



THE ART OF THE PUPPETRY AS A TOURISTIC OBJECT

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Abstrack

Puppetry which passes down cultural elements from generation to next generation and reflects our traditions is prominent regarding its giving way to triggering manual labor and international cultural.

Although the origin of the puppetry is not exactly known, it has continued its existence as an effective art by interacting with each other in many cultures and also beliefs emerging from ancient times since the early ages. Since there is no definite and written information about how and where the art of puppetry was born, different and contradictory theories about this topic are in question as an intense speculation source. The puppet has completed its own characteristic development in cultures from different times, gained various figures and techniques and reached today's artistic qualities. The art of Puppetry was probably born from wizardry and religious ceremonies, just like the drama. Puppet shows take place in order to entertain people and make them laugh. Moreover, they can reflect cultural values and political issues of a country.

With a rooted history, the art of puppetry, which is used with different purposes, still exists today. The role of puppets in tourism is effective in our country and also in many countries; therefore this issue has been chosen as paper topic. Paper topic is summarized by assuming the puppet's rooted history in Turkey, their current use, international studies and their role and effect in tourism will result in positive outcomes. The art of puppetry in Turkey will be evaluated by taking the situation into consideration in countries which can use the art of puppetry effective in tourism and will be analyzed through this sample. Paper topic includes crucial data in terms of touristic product, tourism and the country's tourism. It has qualification which may create source for other touristic manufacturing.

The results, evaluations and suggestions will be presented by assessing the obtained data.

Keywords: Puppet, Tourism, Art, Culture, Turkey

1.INTRODUCTION

The Art of Puppetry, which passed to Anatolia through the cultures of Central Asia and Mesopotamia and passed to the Ottoman Empire from the Anatolian territories, showed more development in comparison with other periods. The tradition of playing puppets in Turks goes back a long way. It is known that there were puppet plays in Seljuks and in Ottomans. Very different opinions are brought forward about where, how and in what ways puppets came to the Turks. The opinion that says the puppet was commonly played among the Turks in Central Asia and was brought to Anatolia during migrations gains importance within these opinions. (İvgin, 2000, p. 66).

We know that the puppet plays were called "Çadır Hayal" and "Kol Korçak" in Central Asian Turks. We also know that the puppet plays were called "Çadır Hayal" and "Kol Korçak" in Turkistan, Uzbekistan and Central Asian Turks. The researchers accept the fact that the words 'Korçak, kudevçuk, kuçav, kavur, konçak, kaburcak, kavurcak, goğurcak', which mean doll in Anatolia even today, live and besides their

core meanings they all mean puppet and doll. As an evidence for the fact that the puppetry came from India four thousand years ago some resources showed the fact of calling the leading player “sutradhara” which means “owner of the ropes” in Sanskrit plays as a basis. The fact that their beliefs prohibit “human beings” from animating was an important factor in the appearance of puppets (Roth, 1975, p.26).

Although the origins of puppet are not precisely known, it has continued to exist as an impressive art since ancient times within many cultures both due to the impression of these cultures from each other and due to the differences created by beliefs. Because there is no certain written information about how and when the art of puppetry was born, there are various and contradictory stereotyped theories that developed about this subject as intensive speculation resources. The puppet gained its present artistry by reaching to different figures and techniques by providing its own characteristic development within cultures of different times. Like drama, also the Art of Puppetry presumably arose from magic and religious ceremonies. As well as being played for entertaining and amusing, puppet plays may also reflect the cultural values of the country and the political events in the country) “Karagöz ve Kukla Sanatımız” by Hayrettin İvgin published in 2000.

The puppet plays an important role in world and in Turkey in psychological treatments, in developmental stages of children and in development of the imagination. It is stated in Metin And’s book that, “Though the ‘shadow play’ is featured in Turkey for various reasons, the Turks know the puppet much before the shadow plays.

2. METHOD

The information scanned from the resources in the problem was stated in the writing phase of the research. Literature review was done for the research. Information was given about the Traditional Art of Puppetry, about turistic object, history, how they set an example for the Turkish Art of Puppetry and about the present situation of these puppets. Materials of the research consist of written resources, resource persons, and samples.

3. THE ART OF THE PUPPETRY AS A TOURISTIC OBJECT

3.1. What is puppet?

Puppet, which takes place in old Turkish traditions, is the art of playing of various types, forms and objects for a certain way of expression. “Puppet” is called to these little dolls that are made of wood, plaster, cardboard or fabric and is played by hand, with a rope or with a stick; “puppet play” is called to shows that are done with these dolls; “puppeteer” is called to the person who makes these dolls play.

3.2. Types of Puppets

Hand Puppet: This is the most common type of puppet in Turkey. Heads and arms of these puppets are made of wood, and bodies of these puppets are made of fabric. The puppeteer pulls his hand through the puppet’s garment, moves its head with his index finger, and moves its arms with his thumb and his middle finger. It is thought that these puppets went to Egypt from Turkey, because in Egypt these puppets were named as ‘Aragöz’. It can be thought that such very common puppets came from Italy. We learn that Oseb Sıvacıyan showed some improvisational plays with the hand puppet between the years of 1300 and 1309 (And, 1985, p.102).

Rope Puppet: This is a type of puppet that is played with ropes from above. The rope puppet known since old times has become westernized with European influences. It is stated in an article titled ‘Puppet’ and published in *Mecmua-yı Ebuzziya* in 1884 that western puppet was brought by somebody that was with Yirmisekiz Mehmed Çelebi who was sent to Paris in the period of III. Ahmed and it was exhibited for the first time in an entertainment organized in the presence of Damat İbrahim Pasha. Later on, at the end of the past century English puppeteer Thomas Holden had a great influence on the rope puppet. Holden did not just remain with spreading the puppetry to the Turks over the past century, even today it is seen that the puppets that are occasionally come across in puppet announcements are called Holden Puppets. Holden came to Turkey for the first time in 1882 and exhibited puppet plays with themes.

These plays were: “İki Kumrallar, Paris Sokağında Zencilerin Büyük Konseri, Bir Balonun Yükselişi, Londra’da Sırça Saray, Lokanta”. He came to Turkey once again in 1890’s and gave representations (And, 1985, p. 264,).

Giant Puppets: We see the Giant Puppets in the 17th century. These were navy, festival puppets that could be made as big as two times of a human size (sometimes even larger), and that were mostly exhibited in festivals during the Ottoman Empire era. These were large-sized puppets which could be moved by one or more men entering in it. Old resources call them “suret-i div-i mehîb”. These are festival puppets as big as two times of a human size, some of them are even larger, and their arms and heads can be moved in a mechanical way.

Stool Puppet: The stool puppet is a type of puppet that is called Jigging Puppets or Marionettes à la Planchette in Europe. It was a puppet that was played by pulling its ropes from downstairs making it jump. These were exhibited by street entertainers accompanied with musical instruments. The stool puppet has come into the Turkish cultural life with the western puppet coming to Turkey. Turkish puppeteers such as Emin and Cemil Mehmet Bey gained reputation in this period. In 19th century, theatres that gave puppet representations were established, which was the primary entertainment center of Istanbul, and in addition to that puppets were played in streets and gardens. These puppets, which are roped horizontally from their breasts, are puppets that are moved by pulling the ropes from their feet in the musical accompaniment of the instruments. This puppet is known as Jigging Puppets or Marionettes à la Planchette in Europe. These types of puppets are mostly for street entertainments. These puppets are named as stool puppets because they are played by turning or jumping two or four dolls that are lined on a four-cornered wooden stool (İvgin, 2000: 63).

Car(Rod) Puppet: In this puppet technique, the puppeteer moves the puppets from a stairwell placed under a car.

Chair Puppet: A type of puppet that is attached to a coffee table or chair and can move or just dance when pulled from the ropes below.

Plate Puppets: These puppets can be considered to be unidimensional because their thickness is either not discerned or is unimportant. All types of plates can be used in their manufacturing. However, they should be light, dyeable, solid and easily processable. Weight matters in both performing and transporting. One of the most popular processes used in manufacturing these puppets is sticking. There might be bendings in carton, plastic and metal plates. More than one type of plates can be used.

Carton Puppets: Puppets are manufactured in two ways in the paper theatre. In the first one, the topics are usually displayed by walking pictures that are cut without joints detaching the outer frames around in a way that they are attached from below.

Finger Puppets: The manufacturing and performing of this type seem to be very simple. They are the smallest puppets that are worn on fingers and require no special stage.

Rod Puppets: Seeming like a transition between rope puppets and hand puppets; this type can also be used with hand puppets at shows. Even though they might be larger than hand puppets, they are not as active as them. They generally have a skirt shape from the waist down. However, feet can be added and the arms can also be moveable, if required. What distinguishes them from hand puppets is that their body is built on a T-shaped structure and their arms are longer. These puppets are appropriate for speech-weighted plays. They can sing and also dance, though in a limited way.

Alive Puppets: A type of puppet into which a human body can fit. In this type of puppet, a person gets into the puppet mould and moves it.

Shadow Puppets: Shadow puppets which are considered unidimensional puppets with regard to their plates have a show specific to these materials and thus a special puppet manufacturing technique. These puppets are generally called “figure” and “depiction” especially in Karagoz in our country. Leather, wooden, metal and cellulose plates are used in the manufacturing of the figures.

Complex-Technique Puppets: Puppet types and techniques may either remain insufficient at some shows or it might be necessary to develop these types, which may consequently end up having puppets with more complex or different manufacturing and performing. These puppets can be called complex-technique puppets.

Special Puppets: Some puppets are prepared for special entertainments, celebrations and shows. This property is discerned in their performance, appearance, typing and even size.

Body Puppets: These puppets display especially the human body as a plate or an object. At their shows which generally do not need any stage, they move the body puppets along with players.

Wired Puppets: These puppets get on the stage under thick wires on their heads.

Vant Puppets: This is a different type in terms of manufacturing and performing. They can not perform with other puppets and get on the stage alone. However, they can not stand up and thus, sit on the laps of players.

Sponge Puppets: They are also called “Muppet puppets”. A person moves their head and makes their mouth speak. Another person moves their arms. They generally show the upper part of their body (Oral, pp:52-53).



Photo 1: Hacivat

Karagöz

Historical Development of the Puppet

Aristotle and Plato accepted games as a part of life since athletic games and competition were at the forefront in ancient Greek society. In the middle ages, especially in western societies, games were seen as sinful activities because the society was controlled by the church. After the industrial revolution that progressed between the years 1600 and 1700 children’s games and toys were accepted as a natural part of life. The first theory on game developed in the later 19th century. At the end of this century game became an accepted behavior by the society (Aral, 2000, p. 19).

In the researches done by archeologists it is revealed that the history of games and toys are as old as the history of humanity. There are documents, findings and discoveries that show the fact that plenty of games known today were also known in ancient times. The antiquity of toy dates back to the existence

of human. Development of civilization in every field such as science, art, architecture and clothing also is reflected on children's games and toys. Various toys were found in excavations done in Egypt and in Iran, and very beautiful dolls and toy household furniture was encountered in the remnants of ancient Cretan Civilization. In ancient Egypt people played with wooden dolls and wooden crocodiles. It is indicated in the resources that roman children were very fond of rolling hoops, cars and ball games. European children of the middle ages played soldiering with wooden crosses in their hands and with their clothes reminding their fathers' armored clothes and helmets. All of the toys dating from the middle ages are objects from skilled hands (Durkheim, 1915, p. 65).

All of these processes show that games have played an extremely influential role in lives of people. Although these cults, which both confused each other and developed by being influenced from each other in the course of time, have not been able to provide a certain and only definition to the concept of game, each one of them has put forward important findings on the reasons of behavior. Since it is played by others rather than by its own will, puppet is a toy that can be made in the easiest way for playing games and having fun. However, researchers think that puppet is not for playing but it is a tool used for praying the god and a tool used in various ceremonies. According to researchers, the origins of puppetry should be sought for in sorcery ceremonies. It is for sure that primitive people, who did not know the writing, also made puppets. Puppet has become a part of civilization since it showed up in the tribal life (Boehn, 1956, p. 264).



Photo 2: Terracotta Marionettes from Ancient Greece

Puppet in the Ottoman Period

Hundreds of festivals and ceremonies were held on the occasion of various causes by the courtiers or by the sultans from the foundation period of the Ottoman Empire until the end of 19th century. These festivals were held on the occasion of births of children of sultans (*velâdet-i hümayun*), marriages of sultan ladies or courtiers (*sûr-i cihâz*), start of sultan's sons to the lessons for the first time (*bed-i besmele*), military victories that were gained (*fetih şâd umanlığı*), making sail of the army and mostly on the occasion of circumcision feasts of sultan's sons. The festivals were recorded by historians, and by native and foreign guests that were watching the shows and some of these festivals were mentioned in literary works. In 16th century, a literary genre emerged that only dealt with the festivals and that was called '*sûrnâme*'. The word '*sûr*' means 'wedding, banquet, feast and festival'. The word '*nâme*' has meanings such as 'letter, booklet, and book'. '*Sûrnâme*', which consists of the union of these two words, is the name given to the literary works that are about topics such as wedding, festival, banquet and such like and it is the name generally given to this literary genre. The important days in lives of the

emperor and the family members determined the reasons for the celebration of the Ottoman festivals. Circumcisions of sultan's sons, births and marriages were the main reasons (And, 1982, ps. 1-12-15).



Photo 3: 1582 at the festivities puppet tent. (ATASOY, Nurhan (1997). 1582: Surname-i Hümayun - Dügün Kitabı, İstanbul: Koçbank, Yayınları).



Photo 4: Ottoman Festival in miniatures, 1970. (ATIL, Esin, 1999, Levni and Sûrnâme, Koçbank, p.6)

4. CONCLUSION AND SUGGESTIONS

According to the information obtained from the puppet artists who have been interviewed; there is a limited number of puppet artists who manufacture and perform puppets in Turkey, the art of puppet is not recognized sufficiently, puppets are usually performed as a traditional game for kids at Ramadan entertainments and puppet manufacturing training is not demanded in Turkey. Activities such as Puppet Festivals hold international organizations for the purpose of gathering foreign and local puppet artists in our country and reintroducing the art of puppet to the Turkish people so that they will like it. However, because these activities are not supported enough; the interest in the activities decreases and the required efficiency cannot be obtained.

As a result of the study; it has been determined that the interest in various puppets, which are made of a number of materials such as socks, ropes, leather, fabric, sticks, animal hides, synthetic plushes,

spoons, plates, paper and wood and which have a deep traditional power, is gradually decreasing due to insufficient publicity and lack of financial support by relevant corporations and technological support in general.

It is recommended to make 3 dimensional animations on the basis of traditional puppets, create a puppet inventory and thus make encouraging baby dolls, instil love for traditional public stories in children and teenagers by characterizing them with 3 dimensional cartoon animations and market them as a touristic product.

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