (1985), *Karagöz'ün Yaşı* (Karagöz's Age) (2000), *Karagöz'ün Buluşu* (Karagöz's Discovery) (2003), *Karagöz'ün Yeni Mesleği* (Karagöz's New Profession) (1995), *Karagöz'ün Politikacılığı* (Karagöz Enters Politics) (2006), *Karagöz ve Hacivat Niçin Öldürülmedi?* (Why Wasn't Karagöz and Hacivat Killed?) (2006), *Karagöz "Tumarhanacı"* (Karagöz From the Madhouse) (1960s), *Karagöz'ün Dakikliği* (Karagöz's Punctuality) (2005), *Karagöz Milenyum'da* (Karagöz in the Millenium) (2000), *Karagöz'ün Aptallığı* (Karagöz's Stupidity) (2004), *Karagöz'ün Kahveciliği* (Karagöz's Coffeehouse) (1989), *Karagöz Trafikte* (Karagöz in Traffic) (2000), *Karagöz Ozmosis'e Karşı* (Karagöz Against Osmosis) (2005), *Karagöz Çağdaş Baba* (Karagöz the Contemporary Father) (2004), *Karagöz Boş Gezenin Kalfası* (Karagöz the Dawdler) (2000), *Karagöz'ün Rum Sevgisi* (Karagöz's Love For Greek Cypriots) (2006), *Karagöz'ün Mudiliği* (Karagöz the Bailor) (2000), *Karagöz'ün Verimliliği* (Karagöz's Productivity) (2001), *Karagöz'ün İşe Girmesi* (Karagöz's Employment) (2001), *Karagöz'ün Adamlığı* (Karagöz's Humanity) (2000), *Karagöz'ün İyiliği* (Karagöz's Kindness) (2001),

Karagöz'ün Çok Yönlülüğü (Karagöz's Versatility) (1998), *Karagöz Dünyayla Aynı Dili Konuşuyor* (Karagöz Speaks the Same Language as the World) (2005), *Karagöz'e Bayram Ziyareti* (A Bairam Visit to Karagöz) (2004), *Karagöz Ekonomik Krizde* (Karagöz in the Economic Crisis) (2001), *Karagöz'ün Saygınlığı* (Karagöz's Reputation) (2000), *Karagöz Karagözcüye Karşı* (Karagöz Against the Karagöz Maker) (2005), *Karagöz Penguenler Arasında* (Karagöz Among Penguins) (2005) and *Karagöz Avrupalı* (Karagöz the European) (2008).

In the section titled "Turkish Humour in the Time Tunnel", Mehmet Ertuğ brings the three greatest names of Turkish humour, Keloğlan, Nasreddin Hoca, Karagöz and Hacivat together on the same screen. The number of plays he published under this title is 4 and their names are: *Nasreddin Hoca'nın Saygısı* (Nasreddin Hodja's Respect) (2000), *Uygunsuz Soruya Usturuplu Cevap* (A Clever Answer to an Improper Question) (first print 2000, reprint 2005), *Herkes Haklı veya Hoca'nın Kadılığı* (Everyone is Right or Hodja the Qadi) (2005) and *Hoca Kıbrıs Sorununu Çözüyor* (Hodja Solves the Cyprus Problem) (2006).

The number of original on-the-spot sketches in the book is 7. These are called: *Referandum Öncesi* (Before the Referandum) (2005), *Karagöz Fin Hamamında* (Karagöz in the Finnish Baths) (2006), *Yorgo ile Söyleşi* (Interview with George) (2004), *Papa'nın Ziyareti* (The Pope's Visit) (2006), *Referandum: NTV için* (The Referandum: for NTV) (2004), *Falcı* (The Fortune Teller) (2006) and *Bay Moon Kıbrıs'ta* (Mr Moon in Cyprus) (2010).

2.1. Subjects: The Karagöz plays published by Mehmet Ertuğ in his book *Cyprus Turkish Karagöz Plays* can be grouped based on their themes as follows:

2.1.1. Plays with a Social Message:

a) Plays that give a lesson about wrong behaviour: *Karagöz'ün Hastalanması* (Karagöz Falls Ill), *Karagöz'ün Temizliği* (Karagöz's Cleanliness), *Karagöz'ün Çevre Koruyuculuğu* (Karagöz the Environmentalist), *Karagöz'ün Dakikliği* (Karagöz's Punctuality), *Karagöz Trafikte* (Karagöz in Traffic), *Karagöz'ün Verimliliği* (Karagöz's Productivity), *Karagöz'ün Adamlığı* (Karagöz's Humanity), *Karagöz'e Bayram Ziyareti* (A Bairam Visit to Karagöz), *Karagöz'ün Saygınlığı* (Karagöz's Reputation).

b) Plays that criticise the individual and society: *Karagöz Uluslararası Şöhret (Meşhûr Adam)* (Karagöz Acquires International Fame, The Celebrity), *Karagöz'ün Vasiyeti* (Karagöz's Last Will), *Karagöz'ün Babalığı* (Karagöz and his Pops), *Karagöz'ün Öğütleri* (Karagöz's Advices), *Karagöz'ün Politikacılığı* (Karagöz Enters Politics), *Karagöz'ün Aptallığı* (Karagöz's Stupidity), *Karagöz Çağdaş Baba* (Karagöz the Contemporary Father), *Karagöz Boş Gezenin Kalfası* (Karagöz the Dawdler), *Karagöz'ün Mudiliği* (Karagöz the Bailor), *Karagöz'ün İşe Girmesi* (Karagöz's Employment), *Karagöz'ün İyiliği* (Karagöz's Kindness), *Karagöz'ün Çok Yönlülüğü* (Karagöz's Versatility), *Karagöz Dünyayla Aynı Dili Konuşuyor*

(Karagöz Speaks the Same Language as the World), *Karagöz Ekonomik Krizde* (Karagöz in the Economic Crisis), *Karagöz Avrupalı* (Karagöz the European), *Papa'nın Ziyareti* (The Pope's Visit).

2.1.2. Plays on Issues Related to Cyprus (Turkish Cypriot-Greek Cypriot and the European Union): *Karagöz Kıbrıs Sorununu Çözüyor* (Karagöz Solves the Cyprus Problem), *Karagöz Barışçı* (Karagöz the Peacemaker), *Karagöz Tek'e Karşı* (Karagöz Against 'TEK'), *Karagöz Avrupa Birliği'nde* (Karagöz Enters the European Union), *Karagöz Ananistan'da* (Karagöz in Motherland), *Karagöz Ozmosis'e Karşı* (Karagöz Against Osmosis), *Karagöz'ün Rum Sevgisi* (Karagöz's Love for Greek Cypriots), *Referandum Öncesi* (Before the Referandum), *Karagöz Fin Hamamında* (Karagöz in the Finnish Baths), *Yorgo ile Söyleşi* (Interview with George), *Referandum: NTV İçin* (The Referandum: for NTV), *Falcı* (The Fortune Teller), *Bay Moon Kıbrıs'ta* (Mr Moon in Cyprus), *Hoca Kıbrıs Sorununu Çözüyor* (Hodja Solves the Cyprus Problem).

2.1.3. Plays about Karagöz Finding a Job: *Karagöz'ün Akıl Satması* (Karagöz Gives Useless Advice), *Karagöz'ün Buluşu* (Karagöz's Discovery), *Karagöz'ün Yeni Mesleği* (Karagöz's New Profession), *Karagöz Tumarhanacı* (Karagöz from the Madhouse), *Karagöz'ün Kahveciliği* (Karagöz's Coffeehouse).

2.1.4. Plays on Current Events and Popular Culture: *Karagöz İnternet'te* (Karagöz on the Internet), *Karagöz Light Erkek* (Karagöz the "Light" Male), *Karagöz'ün Şarkıcılığı* (Karagöz Tries His Luck at Singing), *Karagöz ve Hacivat Niçin Öldürülmedi?* (Why Wasn't Karagöz and Hacivat Killed?), *Karagöz Milenyum'da* (Karagöz in the Millenium).

2.1.5. Plays on Miscellaneous topics: *Karagöz'ün Yaşı* (Karagöz's Age), *Karagöz'ün İsim Değişmesi* (Karagöz Changes His Name), *Karagöz Karagözcü'ye Karşı* (Karagöz'ün Karagözcülüğü) (Karagöz Against the Karagöz Maker or Karagöz the Karagöz Maker), *Karagöz Penguenler Arasında* (Karagöz Among Penguins), *Nasreddin Hoca'nın Saygısı* (Nasreddin Hodja's Respect), *Uygunsuz Soruya Usturuplu Cevap* (A Clever Answer to an Improper Question), *Herkes Haklı* (Hoca'nın Kadılığı) (Everyone is Right or Hodja the Qadi).

It will be beneficial to give a brief summary of some of the 56 plays published by Mehmet Ertuğ in this book in order to understand their contents.

Karagöz'ün Akıl Satması (Karagöz Gives Useless Advice): As always, Karagöz is broke and unable to take alimony to his home. His mentor Hacivat advises him to try his hand at making a living by "giving advice". Karagöz, in his desperation, accepts Hacivat's suggestion, and when he starts selling his advice finds himself in many funny situations. After all, as in other plays too, Karagöz cannot be successful in this business and gets angry with Hacivat, whom he sees responsible for his misfortune, and relieves his anger by beating him.

Karagöz Tumarhanacı (Karagöz from the Madhouse): Çelebi and Hacivat meet. Çelebi leaves the management of the madhouse he is fixing to Hacivat. Hacivat employs Karagöz to the madhouse he is managing as a guard. Hacivat

sends the madmen of the neighbourhood to Karagöz. Karagöz captures these madmen and locks them up in an asylum. The First Madman (*Deli* -Crazy) comes, he talks nonsense, Karagöz beats him, the madman runs away. The Second Madman (*Zırdeli* -Stark Crazy) comes, he is ridiculous, Karagöz beats Zırdeli, Zırdeli escapes. The third Madman (*Zırzırdeli* -Completely Stark Crazy) comes last, he starts to talk tripe, Karagöz is afraid of him because this Madman is larger than the others. Karagöz, out of fear, starts talking nonsense. Hacivat enters, when he sees Karagöz's situation, he calls a Greek Cypriot physician. The Greek Cypriot physician heals Karagöz. Karagöz beats Hacivat, whom he sees responsible for what happened.

Karagöz'ün Babalıđı (Karagöz and his Pops): Mr Furtuna's wife meets Karagöz. Karagöz is affected by the beauty of this woman and kidnaps her. Hacivat enters and tells Karagöz about the disappearance of Mr Furtuna's wife; adding that Mr Furtuna is looking for someone who can act as the middleman to find his wife. Karagöz is happy to get both the woman and the money. Karagöz starts working as the town crier. He tells everyone that Mr Furtuna's wife has disappeared and is in his own house. The Albanian Sergeant enters, Karagöz asks him to leave the woman, Karagöz beats the Albanian Sergeant, the Albanian runs away. Then, respectively, Acem, Himhum, Mukhtar and the Jew enters, Karagöz kidnaps them too. Finally, Karagöz's father Pekri (Bekri) enters. Karagöz is afraid of Pekri and surrenders the woman. Hacivat enters, Karagöz takes out all his anger on him.

Karagöz'ün Kahveciliđi (Karagöz's Coffeehouse): Karagöz complains about being unemployed and having no money. Hacivat enters and tells Karagöz that he has found a job for him. Hacivat convinces Karagöz to work as a coffeehouse owner saying he believes this job is perfect for Karagöz and that he will make a lot of money. Karagöz starts the coffee making but cannot make money, instead he even borrows some. This is because the customers don't pay for the coffee they drink. First the Greek Cypriot and the Jew enter, Karagöz cannot take money from them, so he beats the Greek Cypriot and the Jew, then enters Tuzsuz Deli (Crazy) Bekir, he does not pay for the coffee he drinks either, he shouts, makes threats and runs away. Then Hacivat enters and tells Karagöz not to worry, adding that "*debt only encourages us to work harder*". Karagöz beats Hacivat.

Karagöz Light Erkek (Karagöz the "Light" Male): Hacivat has not been around for a while, Karagöz wonders and goes to Hacivat's house. He asks why he doesn't leave the house. Hacivat tells him that this is the fashion now, to be a Light Male, who helps his wife and does the housework. He advises Karagöz to behave in this way too. Believing that his relationship with his wife will get better, Karagöz takes Hacivat's advice and is very kind to his wife. However, he doesn't get the reaction he expects. Because Karagöz's wife, who is not used to politeness, curses and insults him. Karagöz goes and beats Hacivat.

Uygunsuz Soruya Usturuplu Cevap (A Clever Answer to an Improper Question): Karagöz and Hacivat are discussing whether chewing gum in the toilet

is considered a sin. They cannot solve this problem and start arguing. In the end, they decide to consult the Hodja, whom they believe will have the right answer. Kelođlan is following the discussion of Karagöz and Hacivat, he takes great pleasure in doing so and exacerbates the situation rather than calm it. At the end, the question is asked to Hodja by Hacivat. Hodja's answer to this awkward question is both sarcastic and ironic: "Chewing gum in the toilet is not sinful; however, if anyone sees you, they will think that you're chewing something else!"

Herkes Haklı (Hoca'nın Kadılıđı) (Everyone is Right or Hodja the Qadi): Hacivat, who is constantly beaten by Karagöz, goes and complains to Hodja. Hodja listens to both sides and makes his decision by finding both Karagöz and Hacivat right. Because Karagöz has no right to beat Hacivat and Hacivat has no right to humiliate and ridicule Karagöz. Kelođlan rejoices this decision by saying "both the defendant and the plaintiff are right".

Karagöz İnternet'te (Karagöz on the Internet): Hacivat enters and calls Karagöz saying that he wants to see him. Karagöz does not respond to his call and does not show up. However, we hear his voice from inside: "WWW. Karagöz dot empty pot!" Hacivat repeats his call but Karagöz does not emerge. Hacivat is worried; afraid that Karagöz has been possessed, he starts to cry. He begs Karagöz to come downstairs. Upon this, Karagöz comes to the curtain; he insults Hacivat and exclaims that he cannot get rid of him. Hacivat, on the other hand, expresses that he is his friend and tells Karagöz that he misses him; he asks what these strange sounds mean. Karagöz doesn't want to tell him at first: "*Curiosity kills the cat*" he says, "*You've always cracked me up with your priggishness, now it's my turn!*" He then tells him that he has changed and will no longer beat Hacivat; but Hacivat's insistence persists and he is left with no option other than to answer Hacivat's questions in order to escape.

2.2. Characters of the Turkish Cypriot Karagöz: The characters in Karagöz plays all have specific features that they are known for and reflect on the screen. In other words, the most prevalent feature of the Karagöz characters is that they are all stereotypes. Stereotype; a character who represents a certain profession, mentality or circle, portraying typical behavior and cliché speeches, which may appear or we may be familiar with in other works. Stereotypes are either completely good or bad, ie one-dimensional. The main characters of the Turkish Cypriot Karagöz are:

2.2.1. Principal characters: The main characters of the plays are Karagöz and Hacivat.

Karagöz: Karagöz is one of the two main characters who gives his name to the Karagöz plays. In all plays (56 plays), he has a functional role with Hacivat. He is a complete contrast of the character Hacivat. He represents an uneducated, illiterate man who is a little naive and very occasionally rude. Karagöz corresponds to the *Kavuklu* character found in *Ortaoyunu*. Karagöz does not have a specific job or profession. He tries his hand at a variety of work. However,

because he never has the right job, he suffers from lack of money. He has to work in jobs he doesn't want to for money. For example, in *Karagöz'ün Akıl Satması* (Karagöz Gives Useless Advice) (Ertuğ 2010: 9–16) he sells advice, in the play *Karagöz Tumarhanacı* (Karagöz from the Madhouse) (Ertuğ 2010: 67–70) he works as a guard, in *Karagöz'ün Kahveciliği* (Karagöz's Coffeehouse) (Ertuğ 2010: 78–81) he runs a coffeehouse and in *Karagöz'ün İşe Girmesi* (Karagöz's Employment) (Ertuğ 2010: 94–95) he appears before us as a sivil servant. Besides these, in the play *Karagöz'ün Yeni Mesleği* (Karagöz's New Profession) (Ertuğ 2010: 62) he tells us that he is a blacksmith. He doesn't hide his illiteracy, in the play *Karagöz'ün Kahveciliği* (Karagöz's Coffeehouse) he openly states *İyi amma, benim okumam yazmam yok; bana bir de kâtip lâzım!* (Well I can neither read nor write; I shall also need a scribe!). He usually does not understand the things Hacivat tells him, or he misunderstands them; he is easily agitated and shows his reaction by either beating Hacivat or being rude and saying whatever comes to his tongue. He always taunts the *zimmi* (non-Muslim) characters who speak in broken Turkish with their own linguistic characteristics. He makes out that he doesn't understand the words they say and loads new meanings to them (Ertuğ 2010: 34–35). He is not a businessman like Hacivat; most of the time he comes out of work related situations at a loss. In the play *Karagöz'ün Kahveciliği* (Karagöz's Coffeehouse) he is aggrieved by the Greek Cypriot, Jew and Tuzsuz Deli (Crazy) Bekir when they don't give him what he is owed (Ertuğ 2010: 79). He is always in trouble with his wife, no matter what he does he can't please her, they are in a constant dispute. Karagöz is insulted by his wife in the play *Karagöz Light Erkek* (Karagöz the "Light" Male) (Ertuğ 2010: 34–35). He is naive, he believes easily. He believes everything Hacivat tell him and finds himself in unseen situations. For example, in the play *Karagöz'ün Şarkıcılığı* (Karagöz Tries His Luck at Singing) (Ertuğ 2010: 22–23), although he is not tuneful, he is manipulated by Hacivat to sing. In addition to all of these features, we also see Karagöz carrying out social and political criticism and satire. For example, in *Karagöz Uluslararası Şöhret (Meşhur Adam)* (Karagöz Acquires International Fame, The Celebrity) (Ertuğ, 2010: 30–31), there is a criticism brought to a number of artists who have gained worldwide fame with their writings and actions. Karagöz appears before us as a patriotic and nationalistic character. He does not approve of anything that is contrary to the interests of his country and nation. He is against the EU and the Annan Plan. He does not hide his views on these issues; he puts them forth open heartedly (Ertuğ 2010: 32). He says that he is against a peace agreement that will be made by leaving our lands and making concessions (Ertuğ 2010: 18). He criticizes the supporters of the Annan Plan by saying, *Senin akıl hocaların da herhalde akılları ile midelerinin yerini değiştirmişler... Yani hepsi senin cinsinden!* (Your mentors have probably changed the place of their minds with their stomachs... That is to say they are just like you!) (Ertuğ 2010: 37). The only play in which Karagöz appears as a

negative type is in *Karagöz'ün Babalığı* (Karagöz and his Pops) (Ertuğ 2010: 44–47). Mehmet Ertuğ writes about this play as:

...In this play, Karagöz appears as a stereotype who does not listen to anybody, he kidnaps a woman and even opposes the security forces of the state; finally, he comes to reason after listening to his stepfather (pops)... (Ertuğ 1993: 7).

When Mehmet Ertuğ's Karagöz figurations are examined, it is seen that the red color dominates Karagöz's clothing (Ertuğ 2007: 123; Ertuğ 2010: 139). One of his arms is moveable. He has on his head a cap called *Işkırak*. A sash is wrapped around his waist. In addition, there is a tobacco pouch hanging from his sash. Underneath he is wearing knee-length pants. His face is pictured round, he has large eyes and a full beard.

Hacivat: He is the other main character in Karagöz plays. He has a functional role in all plays (56 games). He corresponds to the stereotype of *Pişekâr* seen in *Ortaoyunu*. In full length plays, Hacivat enters the screen by reciting a *semâi* (a song): *Hanaylar yaptırdım döşetemedim/ Çifte kumruları eş edemedim/ Zalim felek ile baş edemedim/ Konma bülbül konma çeşme taşına/ Bu gençlikte neler geldi başıma* (I built houses I couldn't furnish/ I couldn't match the inseparable doves/ I couldn't cope with the cruelty of destiny/ Don't perch here nightingale don't perch on the stone fountain/ Oh, what has become of me in my youth) (Ertuğ 2010: 9). And follows by calling Karagöz to the screen by saying:

Of hay Hak! Meşhur kelâmlar:/ Dünyada istersen edesin rahat,/ Kimseye kulak asma, keyfine bak!/ Bir iş bul kendine, düşünme derin,/ Ayağı kapalı dut, kelleyi serin!/ Derler ki:/ Aklın yolu birdir, yoktur başka;/ Akıl yoksa eğerlim başta,/ Ne kuruda biter ne de yaşta!/ Diyelim bu gece de Allah işimizi rast getire!/ Yâr bana bir eğlence! Aman bana bir eğlence! (Oh Lord! These are important words:/ In this world, if you want to be content,/ Don't listen to anyone, enjoy yourself!/ Find something to do, don't think too deep,/ Keep your feet warm, your head cool!/ They say:/ The way of reason is one, there is no other;/ If you do not have a mind to start with,/ Neither ends in the dry nor the age!/ Let's hope God helps us with our work tonight!/ A little fun for me! Oh, a little fun for me!) (Ertuğ 2010: 9).

Although he is beaten by Karagöz in every play, he still does not do without him (Ertuğ 2010: 93). He reminds Karagöz at every opportunity that he is a literate person with some education. In the play *Karagöz Uluslararası Şöhret* (Karagöz Acquires International Fame) he exclaims, *Aman efendim, nasıl oldu? Ben, bu kadar zaman okudum yazdım; o kadar mürekkep yaladım ama, değil uluslararası, ülke çapında şöhret bile olmadım! Sen nasıl becerdin?* (Oh my dear sir, how can this happen? I've spent all this time reading and writing; educating myself, let alone internationally, I haven't even earned nationwide fame! How did you do it?) (Ertuğ 2010: 30) and by doing so while he emphasizes this feature, he also shows that he is a jealous type. Since he is talkative, knows how to feign friendship and is smooth-tongued, he considers the profession of politics as the most valid job of the

world. He explains this to Karagöz in the play *Karagöz'ün Politikacılığı* (Karagöz Enters Politics) (Ertuğ 2010: 63). When Karagöz says that politicism is based on lies, flaws and tricks, and that it is a very suitable job for him, he doesn't find this strange, instead he sees it as normal and adds:

Aman efendim, bunların kime ne zararı var? İlle de söylediğini yapmak gerekmez... Hele bir de Hasan'ın külahını Ahmet'e, Ahmet'inkini de Mehmet'e giydirdin mi, işler tamam! Bırak onlar birbiriyle didişsin, sen keyfine bak!... (Oh my dear sir, what harm does this cause anyone? It's not necessary to do what you preach... Especially if you put Hasan's hat on Ahmet and Ahmet's hat on Mehmet, it's done! Leave them to bicker and quarrel, you enjoy yourself!) (Ertuğ 2010: 63).

He finds Karagöz work; using his effective and persuasive way of talking he makes sure Karagöz gets into these jobs (Ertuğ 2010: 78). He loves to boast and is constantly pedantic (Ertuğ 2010: 101). From time to time, he makes Karagöz angry by using difficult and complicated words in a way that Karagöz cannot understand (Ertuğ 2010: 74). Although his knowledge no depth to it, he knows a little about everything and declares his opinion: In the play *Karagöz'ün Yaşı* (Karagöz's Age) (Ertuğ, 2010: 55–56), he talks about his knowledge of calculus and mathematics, in *Karagöz Trafikte* (Karagöz in Traffic) (Ertuğ 2010: 82), about the rules of traffic, in *Karagöz'ün Hastalanması* (Karagöz Falls Ill) (Ertuğ 2010: 25), about the things that should be done in order to steer clear from diseases, in *Karagöz'ün Şarkıcılığı* (Karagöz Tries His Luck at Singing) (Ertuğ 2010: 22), he states his opinion about which style of singing who be popular in the market, and in the play *Karagöz Tek'e Karşı* (Karagöz Against 'TEK') (Ertuğ 2010: 28) he talks about politics. He gives advice (Ertuğ 2010: 82). He always warns Karagöz about etiquette and tells him what to do: In the play *Karagöz'ün Temizliği* (Karagöz's Cleanliness) (Ertuğ 2010: 38), he talks about the rules of bathing and personal hygiene; in *Karagöz'ün Çevre Koruyuculuğu* (Karagöz The Environmentalist) (Ertuğ 2010: 40) he emphasizes the importance of being responsive to the environment, of keeping our environment clean and that closing one's mouth when yawning even in the dark are the qualities of a civilized human being; in the play *Karagöz'ün Adamlığı* (Karagöz's Humanity) (Ertuğ 2010: 96), he says that the act of greeting each other is good manners; and in the play *Karagöz'ün İyiliği* (Karagöz's Kindness) (Ertuğ 2010: 98) he recommends that it is necessary that one states their sympathies and condolences to the family and relatives of someone who has passed away. However, after all his preaching to Karagöz about these rules of etiquette, he is seen not following some of them (Ertuğ 2010: 40–41). He is an avaricious person. However, rather than doing the work himself, he arranges for Karagöz to do it instead (Ertuğ 2010: 58). He turns to trickery and shenanigans to get his way, he makes it seem like he is accepting what is being said, however eventually knows how to deceive Karagöz (Ertuğ 2010: 51). He is nosy; in almost all of the plays, he tries to find out what Karagöz is up to, where he is, and what he is doing. For this,

he shows up at Karagöz's doorstep at the crack of dawn. Although he is constantly insulted by Karagöz, he does not give up (Ertuğ 2010: 20). Karagöz addresses Hacivat with the following names: *Hacivat*, *Hacıbuba*, *Hacıcavcav*, *Hacivat Çelebi* (Chalabi) and *Hacivat Efendi* (Effendi).

Hacivat's clothing is dominated by the colour green (Ertuğ 2007: 123; Ertuğ 2010: 139). *His headpiece is likened to the conical hat of the Nakhshibendi sect composed of a tall felt hat, a turban and a dalyazan piece which hangs down to the neck* (And 1969: 291). Just like Karagöz's one, a sash is wrapped around his waist and he also has a tobacco pouch hanging from it. He wears red knee-length pants. Unlike Karagöz, his face is thin and he has a goatee.

2.2.2. The Women: All the women that appeared in the Karagöz plays were collectively called *Zenne*. These were the women characters of the plays. In later periods, the zennes became independent characters and were named according to their work or kinship. There were also the zennes who appeared in *Ortaoyunu*, these were men who played the parts of women. Therefore, they should not be confused with the zennes in Karagöz.

From what we find out as a result of Mehmet Ertuğ's research and compilation work, many of the *zenne* characters present in the Turkish Karagöz Shadow Theatre also existed in the Karagöz Theatre plays in Cyprus. However, unfortunately, because the old texts had not been transcribed, we are confined to the limited information we have obtained from elderly Karagöz enthusiasts or the relatives of Karagöz masters (makers). The main women characters appearing in the plays written by Mehmet Ertuğ are: *Hanım Kız (Sümbül Hanım)*, *Karagöz's Wife*, *Mr Furtuna Wife* and *Elmaz Köçek*.

Hanım Kız, Sümbül Hanım (The Young Girl, Miss Sümbül): This character is known as The Young Girl in the plays and she is the young and beautiful girl of the neighbourhood. Unlike many of the other women stereotypes of Turkish Karagöz plays, she appears as an honest and morally upright young girl. Plays in which she is seen are: *Karagöz'ün Akıl Satması* (Karagöz Gives Useless Advice), *Karagöz Milenyum'da* (Karagöz in the Millenium) and *Karagöz'ün İsim Değişmesi* (Karagöz Changes His Name). In all of the three plays she appears in, she enters into dialogue with Karagöz. She addresses Karagöz as *Dayı* (Uncle), *Garagöz Amca* (Uncle Garagöz) and *Karagöz Amca* (Uncle Karagöz). She enters the screen singing Cyprus songs. In the play *Karagöz'ün Akıl Satması* (Karagöz Gives Useless Advice) she sings the song: *Yumurtalar gaynıyor tavada,/ Münüse'min aklı fikri havada/ Ah aman aman Münüse'm aman,/ Yâr aman aman bir tanem aman!...* (Eggs are boiling in the pan,/ Münüsse's head is in the clouds/ Oh my dear Münüse/ Oh my dearest Münüse!...) (Ertuğ 2010: 14); in the play *Karagöz'ün İsim Değişmesi* (Karagöz Changes His Name) she sings: *Al olur, bal olur Gıbrıs gelini,/ Geline söyleyin benim halimi...* (Scarlet are, honey are the brides of Cyprus,/ Speak of my condition to the brides) (Ertuğ 2010: 50) and in the play *Karagöz Milenyum'da* (Karagöz in the Millenium) she sings: *Atladım bahçeye girdim*

aman... (I jumped and entered the garden oh dear...) (Ertuğ 2010: 74). When Karagöz meets the Young Girl on the street, he is captivated by her beauty and gets in a tizzy when around her. He usually uses these expressions to describe her beauty: ... *Aman Allah'ım bu da kim? Gökten melek mi endi ne? Aman bana bir şeyler oluyor; bu ne güzellik? Yirmi paralık aklım vardı, o da gitti* (Oh my God who is this? An angel from the skies or what? Something is happening to me; what a beauty? I had a mind worth twopennies and now it's gone) (Ertuğ 2010: 15). The Young Girl keeps Karagöz at arms length. Sometimes we also see her giving advice to Karagöz (Ertuğ 2010: 50). She is knowledgeable and complies with etiquette. In the play *Karagöz Milenyum'da* (Karagöz in the Millenium) she pays a visit to Karagöz to celebrate his new year (1 January 2000–Millennium) and explains to him what the millennium is (Ertuğ 2010: 74).

Red colour dominates her clothing (Ertuğ 2007: 111; Ertuğ 2010: 139). Under her single-legged long skirt she wears black *iskarpins*⁹ on her feet. Her yellow and red coloured blouse has long wide sleeves that reach down to her wrists. On top of her head, she wears a red *hotoz*¹⁰ with blue stripes. The *Hanım Kız* depiction has a very distinctive feature compared to other depictions of women: On the top, forehead section of the *hotoz* she wears on her head, there is a “moon and star”, which resembles the star on the Turkish flag. With this feature, *Hanım Kız* (Miss Sümbül) has become one of the most popular among the Turkish Cypriot Karagöz characters. During the British colonial times of Cyprus, when the Turkish flag was forbidden, Miss Sümbül became a symbol of the nostalgia felt by Turkish Cypriots towards Turkey and fostered national-spiritual feelings of the people.

The body contours of her representation are pictured in detail. She has a thin waist and broad shoulders. Her long hair dangles from under her headdress and falls over her shoulders. Her face is extremely elegant. Her eyes and eyebrows are prominent, her cheeks are red, her nose is pointed and upright, and her lips are depicted as extremely small. She holds a small wand.

One of the last Karagöz masters of the Turkish Cypriot Karagöz plays, Lefkeli Mehmet Salih Efendi's (1922–1967) chest contained a depiction of the character Hanım Kız/Sümbül Hanım (The Young Girl/Miss Sümbül) which was renewed/copied from it's original by Mehmet Ertuğ and therefore made it to the present. It is not known to whom the design, construction and cutting of this original depiction belongs to. Mehmet Ertuğ writes that the depictions which came out of Mehmet Salih Efendi's chest were passed on to him from Mulla Hasan and Polili Karagözcü Hasan, to whom he had been an apprentice to; and that they dated back at least two generations, and that we also can understand this looking at the makings and forms of these depictions (Ertuğ 2007: 101).

⁹ İskarpın: Heeled, low-cut shoes (*Turkish Dictionary* 2005: 982).

¹⁰ Hotoz: a small decorative head piece worn over the hair by women, made in various shapes and colours (*Turkish Dictionary* 2005: 901).

Karagöz's Wife: She is in three plays. In these plays, she does not appear and we hear her speaking off screen. Usually she can't get along with her husband and argues with him. She's a nagging and noisy woman. She constantly insults Karagöz (Ertuğ, 2010: 34–35). She appears as a negative character who calls her husband *yamyam* (cannibal), *moruk* (geezer), *nonoş* (gay), and uses belittling comments like “*bana erkek koca lâzım*” (I need a man husband) when addressing him. Despite Karagöz's lack of money she constantly has desires (Ertuğ 2010: 86). Plays in which she is seen are: *Karagöz Light Erkek* (Karagöz the “Light” Male), *Karagöz Çağdaş Baba* (Karagöz the Contemporary Father) and *Karagöz'e Bayram Ziyareti* (A Bairam Visit to Karagöz). Navy blue colour is dominant in the clothing of Karagöz's wife (Ertuğ 2010: 141), whose design, drawing and cutting out belongs to Mehmet Ertuğ. She wears a red headscarf, dark blue *ferace* and black slippers.

Mr Furtuna's Wife: The only play we see her in is *Karagöz'ün Babalığı* (Karagöz and his Pops). She is the woman who is kidnapped by Karagöz. She enters the screen with the following song: *Düriyemin güğümleri kalaylı/ Fistan giymiş etekleri alaylı...* (The pitchers of my Duriye are tinned/ the skirts of my dress are jeering) (Ertuğ 2010: 45). She is a beautiful woman. When Karagöz sees her, he says, *Bu ne güzellik yârabbi? Bunu kaçırmalı!...* (What beauty this is? She must be taken!). She is naive, she believes Karagöz's lie immediately (Ertuğ 2010: 45).

Elmaz Köçek (The Young Actress): The Young Actress, or as she is known in the plays, Elmaz Köçek, is one of the entertaining characters of the Turkish Cypriot Karagöz plays; she appears on the screen at the end of the play. Therefore, she is not part of the plot of the play. As a positive turn of the events in the play, she is called upon usually by Karagöz - and sometimes by the Karagöz maker – *Giderayak şu Elmaz Köçeği çağırayım da keyfimiz yerine gelsin! Neredesin Elmaz, nerede?* (Before I go, let me call this Elmaz Köçek to come and entertain us! Where are you Elmaz, where?) (Ertuğ 2010: 16). On the screen, she dances to traditional music, Cyprus folk songs (Dillirga folk song) and to the tune of the *nününü* (nâreke – reed whistle). Plays in which she is seen are: *Karagöz'ün Akıl Satması* (Karagöz Gives Useless Advice), *Karagöz Barışçı* (Karagöz The Peacemaker), *Karagöz Uluslararası Şöhret* (Karagöz Acquires International Fame), *Karagöz Avrupa Birliği'nde* (Karagöz enters the European Union), *Karagöz Light Erkek* (Karagöz the “Light” Male), *Karagöz Ananistan'da* (Karagöz in Motherland), *Karagöz'ün Politikacılığı* (Karagöz Enters Politics), *Karagöz ve Hacivat Niçin Öldürülmedi?* (Why Wasn't Karagöz and Hacivat Killed?), *Karagöz Tumarhanacı* (Karagöz from the Madhouse), *Karagöz'ün Aptallığı* (Karagöz's Stupidity), *Karagöz Ozmosis'e Karşı* (Karagöz Against Osmosis), *Karagöz'ün Rum Sevgisi* (Karagöz's Love for Greek Cypriots), *Karagöz'ün Verimliliği* (Karagöz's Productivity), *Karagöz'ün İşe Girmesi* (Karagöz's Employment), *Karagöz'ün Adamlığı* (Karagöz's Humanity), *Karagöz'e Bayram Ziyareti* (A Bairam Visit to Karagöz), *Karagöz Ekonomik Krizde* (Karagöz in the Economic Crisis) and *Karagöz Karagözcü'ye Karşı* (Karagöz Against the Karagöz Maker).

Green and brown colours dominate the clothing of Elmaş Köçek's depiction, which was created and cut out by Mehmet Ertuğ (Ertuğ 2010: 140).

2.2.3. The Men: The male characters in Turkish Cypriot Karagöz plays can be grouped as the Muslims and Non-Muslims (*Zimmî*). The Muslim Characters are: *Tuzsuz Deli* (Crazy) *Bekir*, *Çelebi* (Chalabi), *Pekri* (Bekri), *Arap* (The Arab), *Arnavut Çavuş* (The Albanian Sergeant), *Acem/İranlı* (The Persian), *Hımhum Çelebi* (Chalabi), *Mahalle Muhtarı* (The Neighbourhood Mukhtar), *Nasreddin Hoca* (Hodja), *Keloğlan* (Bald Boy), *Deli* (Crazy) and *Zırzır Deli* (Completely Stark Crazy). The Non-Muslim (*Zimmî*) Characters are: *Rum* (The Greek Cypriot), *Yahudi* (The Jew), *Frenk* (The European) and *Zır Deli* (Stark Crazy).

Tuzsuz Deli (Crazy) *Bekir*: In Karagöz slang *Tuzsuz Deli* (Crazy) *Bekir* is also known as *Matiz*; he is the most important among all the hoodlums and drunken characters. He enters the screen by yelling out his famous call: *Heyyt, nedir be bu güürültü buracıkta?! Var mı be bir yan bakan? Heyyte! Hey, what is this racket I hear? Does anyone dare to face me? Hey!* (Ertuğ 2010: 15). He brags with his skill in killing and even says that he cut his mother and father: *Anamı kesen ben, bubamı şişte çeviren gene ben!* (I am the one who cut my mother and I am the one who turned my father on a spit!) (Ertuğ 2010: 80). Frightening, intimidating and resorting to brute force is his greatest feature: by calling out *Bana adıynan şanıynan datsız duzsuz Deli Bekir derler! Var mı ulan bana yan bakan?* (They call me the famous *Tuzsuz Crazy Bekir!* Is there anyone who dares to face me?) (Ertuğ 2010: 51) he declares that he is ready for a fight at any time and in any situation. Despite his harsh appearance, the terrifying drunken yells and threats of killing, he is forgiving. In all the three plays he appears in, he shouts, threatens and intimates, however does not fight with Karagöz. He always forgives him at the last minute and does not punish him. He leaves the screen, as he appeared, shouting and yelling threats. *Tuzsuz Deli* (Crazy) *Bekir*, enters the screen to solve/settle the so-called complex situations, problems and to deal with the injustices that have occurred, even though he actually has a part in the emergence of these situations. For example, in the play *Karagöz'un Kahveciliği* (Karagöz's Coffeehouse) he is one of the people who tricks Karagöz and does not pay for the coffee he has drunk (Ertuğ 2010: 80).

Plays in which he is seen are: *Karagöz'ün Akıl Satması* (Karagöz Gives Useless Advice), *Karagöz'ün İsim Değişmesi* (Karagöz Changes His Name) and *Karagöz'ün Kahveciliği* (Karagöz's Coffeehouse). Red and greenish tones dominate his clothing (Ertuğ 2010: 140). He has a turban on his head, he wears a *cepken*¹¹ (a short embroidered jacket with full sleeves) on top, and *potur*¹² (jodhpurs) and embroidered *tozluk*¹³ (gaiters) underneath. He has a wedge in one

¹¹ Cepken: A short collarless upper garment with slits and long sleeves (*Turkish Dictionary* 2005: 360).

¹² Potur: A pair of trousers which have lots of folds at the back and narrow leg sections (*Turkish Dictionary* 2005: 1623).

¹³ Tozluk: A narrow cloth which can be fastened over the shoe or covering the leg from the knee to the ankle in order to protect the trouser leg from dust, gaiters (*Turkish Dictionary* 2005: 1999).

hand and a bottle of liquor in the other. He also has a sword hanging from his waist.

Çelebi (Chalabi): He is one of the important characters of the Karagöz plays. However, in Mehmet Ertuğ's Cyprus Turkish Karagöz plays, he only appears in the play *Karagöz Tumarhanacı* (Karagöz from the Madhouse). He enters the screen singing the popular song called *Katibim* (My Clerk). His dialogue is with Hacivat. He speaks in perfect standard Turkish. He is courteous, he respects the rules of etiquette. He appears in the play as the owner of an estate. He makes Hacivat a middleman to manage his madhouse (Ertuğ 2010: 68). One of the depictions which came out of the Karagöz Master Mehmet Salih of Lefka's trunk was *Çelebi* (Chalabi) (Ertuğ 2007: 120). The designer, creator and cutter of this depiction is unknown, however he is illustrated as a young, slim and tall lad. Red and brown tones dominate his clothing. He has a fez on his head.

Pekri (*Bekri*): Another one of the hoodlum and drunken characters is *Pekri* (*Bekri*). He only appears in the play *Karagöz'ün Babalığı* (Karagöz and his Pops). Here, he appears as Karagöz's stepfather (pops). When Karagöz kidnaps Mr Furtuna's wife, he doesn't listen to anyone, he even opposes the security forces of the state. However, when *Pekri* comes, he is afraid of him and coming to his senses he releases the woman (Ertuğ 2010: 47). *Pekri*'s attitude is a common feature among the hoodlums and drunkards in the plays. They are known for handling the complex situations encountered in the plays, solving problems and establishing authority over the people of the neighborhood. The owner of the design, making and cutout of the *Pekri* (*Bekri*) depiction which came out of the Karagöz master Lefkeli Mehmet Salih Efendi's chest is unknown; however, the colours dominating his clothing are mostly tones of green and brown (Ertuğ 2010: 144).

Arap (The Arab): He is one of the characters who comes from outside of Anatolia. He enters the screen with either the form of stereotypical *maval* (lie-fabricated words); *Yalelli yalelli, yalelli yalel!// Yalelli yalelli, yalel ya felek!* (Ertuğ 2010: 58) or the chant; *Salamun aleykum,/ Alaykum salam!/ Salam, salam, salam!/ Salam ya seydi salam!* (Ertuğ 2010: 12). Plays in which he is seen are: *Karagöz'ün Akıl Satması* (Karagöz Gives Useless Advice), *Karagöz'ün İsim Değişmesi* (Karagöz Changes His Name) and *Karagöz'ün Buluşu* (Karagöz's Discovery). In all three plays, his dialogue is with Karagöz. Karagöz often refers to him as *Hacı* (Haji), *Hacı Fısfıfş* (Haji Fısfıfş), *Mezarlık Kargası* (The Cemetary Crow), *gündüz feneri* (the jocular black person) and *kelek* (fickle). In his speech he uses Arabic words such as, *lâ, ayva, mafış, vallahel azim*. He speaks with broken Turkish and using the local vocal features of the region he comes from. Therefore, he cannot communicate with Karagöz. Most of the time, the two sides either don't understand each other or they misunderstand each other. This constitutes the laughing element of the play and is called *Taklit* (Mimic). Karagöz leaves the screen after he is beaten (Ertuğ 2010: 49). The design of The Arab depiction belongs to Mehmet Ertuğ and is drawn by giving his clothes mostly green and brown tones (Ertuğ 2010: 139). He is wearing a *kefiye* (kaffiyeh) on his head. He

wears an arabesque shirt and a skirt. He has a belt on his waist. His black bushy beard becomes pointed towards his chin.

Arnavut Çavuş (The Albanian Sergeant): He is one of the characters who comes from outside of Anatolia. He only appears in the play *Karagöz'ün Babalığı* (Karagöz and his Pops). He is one of the security forces of the state. He enters into a dialogue with Karagöz. A prominent feature of his speech is that he puts strong emphasis on the letter “r” and frequently uses the words *more* and *bre*. When Karagöz kidnaps Mr Furtuna’s wife, he comes to arrest him; however, he escapes after being beaten by Karagöz (Ertuğ 2010: 46). The design, construction and cut out of the Albanian Sergeant depiction is not known and has come out of the trunk which belonged to the Karagöz Master Mehmet Salih of Lefka (Ertuğ 2010: 142); he is portrayed as the following: He wears a red fez on his head. On top, he wears a black shirt, underneath he wears a red *potur*, yellow *tozluk* and red shoes. He holds a carbine and a sword hangs from his waist. He is portrayed as a young man who does not have a moustache.

Acem (İranlı) (The Persian): Another one of the characters who comes from outside of Anatolia is *Acem*. He only appears in the play *Karagöz'ün Babalığı* (Karagöz and his Pops). He enters the screen with this song: *Eyrandan gelirem, başım duman/ Bir dost bulamadım, aman aman!* (I come from the land, my head in the clouds/ I could not find a friend, oh my, oh my!) (Ertuğ 2010: 46). He gets beaten by Karagöz and leaves the screen, saying, *Men de buradan geçaram!* (I will leave this place!)

Hımhım Çelebi (Hımhım Chalabi): The character Hımhım, who can be evaluated among the disabled people of the Karagöz plays, is known for speaking through his nose. He only appears in the play *Karagöz'ün Babalığı* (Karagöz and his Pops). Karagöz, as with the other characters, mocks him and then beats him up (Ertuğ 2010: 46). There are two depictions of Hımhım in Turkish Cypriot Karagöz plays Hımhım Chalabi and *Burunsuz Hımhım* (Noseless Hımhım) (Ertuğ 2007: 118–119). These depictions came from the chest belonging to Karagöz master Mehmet Salih Efendi. Red and green colours dominate Hımhım Çelebi’s clothing, which is another depiction whose artist for the design, construction and cutting is not known. Noseless Hımhım’s clothing is dominated by red. Both are wearing a red fez on their heads. Both are short and stocky. Noseless Hımhım also has a cane in his hand.

Mahalle Muhtarı (The Mukhtar): He only appears in the play *Karagöz'ün Babalığı* (Karagöz and his Pops). He is a passer-by/temporary character in the play. These are characters who do not have much role in the Karagöz plays. He’s responsible for the neighborhood security. In the play *Karagöz'ün Babalığı* (Karagöz and his Pops), he is intimidated by Karagöz, and therefore cannot restore order by neutralizing him.

Nasreddin Hoca (Nasreddin Hodja): Nasreddin Hodja (1208(?) – 1284 (?)) is a Turkish folk hero famous for his witty, thoughtful and humorous jokes. He is

considered to have lived in the XIII century Seljuk period. The Hodja has become a symbol of public intelligence with his jokes adopted by people of different social classes and strata from every generation who speak Turkish. In an assessment of the content of Nasreddin Hodja jokes/anecdotes in general, the following can be said: Through these jokes/anecdotes, the behaviors at the degree of bigotry of some people in society and of those who highlight their personal interests in their prayers were criticized, answered and satirized with very fine, witty, sarcastic responses. Nasreddin Hodja, in these jokes and with his quick and sharp intelligence has fought against those who have persecuted and wronged people; tyrants, minstrels, hypocrites, righteousers, and from time to time, as a result of his intelligence, been reduced to ridiculous and bad situations.

The plays collected under Mehmet Ertuğ's title "Turkish Humour in the Time Tunnel" which give place to Nasreddin Hodja are as follows: *Nasreddin Hoca'nın Saygısı* (Nasreddin Hodja's Respect), *Uygunsuz Soruya Usturuplu Cevap* (A Clever Answer to an Improper Question), *Herkes Haklı (Hoca'nın Kaldığı)* (Everyone is Right or Hodja the Qadi) and *Hoca Kıbrıs Sorununu Çözüyor* (Hodja Solves the Cyprus Problem). In all four of the aforementioned plays, Nasreddin Hodja appears in the middle of the screen riding his donkey *Kocaoğlan* backwards. After the classical Turkish music played with the *nününü*, the Karagöz Master (Mehmet Ertuğ) calls upon the Hodja with the following verse: *Hoca hoca hoca,/ Nasreddin Hoca!/ Acep bu işleri,/ Nasıl ettin Hoca!* (Hodja Hodja Hodja,/ Nasreddin Hodja!/ I wonder how,/ You do these things Hodja!) (Ertuğ 2010: 124, 126, 128, 130). Nasreddin Hodja appears in the plays as a wise person whom Karagöz and Hacivat consult with and take advice from, he is one who always shows the right path. With his characteristic style he gives social and political messages (Ertuğ 2010: 131). He is impartial, extremely fair, thinks thoroughly when deciding something, and reaches a judgment after listening to both sides of any disagreement (Ertuğ 2010: 127).

The appearance of Nasreddin Hodja's depiction (Ertuğ 2010: 141), whose design, illustration and cutting belongs to Mehmet Ertuğ, is as follows: He appears to be sitting facing backwards on his donkey *Kocaoğlan*. He is short, he has an extremely large head on a fairly chubby body. His face is round and covered with a lush white beard. He wears a large white turban on his head. He wears a collarless green shirt, a red sash on his waist and a purple shalwar underneath. He has a friendly, always smiling look.

Keloğlan (Bald Boy): One of the most popular heroes of Turkish folk tales is Keloğlan. Keloğlan is known for his amiability. He is a quick-witted, sociable character. He fights against evil in our fables; he is humane, determined and hardworking. He is an orphan and has an old and poor mother. He gains a social characteristic with he struggles he faces in his poor life. He is fearless. He always overcomes the evils he encounters with his own cunningness. He is resourceful and a master of words. At the beginning of the tales, he is often in despair and poverty.

However, he always finds a way to succeed in the end and becomes happy. In other words, Keloğlan tales always end happily.

Keloğlan was introduced to the Turkish Cypriot Karagöz plays by Mehmet Ertuğ; plays in which he appears are: *Nasreddin Hoca'nın Saygısı* (Nasreddin Hodja's Respect), *Uygunsuz Soruya Usturuplu Cevap* (A Clever Answer to an Improper Question), *Herkes Haklı (Hoca'nın Kadılığı)* (Everyone is Right or Hodja the Qadi) and *Hoca Kıbrıs Sorununu Çözüyor* (Hodja Solves the Cyprus Problem). As the plays begin, Keloğlan is shown at the top of the tree or roof. He enters the screen with a song that is specific to him:

Keloğlandır benim adım,/ Eşeğimin yok palanı,/ Varım yoğum doğruluktur;/ Hiç de sevmem ben yalamı! .../ Bir Kocakarı anam var;/ Birkaç tavuk, bir de inek,/ Her gün konar kel kafama,/ Evsiz kalmış birkaç sinek!... (My name is Keloğlan – Bald Boy,/ My donkey has no saddle,/ Righteousness is all I have,/ I don't like lies at all!.../ I have an old mother,/ A few chickens, and a cow,/ Every day,/ A couple of homeless flies/ land on my bald head!...) (Ertuğ 2010: 124, 126, 128, 130).

Keloğlan appears in the plays as a cute, curious character who laughs “he he” at everything that is said. Often he is involved in the issues which occur between Karagöz and Hacivat, and he gets more pleasure by mixing things up than helping resolving them. He is very respectful to Nasreddin Hodja. Hodja refers to him as “Keloğlum, Keleşoğlum” (My Bald Boy, My Baldy Boy). At the end of some plays the message is delivered by Keloğlan: *Böyle başa; böyle tıraş!/ Yaşsa Hocam, yaşa!* (For a head like this; a shave like this!/ Long live Hodja, live! (Ertuğ 2010: 127).

The design, drawing and cutout of the Keloğlan depiction (Ertuğ, 2010: 141) belonging to Mehmet Ertuğ, is as follows: He is drawn as a thin, skinny, young lad. His head is completely bald and his feet are bare. He wears a long-sleeved, collared green shirt; underneath he wears red baggy trousers which are cut under the knee. He holds a stick in his left hand which rests on his shoulder and we can see a bundle (food wrapped in a handkerchief) hanging on the end of his stick.

Deli (Crazy): Crazy is considered to belong to a group of defected characters seen in Karagöz plays; he is the first of the three madmen which appear in the play *Karagöz Tumarhanacı* (Karagöz from the Madhouse). He only appears in this play. Karagöz tries to catch and lock him up in the madhouse because of his bizarre actions and speech. However, Karagöz cannot catch him and he escapes. He enters the screen repeating these meaningless words: *Zarta da zirto zart- zarta da zirto zurt!* (loud but empty talk) (Ertuğ 2010: 68). He asks Karagöz meaningless and ridiculous questions like: *Bana bak dayı, geçen ayın çarşambası, bu ayın perşembesinden altı arşın kısa gelmiş. Bunuyunan çarşıdan kaç okka domates-hıyarcık alınır?* (Hey uncle look here; last month's Wednesday appears to be six yards shorter from this month's Thursday. How many tomatoes and cucumbers can we buy from the market with this?) The design, illustration and cutout of Deli's depiction belongs to Mehmet Ertuğ (Ertuğ 2007: 125) and his appearance is as follows: He is not properly dressed.

His upper body is naked. On his lower body he wears green shalwar trousers which are baggy on the top and tight at the bottom. The most interesting aspect of the depiction is a pan which appears on his head instead of a hat. His feet are bare. He wears earrings on his ears and a necklace on his neck.

Zızzır Deli (Completely Stark Crazy): He is the other madman in the play *Karagöz Tumarhanacı* (Karagöz from the Madhouse). He enters the screen repeating the nonsensical blabber: *Çay Kada Keskos, Çiy Kada Keskos, hey Allah küs!* (Ertuğ 2010: 69). He also asks Karagöz meaningless, strange questions: *Tavuk göğsünün turnağına muhallebi tabağı neden basmış?* (Why did the chicken breast press a custard plate on its fingernail?) or *Gologas musaggasının gurgurasına gullûrinin garacoccusu neden kaçtı?* (Why did the dessert's black cumin seed get stuck in the throat of the taro moussaka?) (Ertuğ 2010: 69). Completely Stark Crazy is the largest built and tallest of all the madmen in the play. When Karagöz sees him, he says, *Aman Hacivat, gurtar beni, delilerin ağa babası geldi! Boya bak; adam gorkusuz yerde büyümüş, bostan gorkuluğu sanki!* (Oh Hacivat, save me, the master of all mad people has come! Look how tall he is; the man has grown up in a fearless place, it's as if he is a scarecrow!) An interesting aspect of Mehmet Ertuğ's design, drawing and cutting of the character *Zızzır Deli* (Ertuğ 2007: 125) is that a funnel is attached to his head. His clothing resembles that of the First Madman. He is also not properly dressed. His feet are bare. He wears earrings on his ears and a necklace on his neck.

Rum (The Greek Cypriot): The most common non-Muslim character in the Turkish Cypriot Karagöz Plays is the Greek Cypriot. The fact that the Turks and Greeks were sharing the same island, and that they lived together, side by side or separately was the reason why the character the Greek Cypriot was frequently used. The plays that he appears in are: *Karagöz'ün Akıl Satması* (Karagöz Gives Useless Advice), *Karagöz Kıbrıs Sorununu Çözüyor* (Karagöz Solves the Cyprus Problem), *Karagöz'ün İsim Değişmesi* (Karagöz Changes His Name), *Karagöz'ün Buluşu* (Karagöz's Discovery), *Karagöz Tumarhanacı* (Karagöz from the Madhouse), *Karagöz Milenyum'da* (Karagöz in the Millenium), *Karagöz'ün Kahveciliği* (Karagöz's Coffeehouse) and *Yorgo ile Söyleşi* (Interview with George). His Turkish is accented and broken. He often adds Greek words and sentences to his speech, such as: *Galisberasas* (good evening), *endaksi* (okay), *ohi* (no), *vre* (be), *boli efgola* (very easy), *voihiya* (help), *U banayiya mu* (oh my god) ... In eight plays that he appears, his dialogue is only with Karagöz. Karagöz usually does not understand or pretends not to understand what the Greek Cypriot says. He often makes fun of his broken Turkish. He calls him *Urumoğlu* (son of a Greek) or *Yarım dilli* (half-tongued). Sometimes he would curse rudely, such as: *Ağzımı topla, yoksa tepelerim ey mahallenin pe...ngi!* (Watch your mouth, or I will kick your butt, you pimp of the neighbourhood!) (Ertuğ 2010: 59). He would enter the screen mostly with the following song: *Aman yatire (doktor), canım gulüm yatire...!*

Derdime bir tsare (çare)! (Oh doctor, my dearest darling doctor.../ Find a remedy to my troubles! (Ertuğ 2010: 18, 49, 70) or *Haniya da benim, elli da dirrem basdurmam...* (Where is my fifty drachmai of pastrami...) (Ertuğ 2010: 49,59). Whereas sometimes he would sing the following song: *E gathises do gafene,/ Bini gafe nargile...* (Ertuğ 2010: 49, 79).

In the play *Karagöz'ün Akıl Satması* (Karagöz Gives Useless Advice), the introductory song is: *Bandepses me bu mikri* (you've married me when I was so little)/ *Me do yero don bekri!* (With an old drunkard!)/ *Di tha su bo manulâ mu?* (What can I tell you mother?)/ *Mana, mana,* (Oh mother, mother)/ *Manzura na mu!*... (My dear mother!) (Ertuğ 2010: 13). Sometimes he would appear as a doctor who is trying to cure Karagöz of a disease (in the *Karagöz Tumarhanacı* – Karagöz from the Madhouse – play) and sometimes as a customer who swindles him (in the *Karagöz'ün Kahveciliği* play). In some plays he takes the name *Yorgo* (in *Yorgo ile Söyleşi* – Interview with George – play). He leaves the screen, often after being beaten up by Karagöz, and screams the following stereotypical expression: *U banayıya mu; adam olduruyorlar* (they are committing a murder); *Voihiya, voihiya!*... (Ertuğ 2010: 49). With his accented, broken Turkish, he mispronounces Karagöz's name as *Garauyuz* (Blackscabby) and Hacivat's as *Hacihayvan* (Hadjianimal): *Ne vurun vre Garauyuz Efendi? Beni yollâdi Hacihayvan Efendi!* (Why are you hitting me Garauyuz Efendi? Hacihayvan Efendi sent me!) (Ertuğ 2010: 13). In some plays, he even puts forward his political views with regards to the Turks (Ertuğ 2010: 18).

There is more than one illustration (depiction) of the Greek Cypriot character. Depictions are designed in various ways depending on the subject of the plays. The outfit of the Greek Cypriot Doctor's (Yatre) depiction, which came out of the chest of Karagöz Master Lefkeli Mehmet Salih Efendi and was renewed by Mehmet Ertuğ, whose designer, creator and cutter is unknown, is dominated by the colour black. He wears a tight trousers and a tight jacket that is well-fitted to the body. A blue shirt appears through his jacket. He wears a small red bow tie. He wears long-pointed shoes. He has a black top hat on his head. He has a doctor's bag in his left hand and a stethoscope hanging from his ears (Ertuğ 2010: 142). The Greek Cypriot (*Yorgo*) depiction designed and cut by Mehmet Ertuğ is also dominated top to bottom with black clothing (Ertuğ 2010: 140).

Yahudi (The Jew): Another one of the non-Muslim characters in the Karagöz Plays is The Jew. The plays that he appears in are: *Karagöz'ün Akıl Satması*, *Karagöz'ün Babalığı*, *Karagöz'ün İsim Değişmesi*, *Karagöz'ün Buluşu* ve *Karagöz'ün Kahveciliği*'dir. He would enter the screen with the following song: *Baylari Kapisinde/ Ben yordum oni,/ Hade da islağidi,/ Hem şalvari, hem doni.../ Arara isderra arravaği/ Sandala mandala vizzo vizzo* (loud but empty talk) (Ertuğ 2010: 14). Sometimes he would take the place on the screen with the following song: *Arara isderra arravaği,/ İ Yahudi, i Yahudi, i Yahudi!/ Şalom, şalom, şalom...* (Ertuğ 2010: 58). The most important feature of the

character The Jew is his fondness of money (Ertuğ 2010: 50). A few of his other characteristics are his stubbornness, his haggling and his cunningness (Ertuğ 2010: 14). He does not want to spend money because he is stingy and avaricious. He is even willing to go rogue for this (Ertuğ 2010: 79–80). Karagöz doesn't like The Jew's avariciousness and his broken Turkish. He sings about this all the time: *Senden, başka ne beklenir zaten masgara? (vurur, Yahudi kaçır) Onun için dünya Yahudi'nin elinde! Bizim gibi Allah'tan aylık, hükümetten aylık! diyerek 3-5 kuruşa talim etmez adamlar!* (What else would you expect from a zany like you? (he hits; the Jew runs away) That is why the world is in the hands of the Jews! They are not like us and say, O, health from the Almighty, salary from the government! and wait for 3-5 pennies to live!) (Ertuğ 2010: 58). The Jew insults Karagöz by using his broken Turkish and pronouncing his name incorrectly: *E da bu kafada akıl vardır beyim?* (Is there a mind in this head, mister?) or *Nerededir o Paragöz?* (Where is that Paragöz/Money grubber?) or *Tabiyi da yeldim be Garayüz Efendi!* (I have come of course, Mister Garayüz/Blackface!). Karagöz addresses him as *Yahuda* (Judah), *Yahudi oğlu Yahudi* (Jewish Son of Jew) ve *masgara* (Zany).

The Jew depiction that came out of the chest of the Karagöz Master Lefkeli Mehmet Salih Efendi (Ertuğ 2007: 115) and the Jew depiction designed and cut out by Mehmet Ertuğ (Ertuğ 2010: 140) are almost the same. The clothing of the depiction belonging to Mehmet Ertuğ is dominated by yellowish colours. The most important feature of the Jew depiction is the shape of his beard, pointed and divided in the middle like a fork. The fez on the head is yellow, not red.

Frenk (The European): He is only seen in the play *Karagöz'ün Buluşu* (Karagöz's Invention). He enters the screen with the following song: *Lâ don ney mobile!* (loud but empty talk) (Ertuğ 2010: 59). He uses Italian words such as *A mamiya, a mamiya!* or *Bon jorno, bon jorno!* Drawn and cut by Mehmet Ertuğ, the European depictions (Ertuğ 2010: 142) have clothing as follows: he wears a top hat on his head, a blue shirt with a starched upright collar, *frak*¹⁴ and long-pointed shoes. He carries a baton.

Zır Deli (The Crazy): He is one of the mad characters in the *Karagöz Tumarhanacı* (Karagöz from the Madhouse) play. He enters the screen repeating the words: *Afdos giros aforos boros- Afdos giros poforos boros!* (loud but empty talk) (Ertuğ 2010: 69). He speaks Turkish with a Greek accent and adds Greek words such as *yasu* or *miso ce miso* in between his sentences. His actions and ideas are meaningless and irrational. For example, *Mesarya ormanlarına balık yağmış; bir sepet al da gidip toplayalım...* (They say that it has rained fish onto the Mesaoria forests; get a basket, and let's go and collect them) or *Öyleyse gidip Gannidere'deki gurbağılara da haber vereyim...* (Then let me go and inform the

¹⁴ Frak: Men's black jacket and suit with long skirt and slits to the waist behind the skirt that are worn in official ceremonies, tailcoat (*Türkçe Sözlük/Turkish Dictionary* 2005: 716).

frogs in Pedieos...) Designed, drawn and cut out by Mehmet Ertuğ, The Crazy depiction (Ertuğ 2010: 143) looks similar to the other mad characters. The interesting feature of this depiction is the pot on his head. He also wears a cross around his neck, symbolizing his nationality and holds an ice cream in his hand.

CONCLUSION AND RECOMMENDATIONS

During the times when technology wasn't that well developed, these plays, which became the centre of the entertainment culture and attracted masses of people, as well as have an important place within the Turkish Cypriot social life, continued to exist very vividly from the years they were carried to the island, up until the 1960s. Today (after the 2000s), Karagöz comes to life in contemporary plays, which Mehmet Ertuğ and İzel Seylani wrote and adapted into a play as part their studies to update the tradition. Being the most important social activity at one time, Karagöz theatre has been examined and studied by folklorists and actors such as Mehmet Ertuğ, Mustafa Gökçeoğlu and İlke Susuzlu and various compilations of Karagöz have been made, and many texts of Karagöz theatre have been incorporated into the curriculums of the primary and secondary school textbooks. Apart from these, *Cyprus Turkish Karagöz House* designed by Mehmet Ertuğ in the historic Büyük Han (Great Inn) has been brought into the service of public. All of these efforts are for the survival of the Karagöz theatre tradition. So I hope that we will see their positive effects in the near future.

Certainly, the spreading of such works is essential for preserving the tradition and our cultural history. What can be done in this respect? What kind of solutions can be put forward? In order for the Turkish Cypriot people to benefit from this productive resource sufficiently, it seems necessary that folklorists, playwrights, screenwriters and dramaturges should demand the support of the state and start such activities immediately. Adapting Karagöz into a screenplay or bringing it on a theatre stage can give it a new impulse. Radio programmes and skits related to Karagöz can be prepared and broadcasted. Starting from primary schools, in all school levels awareness can be raised through competitions based on producing texts specific to Karagöz theatre. Our universities have also some significant roles in this regard. Seminars and conferences should be organised, university students should be given assignments, asked to do research, read academic dissertations and make compilations within the context of traditional Turkish theatre specially in Turkish Language and Literature Departments. Productions to be made by the researchers and academics working in the field of traditional Turkish theatre will fill the scientific gap. Today, the old Karagöz puppeteers and the spectators of Karagöz are passing away. Therefore, compilations regarding Karagöz theatre tradition should be completed as soon as possible. Finding primary sources, interviewing them and recording the collected

data will enlighten and enrich our past about Karagöz. It should be everyone's social duty to transfer this culture to the next generations in order to prevent it from getting disappeared or turning Karagöz tradition into a frozen cultural element.

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