

A CULTURAL EXAMPLE AND AN ASPECT OF TRADITIONAL TURKISH THEATRE IN THE PROCESS OF FORMING AND COMPOSING; ANATOLIAN TURKISH CULTURE AND THE “MEDDAH” ...

Oluş(ma) ve Oluş(tur)ma Sürecinde Bir Kültür Örneği ve Geleneksel

Türk Tiyatrosunun Bir Yanı;

Anadolu Türk Kültürü ve Meddah...

İbrahim İmran ÖZTAHTALI*

ABSTRACT

It is an undeniable fact that since their appearance on the historical stage Turks have been a patron of arts and artisans and cared for both arts and artisans as a state in every state they have founded. It is fairly obvious how they have crafted iron and iron products with a thorough aesthetical attention into art during their exit from *Ergenekon* the legendary land. It may be argued that the movement based religious rituals of the Shamans may have formed the basis of the Traditional Turkish Theatre. Our traditional theatrical plays such as; Karagöz, light comedy, theatrical village play, puppet play and public storytelling “Meddah” have become an irreplaceable entertainment and education tool for centuries.

Karagöz, which is essentially a shadow play performed with stick controlled puppets of humans, animals and daily objects made of hide behind a white curtain and back light, is named after the lead character in the play Karagöz. “The play was brought to Anatolia in the 16th century following the Egyptian campaign of Yavuz Sultan Selim” (And,1985) Light comedy a sample of folk theatre based on ottoman eulogy is a performance where the actual performance takes place among the audience. The performance includes music, dancing, impressions. The play differs from Karagöz in nature because it is performed by live actors; however the terminology, sense of humor, characters and structure show significant resemblance to Karagöz. Light comedy oriented from similar plays performed in the 16th and 17th centuries however its introduction to the Turkish was done by the Jews. Light comedy became what it is as we know today in the 19th century by masters like Kavuklu Hamdi, Küçük İsmail and Abdürrezzak. (Konur, 2010) The roots of theatrical village play dates back as far as the history of mankind. It was formed by the traditionalisation of the suburban life’s religious and official celebrations. Theatrical village plays are mainly based on common special occasions depending on the cultural structure. The performances’ main aim is to entertain and they include

Birgül Yeşiloğlu GÜLER**

drama and impressions.

The explicit function of theatrical village plays is public entertainment however the implicit function is to gather the public around a common goal.

The fact that Karagöz and light comedy were adopted by the Anatolian Turkish culture subsequently, however theatrical village plays can be observed in every culture universally whereas public story telling “Meddah” is one of the most significant fractions of the story creating, telling and impersonations of the Turkish culture. Meanwhile *Meddah* is the only theatrical drama amongst our theatricals. The origin of Meddah is based on story teller’s travelling from one settlement to another, visiting weddings and celebrations, telling the Dedem Korkut legends and also creating new stories and poems regarding current events in the Ghuzz Turks’ culture. (Köprülü, 1969) Culture has the function of influencing and being influenced by the land it inhabits and its natives just like a living organism. Although Anatolian culture has demonstrated its existence and Marks in many fields, the most effective field of work has always been arts. In this sense it is possible to say that Turkish theatre has acquired its essence and form through five important influences such as “ancestry (Central Asian Culture), location (Anatolian Culture), religion (Islamic Culture), and westernization. (And, 2002).

The stories told by the Meddah include many various and important life lessons. Meddah stories which can be used as an effective and efficient tool for educating the young are usually based on universal plots regarding the message that is desired to be conveyed. While notions like honesty, friendship, cooperation, the power of love are conveyed to the audience through the characters of the stories told negative notions like grudge, hostility and jealousy are told through the evil characters in the stories. In this article we are going to discuss Turkish culture and a very important product of it the Meddah.

KEY WORDS: Turkish Culture, Meddah, Anatolia, Traditional Turkish Theatre

* Yrd. Doç. Dr., Uludağ üniversitesi GSF Sahne Sanatları Bölümü Öğretim Üyesi, Bursa. ibrahimoztahtali@gmail.com

** Öğr. Gör., Uludağ üniversitesi GSF Sahne Sanatları Bölümü Öğretim Görevlisi, Bursa.

ÖZET

Türklerin tarih sahnesine çıkışlarından bugüne değin kurdukları her devlette sanatı ve sanatçıları önemsedikleri, devlet olarak sanatın ve sanatçının hamisi oldukları kesindir. Ergenekon'dan çıkışta demiri ve mamullerini ince bir estetik kaygıyla işleyerek sanata dönüştürdükleri aşikârdır. Şamanların hareket esaslı dini ritüellerinin Geleneksel Türk Tiyatrosunun da temellerini oluşturmuş olduğu düşünülebilir. Geleneksel seyirlik oyunlarımız olan; Karagöz, ortaoyunu, köy seyirlik oyunları, kukla ve meddah yüzyıllar boyunca Türk kültürünün vazgeçilmez eğlence ve eğitim aracı olmuştur.

Hayvan derisinden yapılan insan, hayvan ve eşya gibi figür gölgelerinin arkadan verilen ışıkla çubuklar yardımıyla beyaz perde üzerinde hareket ettirilmesi esasına dayanan bir gölge oyunu olan Karagöz adını oyunun başkişisinden almaktadır. "Oyun Yavuz Sultan Selim'in Mısır seferi sonrası 16. Yüzyılda Anadolu'ya getirilmiştir." (And, 1985) Geleneksel halk tiyatrosu örneklerinden olan ortaoyunu "seyircinin ortasında oynanan, tuluata dayanan, müzik, dans, taklit gibi unsurlardan da yararlanmakla birlikte, canlı oyuncularla oynanması nedeniyle Karagöz' den esasta farklılığı bulunmasına karşılık oyun dağarcığı, güldürme yöntemleri, kişiler ve yapı bakımından önemli benzerlikler bulunmaktadır. Ortaoyunu 16. ve 17. yüzyıllarda sergilenen benzer nitelikteki oyunlardan çıkmakla birlikte, Türklere tanıtılması Yahudiler tarafından olmuştur. 19. Yüzyılda bu gün bildiğimiz biçimini alarak Kavuklu Hamdi, Küçük İsmail, Abdürrezzak gibi ustalar eliyle geliştirilmiştir. (Konur, 2010) Köy seyirlik oyunlarının kökeni, insanlık tarihine kadar uzanmaktadır. Kırsalda yaşayanların kamusal yaşam içinde belirginleşen dini ve resmi kutlamalarını gelenek haline getirmesiyle oluşmuştur. Köy seyirlik oyunları kültürel yapıya bağlı olarak kamusal özel günlerde eğlenmek, hoşça vakit geçirmek amacıyla düzenlenen taklitli ve dramatik içerikli oyunlardır. Köy seyirlik oyunlarının açık işlevi kamusal eğlence olmakla birlikte örtük işlevi toplumu bir amaç çevresinde birleştirmesidir.

Karagöz ve ortaoyununun Anadolu Türk kültürüne sonradan eklenmiş olması, köy seyirlik oyunlarının ise evrensel anlamda her kültürde görülür olması yanında meddah, Türk kültürünün hikâye üretme, anlatma ve canlandırma geleneğinin en önemli kesitlerinden biridir. Aynı zamanda meddah geleneksel seyirliklerimiz içinde tek dramatik seyirliktir. Meddah'ın temeli Oğuz Türkeri'nin kültüründe önemli bir yer tutan ozanların kopuzla obadan obaya yolculuk ederek düğünlerde, şölenlerde ve şenliklerde Dedem Korkut destanını söylemeleri ve yeni olaylar üzerine maniler, öyküler yaratmalarına dayanmaktadır. (Köprülü, 1969) Kültür, canlı bir organizma gibi yaşadığı yaşattığı toprak ve toplumlar üzerinden etkileme ve etkilenme fonksiyonlarına sahiptir. Anadolu kültürü varlığını ve izlerini birçok alanda göstermiş ve yaşatmış olsa da, en etkin çalışma sahası olarak sanat alanında etkisini göstermiştir. Bu bağlamda tarihsel gelişimi içinde Türk tiyatrosunun "soy (Orta Asya kültürü), yer (Anadolu kültürü), imparatorluk, din (İslam kültürü) ve batılılaşma" (And, 2002) olmak üzere beş önemli etkiyle özünü ve biçimi oluşturduğunu söylemek mümkündür.

Meddahların anlattıkları hikâyeler birbirinden değerli dersleri içerir. Çocukların eğitiminde de etkin ve etkili bir yöntem olarak kullanılan meddah hikayeleri, hikaye içinde dinleyicilere verilmek istenen genellikle evrensel anafikirler üzerine kurulmuştur. Doğruluk, dostluk, yardımlaşma, sevginin gücü, hikaye kahramanları üzerinden dinleyicilere aktarılırken; kin, düşmanlık, kıskançlık gibi duygular da yardımcı kötü karakterler üzerinden anlatılır. Bu yazımızda Türk kültürünü ve onun çok değerli bir ürünü olan meddahı ele alacağız

ANAHTAR KELİMELEER: Türk kültürü, meddah, Anadolu, Geleneksel Türk Tiyatrosu

Anatolia, one the oldest settlements of this weary planet has been a cradle to many unique cultural treasures throughout thousands of years of multicultural reflections of the different communities. It would only be appropriate to research this cultural wealth, its forming and composition together with the notions of culture, enculturation and domestication.

The sum of symbolic and learned items, or features, not biologically but both materially and spiritually transferred from one generation to another; Culture is defined as the socially acquired features of a person not genetically.. (Cevizci, 2005) One of the consequences of the direct and continuous contact between different social or ethnic groups is that one of these or both social or ethnic groups may adopt the other culture's features partially or as a whole, which is called "Enculturation", the process of a social group's desire and effort to pass on its own cultural features to its members in order to form the members of the community in accordance with the expectations of the community is called domestication. (And, 2002) It is important to consider these facts while studying the Anatolian Cultural Mosaic, the times before the Turks adopted a sedentary life also during and after this adoption.

"The conquest of Anatolia and the process of Turkicizing began during the times of the first Seljuk ruler Tuğrul Bey (1040-1063) and escalated following the 1071 Malazgirt victory and was finalized while Turkish Governments and Domains were being formed in Anatolia." (Koca, 2008) "In 1075 Kutalmışoğlu Süleyman announced İznik as its capital maintaining a political alliance, and lead the Turkmen tribes to move in from the East." (Turan, 1978) "During the period of 3-4 centuries the place called "Diyâr-ı Rum" (Roman Land) by the Turks transformed into The Land of Turks both demographically and culturally.

Hence, during the second crusade (1148) the historians of the West started mentioning this piece of land filled with and heartily defended by Turks as "Türkiye" (Turkhia, Turquia)." (Koca, 2008) Before the efforts of the Turks settling in Anatolia the most important cultural factor was their being migrant settlers however during the process of becoming a settled community it is observed that they moved their families with them to the places they invaded. Historian Haython emphasizes this fact by saying "Turks follow the tradition of taking their wives and children with them everywhere they go". (Haython, 2012) The transformation of Turks from

migrant settlers to a fully settled life style also enabled their enculturation and domestication processes. During the second half of the XI.th century Turks migrating into Anatolia in large masses started adopting a settled life style took advantage of the political and financial turmoil in Anatolia, they combined their own institutions with the inheritance of their new lands and became organized. While the Nomads formed the new cultural texture they also utilized the inheritances of the settled life.” (Cahen 1992) The historical kinesis shows that The Anatolian Turks have lived in a wide variety of cultural wealth and have taken part in cultural Exchange since 1071. “During the times following the settlement of the Turkish culture the Turkish Tribes practicing different stages of Islam started forming a new cultural combination developed from the olden Turkish cultural frame they carried from Middle Asia and Turkistan, Islamic culture and Islamic mysticism.” (Akarpınar, 2001)

Throughout centuries having a wealthy culture the Turks have been influenced by and, influenced different cultures, acted as a strong developer, passer and carrier of various belief systems, art forms and cultural orientations. The term Turkish Culture requires a research of the cultures of Turkish speaking nations. It is certain that the subjects of a research on Pre-Islamic Turkish Culture and Turkish Art would be Huns, Gokturks and Uighurs. (Aslanapa, 2005) Turkish tribes residing in different lands, despite having the same language and lineage as time went by illustrated deviations in their cultural development and formed a rich cultural mosaic. It is a fact that the influences and traces of Turkish Culture and Art orienting from a quite wide geography must be limited as “Anatolian Culture” before starting an effective research project. Turkish Anatolian Culture and Theatre has been known to have formed its essence and form under five important notions. These are location, lineage, emperorship, Islam and westernization.

A-The influence of “**Location**” on Anatolian Culture and Theatre; We may observe that the formation of Anatolian Culture is based on many civilizations liven in Anatolia before the Turkish Settlement began. The most important reflection of this influence can be observed in the Turkish Pastoral Theatrical Plays. The chronological order of civilizations formed in Anatolia can be listed as Hittites, Phrygians, Lydians, Ionians, Urartians (BC 2.000 – AD 600), Persians (BC 543 – AD 333), Alexandiran Empire, Roman Empire, Byzatians (395 – 1071) and Turks (since 1071). Turkish Culture is the last culture to live on the fertile lands of Anatolia and it has been influenced by and influenced every culture and civilization before itself..

B- The influence of “**Lineage**” on Anatolian Culture and Theatre; Being the Turk’s former land it is possible to observe the Middle Asian and Shamanic features and traces in Anatolian culture. This influence can be observed in cults, prayers and rituals.. (And, 2004) Thousands of years ago mankind believed in the immortality of the soul and the Notion that the soul could suffer and get hurt. The chances of the soul suffering reduced when the human moved into a stronger form than its present. Some animals were stronger

moulds than the human moulds that were desired to suffer. The longer those animals lived the souls lived in comfort. Thus the chosen animal would become a totem. Once an animal was chosen to touch it, to hurt it was considered a big sin and crime. That animal was accepted as a taboo. To ensure the living and progeneration of that animal sorcery through imitation was required. However neither the head nor skin of the animal could be used because it was prohibited to kill it. Mankind found a solution for that through making various masks and performing sorcery. (Özdemir, 1985) The influences of totemism can be observed in the Turkish lineage living in Middle Asia before the acceptance of Islam. Historical evidence is present that this influence reflected itself in rituals. The Arabic scholar İbn-i Fatlan assigned to a special task in the Turkish provinces in the 10th century Abbasoğlu times mentions the Başkurt Turks worshiping snakes, fish or cranes. 11th Century Arab Historian Gardizi also mentions Kirghiz tribes worshiping cows, porcupines, magpies and falcons and even the prettiest trees. (Şerafettin, 1990) A Middle Asian belief system Animism considers the Olden Turkish religious system as a result of the encounter of the Animism of northern tribes and Totemism of the Turkish Tribes living in the Middle Asian Steppes.(Lev, 1994) The most important factor that influenced Turkish culture and managed to rock the spiritual worlds of the societies it entered is Shamanism, which also managed to influence the Traditional Turkish ecstasy method, the travelling of the spirit, contact with spirits and gods and other various beliefs and manipulate them. Thus the traditional Turkish ancestor cult, the eagle belief and the sacrificing of horses gained Shamanic features. (Güngör, 1998) Another belief system that influenced the Pre-Islamic Turkish lineages is Buddhism. Being one of the hugely influential belief systems among the other religious systems that the Turks have been influenced by it deserves emphasis. According to the present research data Buddhism was first observed in 2nd-3rd centuries among the Eastern Huns. Then in the second half of the 6th century Buddhism practice is observed in Gokturk tribes. In the Gokturk tribes Buddhism was adopted only by the rulers, managers and the upper crust of the society. Arhchelological findings show that during the 8th century the Karluk tribe living around Kızıl-su and Fergana also practiced Buddhism, however the golden era for Buddhism was when practiced by the Uighur tribes. (Ocak, 1983) Buddhism, Manichaeism, Zoroastrianism, Christianity and Masdheism were also influential on the Middle Asian Turks but not being adopted by large masses they had less than significant effect on Turkish Culture.

C- The influence of “**Emperorship**” on Anatolian Culture and Theatre; Can be explained as the result of the cultural Exchange between the various tribes living under the Ottoman Empire rule in three continents. This influence can be observed in the efforts of the Armenians Living under Ottoman rule importing western theatre to Türkiye and also the formation of the Traditional Turkish Theatre. The tense and confusing modernization period of the Ottoman Empire caused problems with the social dynamics and the increase of privately owned

lands and the empire focused on the Capitalist Europe whom they failed to defeat in war for a solution and the orientalist point of view in Europe consist the foreign dynamics of this period. These features of the Ottoman modernization formed the verbal and flexible light comedy in the mid 19th century combining the pre-modernization features of dance, tradition of making impressions. The Turkish Light Comedy is a product of this period with all its features. (Balay, 2010/2)

D- The influence of “**İslam**” on Anatolian Culture and Theatre; Islam and other Islamic countries such as Iran-Arab culture had influences on the formation of the Anatolian Culture. It is a fact that this influence had a more negative and backwards effect than positive. (And, 2004) Islam as a religion appeared in the early VII.th century in Arabia and the Turks encountered it shortly afterwards.

After this encounter Turks gradually started to accept Islam however wasn't until the X.th century to witness the acceptance of Islam in large masses. In other words it took 3-4 years for the Turks to accept Islam in large masses following the first encounter. It is remarkable that the X.th century marks the date when Turks started to accept Islam in masses but a large portion of the Turks remained outside the Islam circle at the time. In fact to observe the Turkish community as a Muslim society we need to wait until the XIII and XIV.th centuries. Besides the conversion to Islam did not stop there either and in the following centuries such as XVIII. - XIX.th centuries we can observe large Turkish communities converting to Islam. Thus we can easily say that the conversion period of Turks to Islam took roughly 1000 years. It is possible to elicit various sections during this long and complicated period. X.th century being a stepping stone in the conversion of Turks to Islam some researchers classify the period of Turks encountering with Islam and converting into two periods such as pre and post X.th century. (Turan, 1990) In the X.th century the Turks not only started to accept Islam but also started to form a political dominance by founding independent states. We may divide the pre- X.th century period which led the Turks to accept Islam into some sub sections. There are 3 distinctive sections in that period. The section that lasted until the Talas war in 751 which is characterized by the individual conversions of Turks to Islam. The second section where the Turks undertook assignments under the Islam Empire which lasts until 868 when they became politically dominant. And finally the third section that lasted from 868 to the mid X.th century which is when independent Islamic states started to appear, again this period coincides with an increase in numbers of converting Turks. Yet again we need to wait until the X.th century to witness conversions in greater masses. We may broadly generalize these three periods as the encounter, acquaintance, and acceptance preparation periods. (Güngör, 1998) The influence of mystic philosophy is present in Turkish Culture. The Great Turkish Philosopher the peak point of Islamic Mysticism called Sufism Mevlana Celaleddin Rumi (1217-1273) is accepted as one of the greatest representatives of the philosophy of love not only in the east but also in the west. Mevlana used to write in Farsi however his successor Turkish Sufi Yunus Emre (death 1321)

wrote his poetry in Turkish. Yunus Emre was a minstrel who accepted Mevlana as the Sultan of Semantics, followed his trail in Sufism and gave voice to both the joy and suffering of the community he lived among. (Cevizci, 2005)

E- The influence of “**Westernization**” on Anatolian Culture and Theatre; (Monarchy and Reforms influence) The western influence on Turkish theatre officially began during the times of reform, however traces of this influence predated the reforms period. (And, 2004) Researchers summarizing the Traditional Turkish Theatre resources and other research on the birth of the tradition revealed that the Turkish Light Comedy gained its known form in the 19th century and its peak of popularity also coincides with the same century and again the western influence on our theatre begins during these times. (And, 1969) It can be said that the debate on this issue was about Western Influenced Turkish Theatre and Traditional Turkish Theatre or in other words a debate between modernization and traditionalism. (Kudret, 1973) According to historians the notions expressed using the terms “Modernization”, “Westernization”, “Europeanization” appeared in the 16th and 17th centuries and was used in the 18th and 19th centuries due to various reasons. Historians mark the beginning of the transformation period of the Ottoman Empire resulting from the pressure of Europe and its own internal Dynamics as the 1699 dated Karlowitz treaty which coincides with the beginning of the 18th century. Ottoman Empire was similar to its European peers in the sense of socio-economic and political structure, production facilities, (mainly farming in those times), where there was no privately owned assets and the production, circulation, exchange (trade), taxation, ownership and sharing of goods however the structure was a lot more centralized and militarized. This production, circulation, trade, taxation, sharing, ownership and governing structure should not be interpreted as a monotype governing structure. As a result of the pragmatist approach adopted from the Byzantines the Ottoman Empire seized a more flexible, variety welcoming structure as it abandoned its centralist governing structure, this approach was continued as long as it made the fundamental central authority stronger. (Balay, 2010/2)

AN ANATOLIAN CULTURAL EXAMPLE; MEDDAH...

Culture is like a living organism that has the function of influencing and being influenced by the land and society it lives among. Although the Anatolian culture has illustrated and sustained its presence in many aspects of life, the most effective field of activity for it was arts. One of the most important displays of the Anatolian Culture is Traditional Turkish Theatre and its most important product the “**Meddah**”; (**Public Story Telling**) it is the only dramatic theatrical play among all our traditional plays. The first forms of public story telling before the times of choosing a settled life style were nomadic poets called “Aşık”, “Ozan”, “Saz Şairi” who wandered around vast lands such as the Middle Asian communities or their descendants migrated to Anatolia and told stories both indoors and outdoors. The nomadic features

and the lack of possibilities were later accepted as part of the public story teller “Meddah”. It is also a type of Turkish Folk Theatre where there is no special building for performance and is an indicator of its closeness to daily life and the people. Or in other words it represents a stage where a form of art is born and nither the art nor the artist has gained an exact status in public. Arabic Street Story Tellers are known to have existed in Yemen and Arabia before and after the tradition of “Meddah”. In the past in Persia there were tellers called “şeh-namehan or kissahan” who gathered people around themselves in the street or in private meetings and read examples of Persian literature called “Şahname”. The ones with higher education and more talent were invited to the Palaca to entertain the Emperor and his guests.” (Sekman, 2010/2) An English traveler who spent a long time among Turks later wrote in his book (Perter, 1768) in 1768 that the most popular Turkish pastime activity was to tell stories and jokes. (Porter, 1768) It is a fact that the tradition of story making, telling and acting is one of the most important features of the Turkish Culture.

Wandering minstrels in the lives of Oguz Turks in Middle Asia who had an important role told ancient sagas the Dedem Korkut stories wandering from one city to another, performing in weddings, festivals and celebrations accompanied with their traditional musical instrument the “Kopuz”. These minstrels also wrote rhymes and made up stories based on current events and received valuable clothe, sheep and rams in exchange of their service. (Köprülü, 1969) After the 15th century the word “ozan” (minstrel) changed into “Aşık” amongst Anatolian and Azerbaijanian cultures and the Turkmens called it “Bakşi”. Köprülü, mentions that the minstrels seen in Seljuk armies existed in Anatolian palaces until the mid 15th century and later in both Azerbaijan and Anatolia the word “Aşık” was used commonly. (Özdemir, 2006)



Erol Günaydin (Meddah)

The reason remaining unknown the tradition of “Meddah” was presented in a more exhibitivite and cabarist style being ridden of some features. This caricaturized and exhibitivite style appears in the late times of the Ottoman Empire and was called monologue. This style was mistaken for “Meddah” and was presented as “Meddah”. Meddah is the art of storytelling. Despite including making impressions it does not allow excessive caricaturization. The audience watches the performances breathlessly. Meddah, resembles Karagöz and Light Comedy as their methods are similar however, Meddah is based on very rich resources, a large source of stories, humor and reflects different moods, where Karagöz and light comedy are only based on comedy theatre. Meddah means “Complimentary” it is the title given to performers who tell stories, make impressions and entertain the community. Meddah is the first and primary spectacle of the Eastern and Islamic states and it has no acts, no stages and no set. The acts, stage and set are created by the intelligence and verbal skills of the Meddah. (Tuncor, 2003)

The morphological study of the word Meddah reveals that it orients from a word meaning complimenting and the performer of the art is called Meddah meaning the person who compliments. (Martinovitch, 1968) Meddah is a form of art as old and as alive as the Turkish Culture. Meddah has an important role in both the Anatolian and Rumelian Turks lives. The reason to that is the Meddah were the representatives of folk story telling for centuries. These stories have entertained people from all walks of life from public tea houses to palaces using stories, impressions and humor. The Arabs call “kassas” and the Persians call “kissahan” what we call Meddah. The term was also used in Anatolian Turks before becoming popular.

When the Turks lived a nomadic life storytelling was performed by minstrels who had musical instruments called “Kopuz” and they wandered around vast lands telling mostly stories of Oguz Han along with music they played. (Ünver, 2003) The history of Meddah is said to coincide with the appearance of Islam. However it is a widely known fact that public story tellers existed long before Islam, with the influence of Shamanism and the social structure.. (Özdemir, 1997) We know that Meddah existed in the times of Yıldırım Bayezid I however they spread widely during the times of Mustafa I. (Martinovitch, 1968)

Sometimes cultures influence others, sometimes they become influenced and in some cases a new fruit appears as a result of this cultural synthesis, all this is caused by enculturation and domestication. The Anatolian Turkish Culture carries traces of many cultures before it and is strong and wealthy enough to influence many cultures to come. Anatolian Turkish culture is as alive and permanent as it is in the tradition of Meddah and in the forming and composing of all forms of art as well as Traditional Turkish Theatre.

RESOURCES

- And, Metin, (1969). “*Geleneksel Türk Tiyatrosu (Kukla-Karagöz-Ortaoyunu)*”, Bilgi Yayınevi, Ankara.
- And, Metin, (1985). “*Geleneksel Türk Tiyatrosu-Köylü ve Halk Tiyatrosu Gelenekleri*”, İnkılap Yayınevi, İstanbul.
- And, Metin, (2002). “*Oyun ve Bügü, Türk Kültüründe Oyun Kavramı*”, Yapı Kredi Yayınları, İstanbul.
- And, Metin, (2004). “*Başlangıcından 1993’e Türk Tiyatro Tarihi*”, İletişim Yayınevi, İstanbul.
- Bahar, Akarınar, (2001). “*On üçüncü Yüzyıl Anadolu Sahasında ‘Aydınlanma Kuşağı’nın Oluşumu*”, Eskişehir Üniversitesi Sosyal Bilimler Dergisi, Cilt: 2, Sayı 1, Eskişehir.
- Balay, Metin, (2010/2). “*Osmanlı Modernleşmesi Ve Ortaoyunu*” Tiyatro Araştırmaları Dergisi, Sayı 30, Ankara.
- Cevizci, Ahmet, (2005). “*Paradigma Felsefe Sözlüğü*”, Paradigma Yayıncılık, İstanbul.
- Claude Cahen, (1992). “*Türklerin Anadolu’ya İlk Girişi*”, Türk Tarih Kurumu, Ankara.
- Gumilev, Lev. “*Eski Türk Dini*”, Türk Kültürü Dergisi, Sayı 377, Ankara, 1994.
- Günay, Güngör - Ünver, Harun, (1998). “*Türklerin Dini Tarihi*”, Laçın Yayınları, Kayseri.
- Haythorn, (2001). “*Hetum Tarihi*”, Erişim Tarihi: Ekim 2012, <http://rbedrosian.com/hetumint.htm> Sayı: 1, Eskişehir, Haziran.
- Koca, Salim, (2008). “*Diyâr-ı Rûm’un (Roma Ülkesi=Anadolu) ‘Türkiye’ Hâline Gelmesinde Türk Kültürünün Rolü*”, Türkiyat Araştırmaları Dergisi, Sayı 23, Konya.
- Köprülü Fuat, (1969). “*Ozan*”, Edebiyat Araştırmaları, Ankara.
- Kudret, Cevdet, (1973). “*Ortaoyunu*”, Türkiye İş Bankası Kültür Yayınları, Ankara.
- Martinovitch, Nicholas N., (1968). “*The Turkish Theatre*”, Benjamin Blom, New York.
- Nutku, Özdemir (2006). “*Âşık ve Meddah Hikâyeleri*”, Çukurova Üniversitesi, Türkoloji Araştırmaları Merkezi, No 1299, Adana. (“*Türk Edebiyatının Menşei*”, EA, 71-2)
- Nutku, Özdemir, (1985). “*Dünya Tiyatrosu Tarihi*”, Remzi Kitabevi, İstanbul.
- Nutku, Özdemir, (1997). “*Meddahlık ve Meddah Hikayeleri*”, A.K.M. Başkanlığı Yayınları, Ankara.
- Ocağ, Ahmet Yaşar, (1983). “*Bektaşî Menkıbelerinde İslam Öncesi İnanç Motifleri*”, Enderun Kitabevi, İstanbul.
- Oktay, Aslanapa, (2005). “*İslamiyet’ten Önce Türk Sanatı*”, Çukurova Üniversitesi, Türkoloji Araştırmaları Merkezi, No 1002, Adana.
- Oral, Ünver, (2003). “*Meddah Kitabı*”, Kitabevi Yayınları, Ankara.
- Porter, James, Sir, (1768). “*Observations on the Religion, Law, Government, and Manners, of The Türks*”, Vol. I - II. London.
- Sekman Mustafa, (2010/2). “*Oyuncu ve Meddaha Ya Da Kendi ve Diğerleri Mekanizması*”, Tiyatro Araştırmaları Dergisi, Ankara. 30:
- Tuncor, Ragıp Ferit, (2003). “*Meddah, Meddah Kitabı*”, Haz. Ünver Oral, Kitabevi Yayınları, İstanbul.
- Turan, Osman, (1978). “*Selçuklular Zamanında Türkiye*”, Boğaziçi Yayınları, İstanbul.
- Turan, Şerafettin, (1990). “*Türk Kültür Tarihi, Türk Kültüründen Türkiye Kültürüne ve Evrenselliğe*”, Bilgi Yayınevi, Ankara.