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BAKHTİN'İN HETEROGLOSSİA VE DİYALOJİ KURAMLARI IŞIĞINDA BİR OPERA ANALİZİ: DON GIOVANNİ

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ÖZ

Çalışma kapsamında Don Giovanni operası Mihail Bakhtin'in heteroglossia ve diyaloji kuramları bağlamında analiz edilmektedir. Bakhtin, kuramlarını esasen edebi bir yazın formu olan roman üzerinden geliştirmiştir. Çalışmanın temel amacı, bahsedilen kuramların çok katmanlı bir sanat formu olan operalara da uyarlanabileceğini ortaya koymaktır. Bu bağlamda Don Giovanni operasında yer alan karakterler, sosyal sınıflar ve bunların etkileşimleri Bakhtin'in heteroglossia ve diyaloji kuramları çerçevesinde analiz edilmiştir. Çalışma sonucunda bu kuramların Don Giovanni operası üzerinde test edilebilir olup olmadığı ortaya konulmaktadır. Bakhtin'in kuramlarının sadece romanlar değil, operalar üzerinde de test edilmesi önemli bir adım olarak görülmektedir. Zira operalardaki karakter ve sosyal sınıf etkileşimlerinin yanı sıra ideolojik çatışmaların nasıl ele alındığı ve ifade edildiğinin anlaşılmasına yönelik farklı bakış açılarının eserlerin sahnelenme süreçlerini zenginleştireceği düşünülmektedir. Bu bağlamda, yapılan çalışma Don Giovanni operasının sanatsal ve toplumsal derinliğine yönelik yeni yorumlamalar sunmayı

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amaçlaması bakımından önemli görülmektedir. Bakhtin'in kuramlarının opera alanına uyarlandığı az sayıdaki çalışmadan birisi olması nedeniyle de alan yazına önemli katkı sağlanması beklenmektedir. Çalışmanın problem cümlesi şu şekilde ifade edilebilir: Don Giovanni operası Bakhtin'in diyaloji ve heteroglossia kuramları çerçevesinde analiz edilebilir mi? Çalışma kapsamında Bakhtin'in diyaloji ve heteroglossia kuramlarının temel alınmasının nedeni Don Giovanni operasının sadece karakter etkileşimleri bakımından değil, aynı zamanda sınıfsal ve ideolojik açılarından da derinlemesine bir analize tabi tutulmasını sağlayacak unsurlar içermesidir. Bakhtin'in heteroglossia ve diyaloji kuramları farklı sanat dallarındaki çok sesliliği, ideolojik çatışmaları ve karakterler arası etkileşimleri anlamlandırmak için güçlü bir perspektif sunmaktadır. Bu bağlamda, operada karakterler arasındaki etkileşimlerin, sosyal sınıf farklılıklarının ve toplumsal normların işlenişini anlamak için farklı bir bakış açısı geliştirilmesi hedeflenmektedir.

Anahtar Kelimeler: Don Giovanni, Bakhtin, heteroglossia, diyalojik, opera.

AN OPERA ANALYSIS IN THE LIGHT OF BAKHTIN'S THEORIES OF HETEROGLOSSIA AND DIALOGISM: DON GIOVANNI

ABSTRACT

This study analyzes Don Giovanni within the framework of Mikhail Bakhtin's theories of heteroglossia and dialogism. Bakhtin originally developed these theories in relation to the novel, a literary form. The main objective of this study is to demonstrate that these theories can also be adapted to operas, which are multilayered art forms. In this context, the characters, social classes, and their interactions in Don Giovanni will be examined through Bakhtin's concepts of heteroglossia and dialogism, aiming to determine whether these theories can be applied to the opera. Testing Bakhtin's theories on operas as well as novels is considered an important step, offering new perspectives on how character interactions, social classes, and ideological conflicts are addressed, thus enriching the staging of such works. This study is significant for its potential to provide fresh interpretations of the artistic and social depth of Don Giovanni. Furthermore, as one of the few studies applying Bakhtin's theories to opera, it is expected to contribute meaningfully to the literature. The research question is "Can Don Giovanni be analyzed through the lens of Bakhtin's dialogism and heteroglossia?" Bakhtin's theories are applied because Don Giovanni

contains elements conducive to in-depth analysis, not only in terms of character interactions but also from class and ideological perspectives. These theories offer a powerful framework for understanding polyphony, ideological conflicts, and character dynamics across art forms, with the goal of providing new insights into the portrayal of character interactions, class differences, and societal norms in opera.

Keywords: Don Giovanni, Bakhtin, heteroglossia, dialogic, opera.

INTRODUCTION

Mikhail Mikhailovich Bakhtin was born in Russia in 1895. A prominent thinker known for his work as a philosopher of language and literary theorist, Bakhtin received his early education at home. He spent his high school years in culturally diverse cities like Vilnius and Odessa. He completed his university education at St. Petersburg University, studying history and philology, during which he developed a strong interest in Greek and German philosophies. Among the figures who influenced Bakhtin's thoughts were individuals like Voloshinov and Medvedev. During Stalin's era, Bakhtin was arrested due to his religious and philosophical associations, and his sentence was commuted to exile due to health issues. During his exile, Bakhtin worked as a teacher and office worker while continuing his academic studies. His doctoral dissertation, *Rabelais and His World*, was blocked from publication for ideological reasons and was only published in 1965. Bakhtin spent the final years of his life in a nursing home and passed away in 1975. (Akyüz, 2020, pp. 3-4)

In Bakhtin's discussions on language and literary discourse, his theories focusing on how different voices in novels undermine the author's authority are particularly noteworthy. In his work *Problems of Dostoevsky's Poetics* (1929), Bakhtin compares Dostoevsky's novels to those of Tolstoy. According to Bakhtin, Dostoevsky's novels are in dialogic form, granting characters the freedom to speak in their own voices. As Bakhtin puts it, these characters are "a plurality of independent and unmerged voices and consciousnesses," free from the authoritarian control of the author. In contrast, the characters in Tolstoy's novels remain under the author's control. However, this distinction does not necessarily mean that the characters are marked by distinct speech styles or idiolects (unique linguistic expressions). Bakhtin argued that his theory was not linguistic but trans-

linguistic, and in his later work *The Dialogic Imagination* (1981), he developed his earlier views, asserting that dialogic structure is a typical feature of the novel as a genre. (Cuddon, 1999, p. 219) According to Bakhtin, the artist's task is not merely to create an impactful work but to reach a worldview that transcends all perspectives and comprehends the multi-centered nature of life. In this sense, novels offer a universal and liberating perspective that helps us escape subjective viewpoints. Bakhtin, therefore, considered the novel superior to other literary forms, viewing it as a medium that reflects the truth of human life. (Bakhtin, 2004, pp. 16-17)

It is known that the original text of *Don Juan Tenorio* (*Don Giovanni*), a theatrical work written in 1630, has been reinterpreted throughout history in many different geographies, languages, and approaches. However, the fact that a work is performed in different places alone is not enough to make it universal. The universality of *Don Juan Tenorio* is not only due to the frequency of its reinterpretation or performance, but also stems from the fact that the themes it deals with contain universally accepted elements of human nature, focus on moral and philosophical questions, and feature multi-layered characters. The universal human traits of individualism, immorality, and defiance of societal norms explored through *Don Juan*, who has been reinterpreted in various art forms and cultures, can be considered the main factors that have enabled the work to achieve a universal perspective.

Heteroglossia is a concept introduced by Mikhail Bakhtin and refers to the diversity and multiplicity of languages within a text. In light of this theory, Bakhtin demonstrated the differences between the author's language and the languages used by the characters in a work. This theory is also used to distinguish the language of individual characters from the language that reflects the author's worldview. (Cuddon, 1999, p. 381)

The term heteroglossia can be translated into Turkish in various ways. Among these translations, phrases like "diverse discourses" and "polyphony" stand out. Each of these translations expresses the multifaceted and layered structure of language from different perspectives. (Cuşa, 2014, p. 17) Bakhtin's theory of heteroglossia in the novel refers to the coexistence and interaction of different social strata and linguistic forms within the same narrative. Bakhtin argues that the dialogic structure of the novel is a space where these different voices coexist and shape their meanings in opposition to one another. This type of polyphony allows the characters to exist together while speaking from their individual consciousness and inner worlds. Heteroglossia strengthens the non-monologic structure of the novel, as each character and voice continuously reproduce its meaning

in relation to others. According to this theoretical framework, the world of each character in a novel is surrounded by different linguistic forms and social voices, and the meanings arise from the interaction of these conflicting or reconciling voices. (Petkova, 2005, p. 4)

The diverse and differing languages contained within heteroglossia do not enter the novel as mere cacophony. When these elements enter the novel, they become part of the author's artistic arrangement, and the sounds of these languages are shaped by the author's intentions. Here, the term "author" does not refer to a historical figure, but rather to the authorial consciousness embodied in the totality of the artistic form. (Bakhtin, 1994, p. 113)

Heteroglossia expresses the coexistence of different perspectives and styles within a language and the continuous conflict within this polyphony. The term emphasizes that language has a polyphonic structure and cannot be reduced to a single ideological or stylistic unity. (Bakhtin, 2001, p. 17)

The polyphonic novelist does not interfere with the consciousness of the characters, nor does he objectify them. According to Bakhtin, the author must accept the characters' consciousnesses as legitimate and open-ended, just like his own, and must recreate their worlds without objectifying them, engaging in a dialogic relationship. When the author's dialogic activity weakens, the characters become objectified, and the polyphonic structure of the novel is compromised. In this context, the author of a polyphonic novel must maintain the autonomy of the characters and remain in constant interaction with their consciousnesses. (Bakhtin, 2004, pp. 122-123)

Although Bakhtin's theories were developed within the context of literary theory, they are essentially inclusive and expansive in nature. In this context, despite significant structural differences between the novel and opera forms, Bakhtin's concepts can also be meaningful for analyzing an opera. What is important here is to consider the internal dynamics of the art of opera, remain faithful to the functions of the theories as they apply to literature, and avoid detaching or stretching the theories from their contexts.

However, the applicability of Bakhtin's theories to art forms other than the novel is a matter of debate. For instance, in *Discourse in the Novel*, Bakhtin describes the novel as a structure that includes multiple voices. He emphasizes that the novel is an artistic arrangement of different social discourses and that the novel form is inherently heteroglossic (polyphonic). According to Bakhtin, the polyphonic structure of the novel is the result of centuries of evolution. (Bakhtin, 1994, p. 112) From this perspective, the art of opera, which has been evolving since it first emerged in the 17th century, can also be considered a polyphonic structure where different social discourses are

presented on a multilayered artistic plane. However, Bakhtin developed his theories in the context of the novel, a relatively longer and deeper literary narrative form. This is because the novel is one of the literary forms in which heteroglossic and dialogic elements can be explicitly presented. Therefore, it is clear that testing Bakhtin's theories on the art of opera will present certain limitations and challenges.

Analyzing an opera solely by focusing on its libretto means that only one aspect of the work's overall structure is addressed, which poses a significant limitation for conducting a comprehensive and detailed analysis. Since opera is a multi-layered art form that includes elements such as music, acting, and various visual arts, it should be evaluated from a broader perspective. However, the musical aspect of the work does not directly express the class or ideological voices mentioned in Bakhtin's theories. Additionally, when elements like acting, set design, costumes, and lighting are included in the analysis, it becomes clear that the analysis would need to focus on a specific performance of the chosen work. This would lead to another limitation, as it would not analyze the fixed components of the work, such as the music or libretto, but rather the interpretation of those elements by an institution. On the other hand, the libretto serves as an important resource because it contains dramatic elements such as polyphony, dialogue, and interactions between characters, which are the subjects of this analysis. In this sense, although the analysis does not encompass the entire work, this study of the libretto is a valuable approach to understanding a specific aspect of the opera.

Literature Review

Çakmakçı (2009) examined Bakhtin's literary criticism theories and the impact of his analyses of Dostoevsky's novels on the socio-historical context of literature. Vurmay (2011) analyzed E. M. Forster's novels within the framework of Bakhtin's criticism theory, highlighting the reflections of dialogic thought and polyphony within the novels. Cuşa (2014) examined Yusuf Atılgan's *Aylak Adam* novel through Bakhtin's concepts of dialogism and heteroglossia, showing that the novel possesses a dialogic structure that includes different perspectives, and that the characters express their unique ideas through dialogic relationships. Çeliker (2015) explored polyphony in J.M. Coetzee's novels *Summertime* and *Diary of a Bad Year*. Fırıncıoğulları (2016) analyzed Bakhtin's concepts of carnival, dialogism, and the grotesque, examining how these concepts shaped the critical identity of the novel. Koçyiğit (2017) studied how the carnival elements in İhsan Oktay

Anar's novels shaped the meaning universe of the texts. Ergeç (2018) adapted Bakhtin's theory of dialogism to modern Turkish novels and revealed how the examined novels were shaped by dialogic and carnivalesque structures. Ankey (2020) investigated how the grotesque narrative in İhsan Oktay Anar's *Efrâsiyâb'ın Hikâyeleri* was used as a tool to question social, religious, and cultural norms with an ironic and critical approach. Nurdan (2020) aimed to reveal the use of the grotesque in Turkish novels, concluding that the grotesque elements in novels written after 1980 were shaped around the themes of fear and alienation. Ergeç (2021) analyzed Murat Gülsoy's *İstanbul'da Bir Merhamet Haftası* within the framework of Bakhtin's concepts of dialogism, polyphony, and heteroglossia, concluding that the novel exhibits dialogic features. Tuna (2023) examined the carnivalesque and grotesque elements in Jane C. Loudon's *The Mummy!* concluding that the novel displays carnivalesque features and offers a multi-layered critique of the social and political conditions of its time. Yörü and Öztürk (2023) analyzed the grotesque and carnivalesque elements in İhsan Oktay Anar's *Tiamat*, investigating how the violation of norms and rebellion against social authorities were represented, concluding that the novel can be considered a carnivalesque work.

Yanikkaya (2003) analyzed how the concept of grotesque shaped the social criticism elements in Fernando Arrabal's plays and revealed how grotesque elements reinforced the themes of oppression and violence in his plays. Sözen (2009) examined Bakhtin's carnivalesque theory in the context of cinema, discussing how carnivalesque elements emerged in films and prepared a ground for social criticism. Everett (2009) studied how the concepts of grotesque and parody were processed in György Ligeti's opera *Le Grand Macabre*, investigating the musical reflections of body reduction and chaos within the framework of Bakhtin's concept of grotesque realism. Pilný (2013) examined the grotesque aesthetic in Enda Walsh's plays, exploring the reflections of grotesque realism in these works. Davis (2014) researched how authority was questioned in Soviet cinema and how carnivalesque elements contributed to the transformation of social structure, concluding that Bakhtin's concepts were successfully applied in Soviet cinema and that these narratives created a dialogic interaction within society. Boomhower (2016) analyzed Bakhtin's theories of multilingualism and polyphony in *Le Chat du Rabbin*, exploring how characters expressed different views through various voices and how multilingualism was reflected in the comic book. Sarı (2020) applied Bakhtin's carnivalesque theory to the concept of cult films, analyzing the alignment of cult films with carnivalesque theory and their oppositional relationship to mainstream cinema. İplikçi

(2023) analyzed the Turkish translation of Stevenson's Dr. Jekyll and Mr. Hyde within the framework of Bakhtin's carnivalesque elements.

Ünlüaycıl (2003) examined how Turkish playwrights used grotesque narrative. Parlakyıldız (2010) investigated whether the Thélème Abbey section in François Rabelais' Gargantua could be considered a carnivalesque structure. Gözübüyük (2013) explored how grotesque images reflected the societal transformation in contemporary painting in Turkey. (2015) examined Karahan Kadırman's Müzika Retorika performance within the framework of Bakhtin's carnivalesque concepts, concluding that this performance used carnivalesque elements to critique authoritarian structures. Cingöz (2016) studied the role of Karagöz in Ottoman popular culture and how carnivalesque elements were shaped within this structure. Günay (2020) examined the presence of the grotesque image in art within the frameworks of Freud's uncanny, Kristeva's abjection, and Bakhtin's grotesque theories. Tekdemir Dökeroğlu (2021) investigated the effects of grotesque images on art and society, concluding that the grotesque, with its combination of tragedy and humor, both attracted and disturbed viewers. Şen (2023) analyzed the grotesque and carnivalesque elements in Gilde's photographs, concluding that the artist produced photographs that contained carnivalesque elements in both composition and subject matter. Mızıkyan (2023) analyzed Eve's rebellion in John Milton's Paradise Lost within the framework of Bakhtin's carnivalesque and grotesque body concepts. Biçer (2024) examined Seyfi Dursunoğlu's Huysuz Virjin character within the framework of performative and carnivalesque concepts.

A review of the literature shows that many works in novel form have been analyzed within the framework of Bakhtin's theories. However, it is also understood that various studies have been conducted in the contexts of photography, painting, cinema, and dramatic arts. However, no study specifically focused on opera has been found within the framework of Bakhtin's theoretical framework. Therefore, this study is considered to be important in filling this gap in the opera literature.

METHODOLOGY

The study was conducted within the framework of document analysis, which is among qualitative research methods. Document analysis entails the collection and examination of written and visual materials. The sources for this method can include both written materials, such as books, articles, and novels, as well as visual materials like films and paintings. The key point of this approach is that the researcher must understand why and how to analyze the selected materials. It is essential

to evaluate the documents examined within qualitative research according to the cultural structure and their meanings within that culture. In this context, priority should be given to the most appropriate and direct sources relevant to the research problem. (Sönmez & Alacapınar, 2014, p. 95)

Document analysis primarily involves analyzing written materials that contain information related to the research topic. The importance of certain documents within the scope of the study is closely related to the research topic itself. (Yıldırım & Şimşek, 2005, pp. 187-188)

In this context, a detailed literature review was first conducted on studies related to Bakhtin's literary criticism theories, and the sources found were categorized based on their relevance to the research topic. Subsequently, the entire work, in light of Bakhtin's theories and the Turkish libretto of the Don Giovanni opera, was examined. The study analyzed which of Bakhtin's theories could be used for this work. Following the analysis, it was determined that the opera contains elements that can be explained through Bakhtin's theories of dialogism and heteroglossia, and an effort was made to explain which aspects of these theories align or do not align with the opera.

DISCUSSION

Heteroglossia

Bakhtin defines the novel as the artistic organization of differentiated individual languages. The division of every national language into social dialects, professional jargons, languages of age groups, and the languages of authorities and social milieus is a prerequisite for the emergence of the novel as a genre. The author's speech, the narrators' expressions, the characters' dialogues, and intertwined genres serve as tools for integrating this diversity of social voices into the novel. This structural feature of the novel also enables the creation of linguistic diversity that cannot be strictly defined by traditional stylistic conventions. (Bakhtin, 1994, p. 114)

In this context, according to Bakhtin, a necessary condition for a work to be considered dialogic is that it must have a heteroglossic structure. This means that the characters in the work must be able to express their own unique voices and perspectives without being subjected to a single narrator or central voice. A work can be considered dialogic if it contains a structure where no single authority, narrator, or authorial voice dominates, and the characters can express their own voices.

In Don Giovanni, there are characters from different social classes. For instance, Zerlina and Masetto are peasants, Leporello is a servant, and Donna Elvira, the Commendatore, Donna Anna,

and Don Ottavio are aristocrats. However, what gives the opera its unique quality is the slightly different position of the main character, Don Giovanni. Don Giovanni is essentially an aristocrat, but he interacts effortlessly with aristocrats, peasants, and his servant. This makes Don Giovanni a character who can move freely between different social classes. Therefore, Don Giovanni's position is described by Pirrotta (1981, p. 68) as *buffo di mezzo carattere*.

Don Giovanni emphasizes his class privileges in many scenes of the opera. His privileges allow him to move freely and disregard the moral and social norms of society. In this context, characters like Leporello, the servant, and Zerlina, the peasant girl, are forced to obey or act under Don Giovanni's influence due to their social class. Don Giovanni's approach to Zerlina, his disregard for the class boundaries between them, and Leporello's position as both a critic and a subordinate of his master are among the examples that confirm the presence of a heteroglossic structure in the work.

Don Giovanni's use of his aristocratic power to establish dominance over the lower classes reveals the social class differences and ideological conflicts in the opera. In this context, Zerlina's initial fear of Don Giovanni's offer, followed by her inclination toward him due to the influence of social class differences, and her indecision between Don Giovanni's power and allure can be considered an example of heteroglossia, where different social voices clash.

Donna Elvira constantly questions Don Giovanni emotionally and morally while trying to reform him. Donna Elvira, representing a moral stance and societal norms, embodies an ideological perspective that contrasts with Don Giovanni, who avoids responsibility and acts according to his pursuit of personal freedom. The ideological conflict between Don Giovanni's rejection of all moral rules in pursuit of his desires and Donna Elvira's defense of moral values is another element supporting the heteroglossic structure of the opera.

Additionally, the class and ideological positions of the characters are reflected in their language. For instance, Leporello speaks in a witty and sarcastic manner, while Don Giovanni has a mocking, indifferent, arrogant, and sometimes contemptuous tone. Donna Elvira has an emotional and dramatic language, while the Commendatore speaks with a serious tone representing justice. These examples demonstrate that the characters have different languages, suggesting the presence of a heteroglossic structure in the opera.

However, there are also elements that weaken the presence of polyphony in the work. For example, Don Giovanni is often portrayed as a dominant and authoritative character who controls scenes

either through physical or ideological superiority or through manipulative approaches. Thus, Don Giovanni's dominant position may hinder the ability of other voices and consciousnesses in the work to express themselves fully, weakening the heteroglossic structure.

For instance, Donna Elvira repeatedly challenges Don Giovanni, but he controls her through manipulation. Leporello's criticisms and questioning ultimately lead to him to submit to his master. Zerlina initially distances herself from Don Giovanni but is easily manipulated. These examples suggest that the dialogues between the social classes do not deepen and that class conflicts remain secondary.

Additionally, Don Giovanni is punished at the end of the opera, but this punishment does not result from a conscious resistance or dialogic interaction among the characters, but rather through a form of divine intervention. This intervention reveals that the interaction between the characters was ineffective in defeating Don Giovanni and that the fundamental structure of the work is based on a singular perspective.

Characters like Donna Anna, Don Ottavio, Donna Elvira, and Zerlina are influenced by Don Giovanni, preventing their individual voices or consciousnesses from fully developing. Particularly, Donna Anna and Don Ottavio seek justice for Don Giovanni's crimes, but this pursuit does not result in active struggle or dialogue. Faced with Don Giovanni's actions, the characters either assume the role of victims or develop passive and submissive responses to the events. This indicates that the characters are unable to respond dialogically to one another.

Although it can be argued that Don Giovanni is shaped by a dominant voice and monologic structure, from Bakhtin's perspective, the opera can be considered to possess a heteroglossic structure. According to Bakhtin (1981, p. 280), all rhetorical forms are structurally monologic, and this orientation toward dialogism is accepted as the fundamental characteristic of rhetorical discourse. In terms of rhetoric, the relationship with the listener and the listener's response is integral to the internal structure of rhetorical discourse. This orientation is clear, distinct, and concrete.

In conclusion, the different social classes, ideological differences between characters, and varied language use in the opera come together, with continuous interaction and conflict between the characters. In this context, the coexistence of individual voices and perspectives points to the presence of heteroglossia in Don Giovanni.

Dialogical and Monological

Bakhtin defines the concept of monology as a structure in which linguistic expression or discourse is realized through a single voice. In monological discourse, the perspective of the individual or authority becomes the dominant voice, and this voice persists without engaging directly with other consciousnesses or alternative perspectives. In this sense, monology represents a one-sided communication model that lacks reciprocal interaction. Thus, in a monological structure, meaning is not produced in response to other discourses or consciousnesses, but instead is shaped solely within the framework of this singular voice. (Bakhtin, 1981, pp. 269-270)

According to Bakhtin, the concept of dialogism emphasizes that words are always in interaction. In this approach, each utterance is related to what has been previously spoken and considers what will be spoken in the future. In other words, words are shaped in dialogue, they provoke a response, and they await that response. Dialogism offers a polyphonic structure based not on the absolute authority of a single individual, but on the interaction of different consciousnesses. (Bakhtin, 1981, pp. 279-280)

In this context, for the Don Giovanni opera to align with Bakhtin's theory of dialogism, the interactions between the characters must first be analyzed to determine whether these interactions are dialogical or monological.

The Interaction Between Don Giovanni and Leporello

The dialogic contrast between the aristocratic Don Giovanni's reckless behavior, representing his unrestricted freedom, and his servant Leporello's pragmatic, critical, sarcastic, yet obedient attitude can be observed in many scenes of the opera. Leporello sometimes makes sarcastic criticisms of Don Giovanni, and Don Giovanni responds to these criticisms, suggesting that these two characters produce meaning through both conflict and agreement. In this sense, their interaction can be considered dialogic.

An example of meaning being produced through conflict between the two characters can be seen in the dialogue about Donna Elvira in the fourth scene of the first act.

Leporello: "Well, let me say it, master. You are... (Shouting into his ear): A scoundrel!"

Don Giovanni: "Scoundrel! What kind of talk is that?"

Leporello: "But you swore!"

Don Giovanni: "Swore? I don't care about oaths! If you say another word..."

Leporello: "I'm silent. Look, I'm not even breathing, master..."

In this scene, Leporello directly criticizes Don Giovanni. However, Leporello quickly backs down in the face of Don Giovanni's threatening response, revealing the power dynamics and the conflict between them.

However, Bakhtin also asserts that dialogic relationships are not limited to conflicts or polemics; agreement can also be a form of dialogic interaction. Everyday conversations, scientific debates, and political dialogues are considered simpler, more visible forms of dialogic relationships. Nevertheless, dialogic interactions are essentially more complex and comprehensive. Bakhtin states that even utterances made in different times and places, without the speakers being aware of each other, can establish a dialogic relationship if they share a common theme or perspective. In this approach, opposing perspectives or disagreements are only one aspect of dialogic relationships, and situations where two voices are in harmony can also be considered dialogic relationships. (Bakhtin, 2001, p. 362)

In this context, an example of Don Giovanni and Leporello coming to an agreement can be seen in the first scene of the second act:

Leporello: "Enough, stop it, don't annoy me!"

Don Giovanni: "Listen, my friend..."

Leporello: "I said I'm leaving."

Don Giovanni: "Leporello!"

Leporello: "Yes?"

Don Giovanni: "All right, come, we'll make peace. Here..."

Leporello: "How much?"

Don Giovanni: "(Giving money) Four gold pieces."

Leporello: "Oh! Well, I won't refuse this time. But don't think I can be bought like those women you know."

In this scene, Leporello considers leaving his master's service, but Don Giovanni offers money and invites him to reconcile. This dialogue also highlights Leporello's pragmatic approach and Don Giovanni's authoritative stance.

An example of Don Giovanni and Leporello reaching agreement can also be found in the fifteenth scene of the second act:

Don Giovanni: "Pour the wine. Some wonderful Marzimino!"

Leporello: "(Eating and drinking in secret) Gently slide down that piece of chicken."

Don Giovanni: "(To himself) The rascal is secretly eating something. I'll pretend not to see."

This dialogue reveals that, despite their ideological conflicts, the two characters sometimes come to an agreement. This reconciliation demonstrates the presence of the reconciliatory dimension of Bakhtin's dialogic structure in their interaction.

Although the interaction between Don Giovanni and Leporello appears to fit the theory of dialogism, there is a significant power asymmetry between them. Don Giovanni is an aristocrat and a dominant figure, while Leporello is his servant and thus in a relatively passive position. Bakhtin's theory of dialogism requires the interaction of equal or at least equally powerful consciousnesses capable of responding to each other. Although Leporello sometimes defies and criticizes Don Giovanni, these challenges are often ineffective because Don Giovanni uses both his class superiority and his dominant, manipulative nature to suppress Leporello. Therefore, this power imbalance hinders the formation of a fully dialogic relationship between the two characters.

In Bakhtin's concept of dialogic structure, characters respond to each other's voices, and new meanings are created through this interaction. However, upon examining the opera's libretto, it becomes evident that Don Giovanni frequently exhibits monological behavior, ignoring the thoughts and criticisms of others and ultimately always following his own will. Despite Leporello's objections and criticisms, Don Giovanni's continued disregard for these challenges prevents the full realization of a dialogic structure. This portrays Don Giovanni as a one-dimensional character who proceeds with his actions regardless of opposition, distancing the interaction between these two characters from a truly dialogic structure.

The Interaction Between Don Giovanni and Donna Elvira

Another aristocratic character in the opera, Donna Elvira, reacts emotionally and angrily to Don Giovanni's deception and abandonment of her. However, Don Giovanni's response to these reactions is mocking, and he continues his manipulative behavior. Donna Elvira constantly judges Don Giovanni, but Don Giovanni's responses to these accusations show that the characters are interacting and producing meaning together. For example, the dialogue between the two characters in the fifth scene of the first act is as follows:

Donna Elvira: "What else can you say after all you've done? You entered my home with trickery, seduced my heart with lies and oaths. You, cruel man! You said I was your wife, that we would marry! Three days later, you left me in shame and sin and fled from Burgos!"

Don Giovanni: "Oh, my darling! I had very important reasons!"

Donna Elvira: "What reasons, other than your deceit? But justice will be served. I've found you, and I won't stop until I get my revenge."

Although the dialogic conflict between Don Giovanni and Donna Elvira is evident, there is no clear example of genuine reconciliation between the two characters. A temporary and superficial reconciliation can be seen in the second act when Don Giovanni tries to deceive Donna Elvira again. In this scene, Don Giovanni and Leporello have exchanged hats and cloaks, disguising themselves as one another. Don Giovanni says words to win Donna Elvira back, but these words are neither his own nor motivated by sincere intent—his true goal is to seduce Donna Elvira's servant. Don Giovanni pretends to regret his actions and suggests that his behavior will change, offering a false reconciliation to regain her trust. Donna Elvira briefly believes these lies and forgives him.

This scene represents a temporary and deceitful reconciliation, as Don Giovanni's true intention is to deceive Donna Elvira once again. Although Donna Elvira momentarily believes Don Giovanni and tries to emotionally reconnect, it is clear that this reconciliation is built on falsehoods. In conclusion, while the interaction between Don Giovanni and Donna Elvira reveals dialogic conflicts, it also shows a short-lived and fake reconciliation. Thus, their interaction can be considered dialogic.

The Interaction Between Don Giovanni and Donna Anna

The interaction between Donna Anna and Don Giovanni is largely shaped by Donna Anna's reactions to Don Giovanni's actions. Don Giovanni has killed her father and assaulted her, yet he dismisses these crimes with indifference. The lack of meaningful engagement between their consciousnesses suggests that no significant dialogic relationship involving conflict or reconciliation can occur between them.

An example of Don Giovanni's indifference to Donna Anna's tragedy can be seen in the third scene of the first act:

Donna Anna: "Oh! A murderer has killed him. This blood, this wound, this lifeless gaze.

He's not breathing... My father! My dear father! I feel faint... I feel like I'm dying."

Don Giovanni: "Well, I feel relieved. Just command me! I'm at your service with all my strength, my heart, my sword."

Here, Don Giovanni's completely indifferent and mocking response to Donna Anna's immense suffering supports the idea that their interaction is monological. Donna Anna's consciousness does not align with Don Giovanni's perspective, and Don Giovanni produces no response to Donna Anna's emotions. As Don Giovanni makes no attempt to engage or respond to Donna Anna's feelings, their interaction can be considered monological.

The Interaction Between Zerlina and Masetto

The interaction between Zerlina and Masetto generally involves a continuous exchange of emotions and thoughts, with each character responding to the other and producing meaning through their conflicts. For instance, in the sixteenth scene of the first act, Masetto accuses Zerlina of betraying him, while Zerlina defends her loyalty. Both characters take each other's consciousness into account and respond accordingly, making their interaction dialogic.

Masetto: "You dare ask? You wretch! Am I supposed to ignore your betrayal?"

Zerlina: "Don't speak like that. Cruel man! What did I do to deserve this?"

Masetto: "What did you do? Who left me on my wedding day to run off with another man?"

Zerlina: "But I'm not to blame! He tricked me. What are you so afraid of?"

Zerlina's explanations to Masetto and her conscious responses to his accusations make their interaction dialogic. Masetto's angry accusations and Zerlina's defenses show that their consciousnesses are in conflict, continually producing responses.

An example of reconciliation between these two characters can be seen in the sixth scene of the second act, where Masetto, who has been beaten by Don Giovanni, engages in dialogue with Zerlina.

Masetto: "A bit here on my leg, this arm, and my hand."

Zerlina: "All right. It's not too serious. The rest of you is fine, and that's what matters. Let's go home. If you promise not to be jealous again, I'll heal everything."

The Interaction Between the Commendatore and Don Giovanni

Don Giovanni ignores the Commendatore's warnings and accusations entirely, producing no meaningful response to him. Furthermore, there is no dialogue suggesting reconciliation between the two characters. Don Giovanni's refusal to repent and his continued arrogant and authoritative behavior, despite the Commendatore's insistence, makes this interaction monologic.

An example of the dialogue between the two characters in the final scene is as follows:

Commendatore: "Repent, change your life; this is your last chance."

Don Giovanni: "No, no, I'm not repenting, leave me alone."

Commendatore: "Repent, wretch!"

Don Giovanni: "No, you old fool!"

CONCLUSION AND RECOMMENDATIONS

In this study, the Don Giovanni opera is analyzed in the light of Mikhail Bakhtin's theories of dialogism and heteroglossia, and the question of whether an opera can be analyzed within this theoretical framework has been discussed. As a result of the research, it has been understood that the interactions between the characters and social classes in the Don Giovanni opera reveal a polyphonic structure in accordance with Bakhtin's theory of dialogism. Specifically, the relationship between the aristocratic Don Giovanni and his servant Leporello, as well as his interactions with characters from different social classes such as Donna Elvira and Zerlina, are based on a continuous process of mutual response. These interactions show that the characters

speak with their own voices and perspectives, which strengthens the dialogic structure of the work. However, on the other hand, Don Giovanni's dominant and manipulative character occasionally leads to the presence of monological elements in the opera. Nevertheless, when the overall structure of the opera is evaluated within the context of Bakhtin's theories and discourses, it is concluded that the work has a dialogic nature.

When the characters from different social classes and ideological positions in the opera are evaluated in the context of the theory of heteroglossia, it becomes evident that the work has a polyphonic and multi-layered structure. Don Giovanni's use of his aristocratic superiority and manipulative nature to exert pressure on characters from both aristocratic and lower classes also emerges as another element supporting the heteroglossic structure of the opera.

The results of the research demonstrate that Bakhtin's theories, which are primarily based on the novel form, can also be adapted to the art of opera. It is understood that the conflicts between the characters, the diversity of languages in the work, social class differences, and ideological conflicts are suitable for analysis within the framework of Bakhtin's theories. However, it should also be noted that due to the nature of opera, which includes musical and visual elements, analyzing an opera solely based on its libretto may lead to certain limitations.

Reevaluating the multi-layered structure of opera within the framework of theoretical approaches from thinkers like Bakhtin is thought to offer new perspectives for both artists and researchers. For future artists and researchers planning to work in this field, it is recommended to explore different theories of Bakhtin, and even to go beyond Bakhtin, by adapting the theories of other thinkers to performing arts in order to achieve an interdisciplinary structure for work analyses. In this way, new perspectives can be provided to both stage directors and researchers, enabling new and diverse interpretations of works to be staged, and thus different viewpoints regarding these works can be proposed.

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GENİŞLETİLMİŞ ÖZET

Don Giovanni operası Wolfgang Amadeus Mozart'ın başyapıtlarından birisi olarak kabul edilen bir eserdir. Bu çalışma kapsamında Don Giovanni operası Mihail Bakhtin'in diyaloji ve heteroglossia kuramları çerçevesinde analiz edilmiştir. Bakhtin, kuramlarını esasen roman formu üzerinden geliştirilmiştir. Çalışma bu kuramların çok katmanlı bir sanat formu olan opera eserlerine de uyarlanabileceğini ortaya koymayı amaçlamaktadır. Bu bağlamda çalışmanın temel sorusu "Don Giovanni operası, Bakhtin'in diyaloji ve heteroglossia kuramları çerçevesinde analiz edilebilir mi?" olarak belirlenmiştir. Çalışmanın, Bakhtin'in kuramlarının opera gibi farklı sanat formlarına uygulanabilirliği konusunda yeni bir bakış açısı sunması hedeflenmektedir.

Çalışmanın Konusu ve Problemi

Çalışmanın konusu, Don Giovanni operasındaki karakterlerin, sosyal sınıfların ve bu unsurların birbiriyle olan etkileşimlerinin Bakhtin'in heteroglossia ve diyaloji kuramları ışığında analiz edilmesidir. Bakhtin, özellikle roman türü üzerine kuramlar geliştiren bir düşünürdür. Bakhtin'in diyaloji ve heteroglossia kuramları romanlarda farklı seslerin bir arada bulunduğu ve bu seslerin bağımsız bir biçimde konuşma özgürlüğüne sahip olduğu bir yapıyı tanımlayan bir çerçeve

oluşturmaktadır. Bu kuramlara göre bu farklı sesler bir arada bulunmalı, karşılıklı etkileşim ve çatışmalar sonucunda yeni anlamlar üretmelidir.

Çalışma, Don Giovanni operasında yer alan karakterler, sosyal sınıflar ve karakterler arası etkileşimleri Bakhtin'in kuramsal çerçevesi ışığında ele almaktadır. Karakterlerin birbirleriyle olan diyalojik ilişkileri, sosyal sınıf farklılıklarının bu etkileşimlere nasıl yansıdığı ve karakterlerin ideolojik çatışmaları ve uzlaşmalarının eserde nasıl temsil edildiği analiz edilmiştir. Çalışmanın problem cümlesi şu şekildedir: Don Giovanni operası, Bakhtin'in diyaloji ve heteroglossia kuramları bağlamında analiz edilebilir mi?

Çalışmanın Amacı

Bu çalışmanın temel amacı Bakhtin'in edebiyat eleştirisi kuramlarının, çok katmanlı bir sanat formu olan opera üzerinde nasıl uygulanabileceğini araştırmaktır. Don Giovanni operasındaki karakterlerin sınıfsal ve ideolojik temelli etkileşimleri Bakhtin'in diyaloji ve heteroglossia kavramları çerçevesinde incelenmiş ve bu kavramların opera sanatı üzerinde nasıl işlediği anlaşılmasına çalışılmıştır.

Bakhtin'in heteroglossia ve diyaloji kuramlarının yalnızca edebiyat alanında değil, farklı sanat dallarında da anlam üretme süreçlerinin anlaşılması için etkili birer araç olabilecekleri düşünülmektedir. Don Giovanni operası da eserde yer alan karakterler arasındaki çok katmanlı etkileşimlerin ve sosyal sınıf çatışmalarının zengin bir örneğini sunmaktadır. Bu bağlamda, çalışma, Bakhtin'in kuramlarının Don Giovanni operasında nasıl işlediğini ve bu kuramların bir opera eseri üzerinde ne ölçüde uygulanabilir olduğunu test etmeyi hedeflemektedir.

Çalışmanın Önemi

Bu çalışma Bakhtin'in kuramlarının sadece roman gibi edebi formlar üzerinde değil, aynı zamanda opera gibi çok katmanlı bir sanat formu üzerinde de uygulanabileceğini kanıtlaması bakımından önemlidir. Opera sanatında karakterlerin, sosyal sınıfların ve ideolojik çatışmaların nasıl temsil edildiği büyük önem taşımaktadır. Zira bu temsil, sahnelenen eserin sahnelenme sürecini doğrudan etkilemektedir. Bu bağlamda Bakhtin'in kuramlarının Don Giovanni operasındaki çok katmanlı yapıyı anlamlandırma bağlamında sunduğu olanaklar opera eserlerinin analizine yönelik yeni yaklaşımların önünü açmaktadır.

Ayrıca Bakhtin'in kuramsal çerçevesini opera alanına uyarlayan oldukça az sayıda çalışma olması çalışmanın önemini artırmaktadır. Çalışmada ayrıca opera sanatının içeriğinde sadece müzik ve

performans unsurlarının değil aynı zamanda ideolojik ve sosyal temeller üzerinden verilen mesajların da bulunduğu vurgulanmaktadır.

Yapılan alan yazın taraması sonucunda Bakhtin'in diyaloji, heteroglossia ve karnavalesk kuramlarını romanlarda üzerinde inceleyen pek çok araştırma bulunmuştur. Bunun yanı sıra Bakhtin'in grotesk ve karnavalesk unsurların İhsan Oktay Anar, J.M. Coetzee ve Yusuf Atılgan gibi yazarların eserlerinde nasıl kullanıldığını ele alan çalışmalara da rastlanmıştır. Bazı araştırmacılar Bakhtin'in kuramlarını tiyatro, sinema ve müzik alanlarında da uygulamışlardır ancak opera sanatı özelinde Bakhtin'in kuramlarına odaklanan bir çalışma bulunamamıştır. Bu nedenle çalışmanın ilgili alan yazına önemli bir katkı sağlaması beklenmektedir.

Çalışmanın Yöntemi

Çalışma, nitel araştırma yöntemleri arasında yer alan doküman analizi yöntemiyle gerçekleştirilmiştir. Don Giovanni operasının Türkçe librettosu analiz edilerek karakterler arasındaki etkileşimler ve sosyal sınıfların temsil edilme biçimleri incelenmiştir. Ayrıca, Bakhtin'in heteroglossia ve diyaloji kuramları üzerine yapılan çalışmalarla ilgili detaylı bir alan yazın taraması yapılmış, ulaşılabilen kaynaklar araştırma konusuyla ilgisine göre kategorize edilmiştir.

Araştırma Bulguları ve Sonuçlar

Araştırmanın bulguları Don Giovanni operasındaki karakterlerin ve sosyal sınıfların etkileşimlerinin Bakhtin'in diyaloji kuramına uygun bir yapı sergilediğini ortaya koymuştur. Özellikle Don Giovanni'nin hizmetçisi Leporello ile olan etkileşimleri sürekli bir karşılıklı yanıt verme sürecine dayanmakta ve bu da eserin çok sesli yapısını desteklemektedir. Bununla birlikte Don Giovanni'nin baskın ve manipülatif karakteri zaman zaman eserde monolojik unsurların varlığını da gözler önüne sermektedir. Ancak eserin genel yapısı değerlendirildiğinde Don Giovanni operasının diyaloji ve heteroglossia kuramlarıyla uyumlu olduğu sonucuna ulaşılmıştır. Operadaki farklı sosyal sınıflardan gelen karakterler arasında sürekli bir etkileşim ve çatışma bulunmakta, bu durum da eserin yapısal olarak Bakhtin'in heteroglossia kuramına uygun olduğu görüşünü desteklemektedir. Don Giovanni'nin hem aristokrat hem de alt sınıflardan karakterler üzerinde kurduğu baskı operadaki sosyal çatışmaları ve ideolojik farklılıklarını belirginleştirmektedir.

SONUÇ VE ÖNERİLER

Çalışma Bakhtin'in diyaloji ve heteroglossia kuramlarının bir opera eserine nasıl uygulanabileceğine dair bir örnek ortaya koymuştur. Don Giovanni operası çok katmanlı yapısı nedeniyle Bakhtin'in kuramlarına uygun bir analiz zemini sunmaktadır. Ancak, müzik ve performans unsurlarının analiz dışında bırakılması eserin tam anlamıyla anlaşılmasını ve analiz edilmesini zorlaştırmakta ve süreci karmaşıklştırmaktadır. Bu bağlamda gelecekteki araştırmalarda operanın müzikal ve görsel unsurlarının da dikkate alınması ve daha geniş kapsamlı analizlerin yapılması önerilmektedir.

Bakhtin'in kuramlarının sahne sanatlarına uyarlanması hem eserleri icra eden sanatçılara hem de araştırmacılara yeni perspektifler sunabileceği düşünülmektedir. Dolayısıyla gelecekteki çalışmalarda Bakhtin'in yanı sıra farklı düşünürlerin kuramlarının da opera ve sahne sanatları alanına uyarlanmasıyla eser analizlerinin interdisipliner bir yapıya kavuşturulması sağlanabilecektir. Bu analizler sonucunda ulaşılabilecek bulguların opera rejisörleri ve icracıları tarafından yaratıcı bir şekilde ele alınması ve işlenmesiyle, bağlamından uzaklaşmamış ancak oldukça yenilikçi ve farklı bakış açılarına sahip yeni yorumlamaların sahneye konulabileceği düşünülmektedir.