

MUSICAL INTENSIONS IN THE MODERN TURKISH DRAMA

Çağdaş Türk Tiyatrosunda Müzik Alıntıları

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Abstract: *The article is devoted to the analysis of musical intensions, their place and role in formation of Turkish author drama, functioning in plays of modern Turkish play writers. It's paid a particular attention to the source base which fostered the idea of musical accompaniment of performances. In research it is considered the musical intentions in modern Turkish drama on the basis of musical plays by such modern Turkish playwrights as Erman Canatan, Gungor Dilmen, Nihat Asyalı, Ozen Yula. Creating musical plays, these authors are looking for the ways to interact rational and emotional elements at the stage, paying heed not only to the intellectual impact on viewers but also to their senses using choir. The proposed research is considered to be one of the first attempts to investigate the role music plays in Turkish authors' works in terms of Turkic studies in Ukraine.*

Keywords: *Plays, Turkish literature, intension, choir.*

Öz: *Bu makalede çağdaş Türk tiyatrosunda var olan müzik alıntıları, yeri, rolü ve fonksiyonları incelenmektedir. Tarihi eskilere dayanan Türk oyunlarının müzik eşliği söz konusudur. Yapılan araştırma Erman Canatan, Gungör Dilmen, Nihat Asyalı ve Özen Yula gibi ünlü çağdaş Türk yazarlarının eserlerine dayanmaktadır, söz gelimi olan dramaturgların oyunlarında koro kullanarak okuyucu ve izleyici üzerindeki entelektüel, duygusal etkilerinin, rasyonel ve duygusal unsurların etkileşim yolları aranmaktadır ve koronun piyeslerde ana kahramanlarla beraber piyes kahramanı, anlatıcı, yazarın fikirlerini aktaran, arka planda bulunarak piyesin havasını değiştiren bir figür olma sentezi araştırılmaktadır. Önerilen araştırma Ukrayna Türkolojisinde var olan ilk girişimlerden biri olarak kabul edilir.*

Anahtar kelimeler: *Piyes, Türk edebiyatı, müzik alıntıları, koro.*

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The activation of rational analytical factors of all kinds of human activities is considered to be the main feature of the 20th century. In theatrical and dramatic structures where analytical principle prevails music becomes a means of leveling the correlation of intellectual and emotional elements (Катышева, 2001: 115). Analysis of the role of music in the Turkish drama of the late 20th century is relatively new, so this attempt to identify the main point of intersection of music and drama on the example of contemporary Turkish playwrights determines the relevance of the chosen topic. The plays by modern Turkish playwrights are supposed to be the object of this study, while musical elements in presented works should be referred to as the subject of the research.

Such researchers as V. Karatygin, D. Katysheva, V. Meyerhold, N. Yıldız etc. devoted their publications to the issue of musicality of dramatic works. The proposed research is considered to be one of the first attempts to investigate the role music plays in Turkish authors' works in terms of Turkic studies in Ukraine.

Having an old tradition in dramatic art, merging of music and prose can be traced back mainly to Greek tragedy. Greeks' musical system made an impact on the development of theater art considering medieval mysteries and liturgical drama. After Greek theater music didn't play a significant role in the medieval mystery, but later on, with the advent of vaudeville melodrama, music and singing became a connecting link between the episodes of stage action (Катышева, 2001: 117). Incorporating music into the structure of drama is a lyrical basis in the development of drama, theater and poetry. Music in a dramatic work contributes to the appeal of myth. Music has played a leading role in the formation and development of a new drama. According to a Soviet music critic, V. Karatygin, all the reformers of opera (Peri, Caccini, Monteverdi, Lully, Gluck, Wagner) were opposed to the predominance of music in it. They were trying to integrate music into dramatic structure of play or act in order to dramatize the music itself (Каратыгин, 1911: 156). D. Katysheva, a Russian researcher, identifies a number of trends in the understanding of the role of music in drama: the principle of integrity of musical and dramatic score that expresses ideological and artistic conception of work, its genre structure; incorporating music into the structure of drama to distinguish lyrical and spiritual peculiarities of art, reveal the "soul" of drama. Thus music represents an invisible and covert internal act; melodic declamation expresses the illustrative use of music in the structure of play (Катышева, 2001: 116). Considering the musical intentions of Turkish drama, it's essential to pay a particular attention to the source base which fostered the idea of musical accompaniment of performances. This source base has always been and continues to be Turkish traditional music, categorized into folk and art one (Yıldız, 103). Musical intensions also existed in Turkish traditional folk theater known as Karagöz, Kukla and Ortaoyunu (Yıldız, 106). Those were mostly original works, although sometimes it was possible to find anonymous ones.

Musical accompaniment of traditional theater used to be conventionally divided into three parts: the 1st one – semaî, the 2nd one – gazel and the 3rd one – hayal şarkı (literarily: fictional song). The content of chosen musical extracts usually didn't correspond to the topic of play, although authors tried to bring musical motives into line with the context of performance even indirectly (Yıldız, 107). Turkish authorial drama, the emergence of which can be traced back to the second half of the 19th century, also nurtures its ideas and factual material on the basis of traditional Turkish music. Turkish literary critics identify two main ways in which Turkish playwrights appeal to traditional music: borrowing already available traditional tunes and creating new ones, similar to classic melodies (Yıldız, 109).

In our research we'll consider the musical intentions in modern Turkish drama on the basis of musical plays by such modern Turkish playwrights as Gungor Dilmen ("Our love is the strongest fire in Aksaray" (1989)), Erman Canatan ("Muammer Muammer" (1990)), Nihat Asyalı ("I appeared in the form of Yunus" (1988)) and Ozen Yula ("A place in the middle of the world" (1994)). Creating musical plays, these authors are looking for the ways to interact rational and emotional elements at the stage, paying heed not only to the intellectual impact on viewers but also to their senses using choir.

According to Aristotle, a choir is inherent, in particular, to satyricon. It is the most archaic part of an ancient dramatic work. The paradox of aesthetic nature of choir lies in the fact that as a character it quickly disappears from the scene, but at the same time it usually revives either in its primary meaning, whether in the form of resonator, or transformed into a collective character (Ищук-Фадеева, 2001: 4). As a theatrical form a choir became a follower of ritual ceremonies and national holidays. Due to its active participation in a play, it has become a fully functioning protagonist. In accordance with Aristotle's "Poetics", "The choir should be regarded to as one of the actors to become a part of the whole" (Аристотель, 1983: 666).

Considering such musical plays as "Our love is the strongest fire in Aksaray", "Muammer Muammer" and "I appeared in the form of Yunus" it's vital to emphasize the structure of their dramaturgy and the role that choir plays in development of their figurative and semantic basis as music corresponds to their dramatic line.

A choir determines the nature of any dramatic work. Synthetic character of the music in a play and its various components create an expressive image which affects both, the reader and the view. The unique artistic result is achieved by numerous means of expression, which primarily should include a special dramatic role of the choir.

In the play in two acts "Our love is the strongest fire in Aksaray" the chorus of firemen led by chairman named Abidin accompanies all actions. It appears at the beginning and after every significant event of the drama:

Abidin: *It's an old Istanbul story about love passionate as a fire.*

Chorus: *This love is like a fire, so we didn't even manage to extinguish it.*

Abidin: *It's an old house waiting for its new owner... Some polite and serious people came here to ask whether we had any free house in our district, so we've pointed this one.*

Chorus: *They thought a bit, trying to figure something out, went away, then came back to escape again and then...*

(You may hear a horse carriage coming. Someone is dragging boxes and antique things. Mahitab dressed in old palace clothes is watching the way her things are being carried. Women leaned out of the windows to look at their new neighbor).

Abidin: *Mrs. Mahitab, a new inhabitant of our district, has already moved here.*

Chorus:

At first they dropped a wooden box in,

But nobody knows what's inside of it,

After they dropped some antique things in,

We've never seen such anywhere, even at pictures.

Abidin: *Then Mrs. Mahitab*

Entered the house fearfully,

And the cart quickly disappeared (Прушковська, 2014: 84).

Gungor Dilmen uses the chorus as a narrator who tells the story of the main characters and events. Introduction of narrator (the chorus of firemen) to the plot complicates the composition of this work, making it diverse. Thus the reader witnesses the deployment of the narrator's reflections focused on the subject and aimed to summarize life situations and find a place in the overall picture of situational conflicts:

The chorus of firemen: Thus the celebrations devoted to Artin and Maytap's wedding started (Dilmen, 2008: 245).

The chorus of firemen: Nurettin's (primarily known as Artin) wedding with Maytap passed in this way! Though it didn't become a significant historical event, it became a great occasion in the history of our street (Dilmen, 2008: 248).

In the musical play in two acts "A place in the middle of the world" written by Ozen Yula the women's chorus plays the role of narrator performing famous Anatolian songs with some additions made by the author:

Women`s chorus:

He filled this empty world.

Introduced himself to people.

One man committed a suicide.

What a kind of blood filling the world is it (Yula, 2007: 51)!

Performing a function of narrator women`s chorus of Ozen Yula is a fully functioning protagonist who is engaged in a dialogue with such main characters as Ahten, Emre Bey, master, Rana and Sena:

Women`s chorus: *Once in the morning Rana met a noble man.*

Rana: *His eyes were beautiful.*

Women`s chorus: *We woke up love in her heart and made her speak softly.*

Rana: *He`s so handsome that I couldn`t take my eyes off him.*

Women`s chorus: *Be patient, Rana!*

Rana: *He offered me to run away.*

Women`s chorus: *Patience, just patience, Rana (Yula, 2007: 52)!*

Ahten: *«I`ll always love you, you`ll fill my seeds with life», she said.*

Women`s chorus: *You`ll fill her seeds with life (Yula, 2007: 54).*

The peculiarity of the drama "I appeared in the form of Yunus" is a mythological projection of the author to the storyline: here we may consider Yunus`s conversations with birds, mythical transformation of peasants into birds, Hacı Bektashi`s transformation into Gutgut and the mystery of Kaf mountain. Mythical character of the story is reinforced by means of songs in the genre of Turku (folk song) as well as by means of religious songs of Bektashi and Alevi`s followers. Similarly, the choral composition of this play is also mythical as we may see peasants` and birds` chorus here:

The chorus of peasants:

The Earth turned into iron, the sky turned into copper,

Lord forgot about us.

Hurry up, Hünkâr Veli,

The ground cracked,

Lord forgot about us... (Asyalı, 2010: 129).

The chorus of birds:

Every country has its sultan,

But where's ours?

If nobody rules us

Everything will be in a mess (Asyali, 2010: 150).

In this play music and songs were used to expose the mythical theme of Sufis in order to create an internal monologue. As in previous plays, in the drama "I appeared in the form of Yunus" the choir isn't just an outside spectator but plays a role of main character acting on an equal footing with all the others. In his work "The Birth of Tragedy" Friedrich Nietzsche treats the use of chorus in modern drama as a decisive step as people proclaimed a war against naturalism in art (Hiçme, 2004: 98).

Musical tragicomedy «Muammer Muammer» by Erman Canatan is riddled with songs performed by both chorus and main characters of the play:

Chorus: *Life is full of surprises. A human is definitely the most miserable creature on Earth* (Canatan, 2006: 35).

Muammer:

Something is wrong here,

Maybe the problem is about me,

Or this life is a mystery?

But I know something is definitely wrong.

I didn't make something bad to anyone.

I'm a kind of humble and quiet man.

But it seems to me that I owe something to this world.

Something is definitely wrong here (Canatan, 2006: 24).

Introduction of choir and solo into the drama "Muammer Muammer" helps to create a certain mood in the play, songs are a kind of rods on which the main event is based, and distribution of musical inclusions between different parts of the drama increases emotional stress.

To sum up all said above, we may conclude that the representatives of the modern Turkish drama deliberately turned to musical intentions and choral songs to expand the overall monumental pathetic style of their works. The functionality of the choir in the Turkish drama of the late 20th century is of special interest: here we may consider personification, representation by means of key figures, execution of scenario actions, expression of additional functions etc.

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