

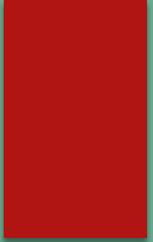


KARAGÖZ
&
HACIVAT



- ▶ **Karagoz & Hacivat** is a Turkish shadow play taking its name from its main character Karagöz. The origin of the shadow plays is accepted as southeastern part of Asia around Java. Turkish traveler Evliya Çelebi said that the play was first performed at the Ottoman palaces in the late 14th century. Some others say that this play came into Anatolia after Yavuz Sultan Selim, who had conquered Egypt in 1517, had brought the shadow play artists to his court.
- ▶ According to one Turkish legend, the first performance of Karagöz occurred when a lowly commoner visited the sultan. Rather than simply making a complaint, as most commoners did, he put on a short puppet show to tell a tale about the sultan's corrupt officials. The myth states that the sultan was delighted by the performance so much that he appointed the puppeteer as his Grand Vizier and punished the corrupt officials that had inspired the puppeteer's tale.

- ▶ Another legend is that Karagöz and Hacivat were working as construction workers in a mosque in Bursa. Although their satiric jokes entertained other workers it also held up the building of the mosque by their constant joking together. As a result it made the sultan very angry and anxious about whether Karagoz and Hacivat could encourage rebellion in others, so they were executed. The construction of the mosque was completed without them, but their comrades did not forget them and kept their jokes alive, telling them over and over. In time, the adventures of Karagoz and Hacivat gained a new dimension and the traditional **Turkish shadow puppet theater** was born. Their monumental tomb stands in Bursa city today.

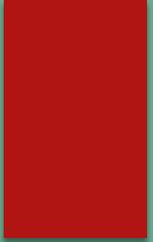
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- ▶ Karagoz & Hacivat plays were the most enjoyed entertainment of the Ottoman period and was widely performed for the public and in private houses between the 17th and 19th centuries especially during Ramadan, and at circumcisions, feast festivals, coffee houses and even in gardens.
 - ▶ Karagöz play is played depending on the talent of an artist. Moving the design on curtain, voicing them, dialects or imitations are all made by the artist. The subjects of Karagöz plays are funny elements with double meanings, exaggerations, verbal plays, and imitating accents. There is always satire and irony.

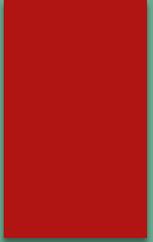
- ▶ These puppets with jointed limbs are 35-40 centimeters (14-16 inches) sized and they are generally made from the skin of camel or cows. The skins are made semi-transparent and painted with Indian ink or root paints. Then they are embroidered with sharp painted blades and the pieces are tied with ropes. This is truly an art.
- ▶ The white curtain on which Karagöz is played is named as *Ayna* (mirror in Turkish), and the light behind it as *Sema* (candle light). There is just one puppeteer, known as *Hayali* (imaginary), assisted by an apprentice, who installs the curtain and brings the puppets in order of appearance.

- ▶ The central theme of the plays are the contrasting interaction between the two main characters. They are perfect foils of each other.

SO WHO ARE KARAGÖZ AND HACIVAT?

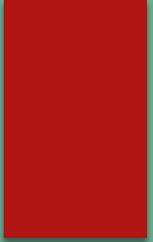


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- ▶ **Karagöz** represents the illiterate but straightforward public, whereas Hacıvat belongs to the educated class, speaking Ottoman Turkish and using a poetical and literary language. Although Karagöz has definitely been intended to be the more popular character with the Turkish peasantry,
 - ▶ **Hacıvat** is always the one with a level head. Though Karagöz always outdoes Hacıvat's superior education with his "native wit," he is also very impulsive and his never-ending deluge of get-rich-quick schemes always results in failure.



▶ **Karagoz** represents the public morals and common sense, the ordinary man in the street, and is straightforward and reliable. He is almost illiterate; usually unemployed and embarks on money earning projects that never work. He is often kind of rude. You can recognize him by his turban, his bald head and his black beard. His left arm is longer than the other one.

▶ **Hacivat** instead is the opposite of him; he is educated in a theological school and uses poetical and literary language. He's very clever as well.

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- ▶ Hacivat continually attempts to "domesticate" Karagöz, but never makes progress. According to Turkish dramaturge Kırılı, Hacivat emphasizes the upper body with his refined manners and aloof disposition, while Karagöz is more representational of "the lower body with eating, cursing, defecation and the phallus.«
 - ▶ Other characters in the plays are different ethnic characters living under Ottoman domain such as (in the Turkish version) Armenians, Albanians, Greeks, Franks, and Arabs, each with their unique, stereotypical traits.



- ▶ Other characters in these plays are the drunkard **Tuzsuz Deli Bekir** with his wine bottle, the long-necked **Uzun Efe**, the opium addict **Kanbur Tiryaki** with his pipe, **Altı Kariş Beberuhi** (an eccentric dwarf), the half-wit **Denyo**, the spendthrift **Civan**, and **Nigâr**, a flirtatious woman. There may also be dancers and djinns, and various portrayals of non-Turks: an Arab who knows no Turkish (typically a beggar or sweet-seller), a black servant woman, a Circassian servant girl, an Albanian security guard, a Greek (usually a doctor), an Armenian (usually a footman or money-changer), a Jew (usually a goldsmith or scrap-dealer), a Laz (usually a boatman), or an Iranian (who recites poetry with an Azeri accent).

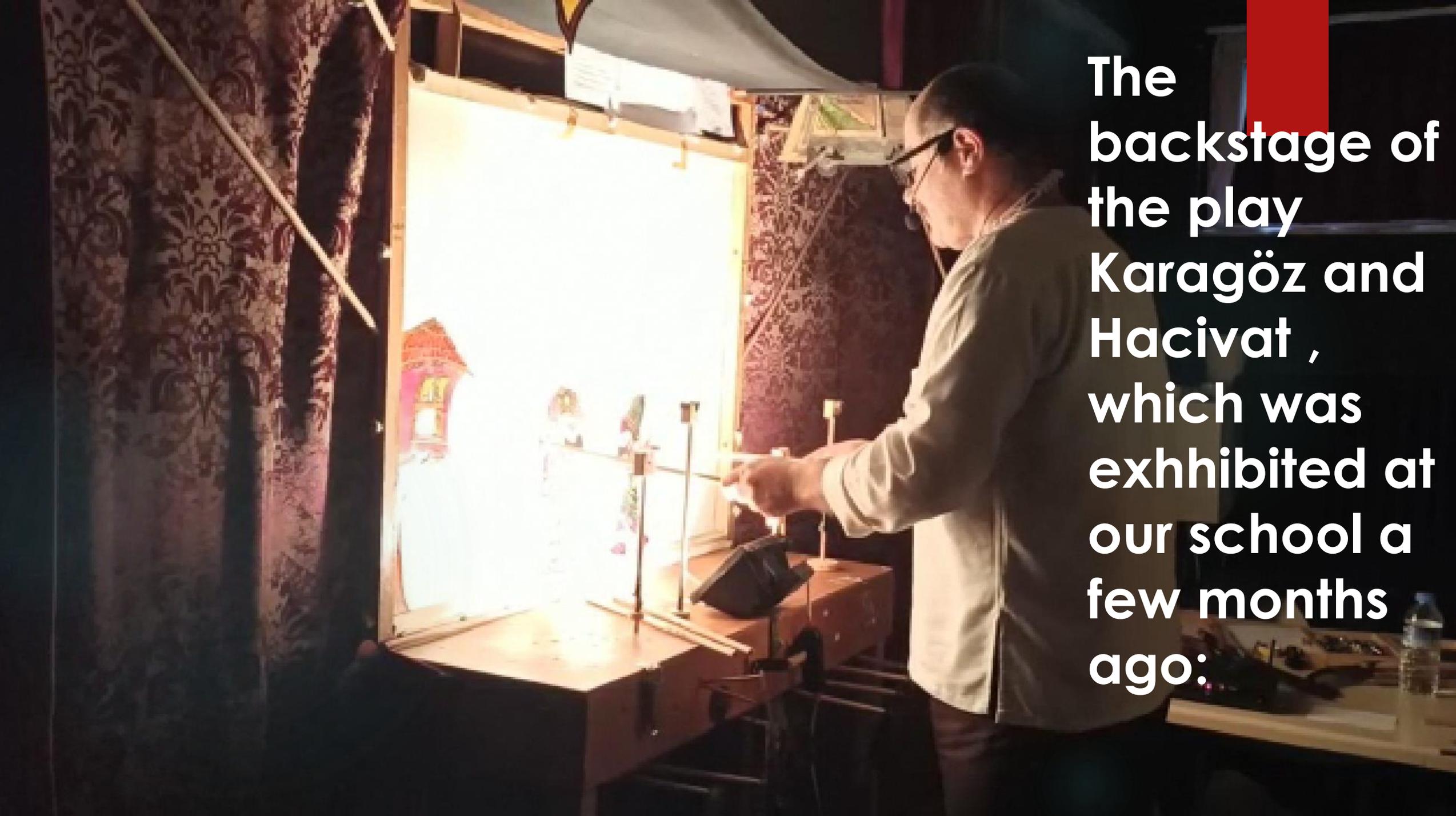
- ▶ Today a limited number of artists continue the studies related to the art of

Karagöz&Hacivat

and they're conducted by the Presidency of Turkey National Center of International Puppet and Shadow Play Union (UNIMA) and the Ministry of Culture.

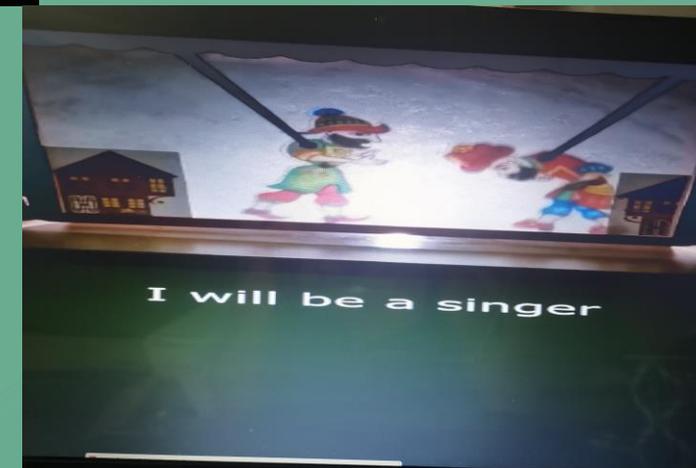
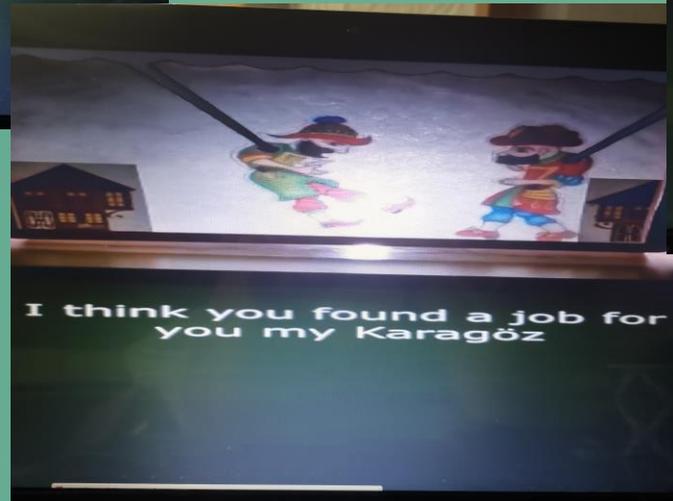
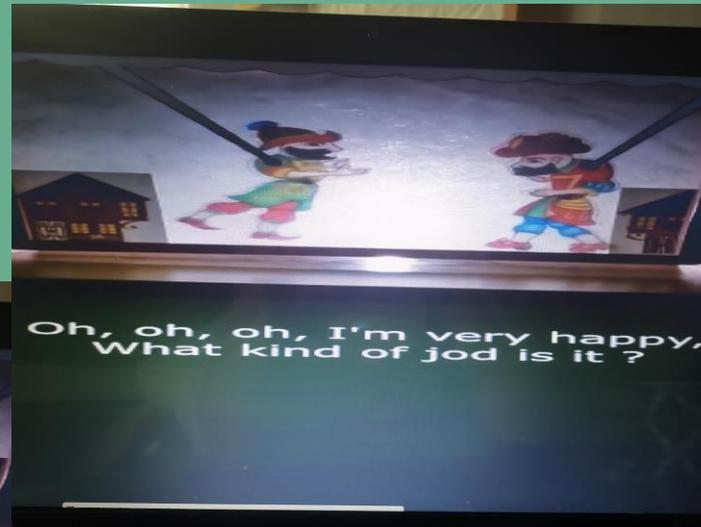
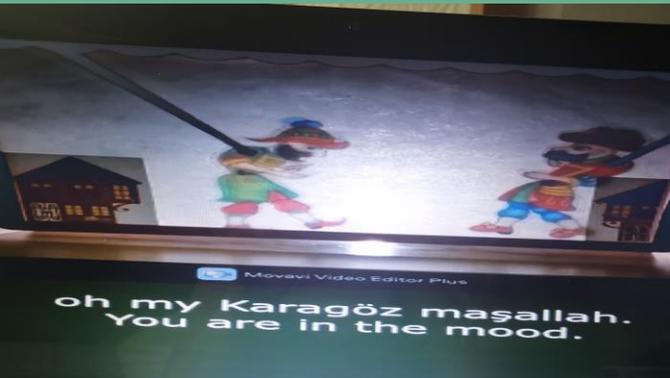
References:

- ▶ <https://www.allaboutturkey.com/karagoz.html>
- ▶ https://en.wikipedia.org/wiki/Karag%C3%B6z_and_Hacivat

A man wearing glasses and a light-colored jacket is seen from the side, operating a Karagöz and Hacivat shadow play. He is standing behind a wooden table with several vertical rods. The rods are connected to a large, illuminated screen that displays the shadow of a character. The background is a dark, patterned curtain. The scene is lit from behind the screen, creating a warm, yellowish glow. The man is focused on adjusting the rods. The overall atmosphere is that of a traditional performance being prepared or shown in a school setting.

**The
backstage of
the play
Karagöz and
Hacivat ,
which was
exhibited at
our school a
few months
ago:**

Our 4 grade students performed the shadow theatre of Karagöz & Hacivat





Greetings from Karagöz&Hacivat Puppetry characters