THE DANCE HISTORY IN TURKEY DURING THE MODERNIZATION PROCESS OF THE REPUBLICAN PERIOD
(1929-1939)

by
Leman Figen Yılmaz

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T.C. YUKSEKÖĞRETİM KURULU
DOKÜMAN TASTON MERKEZİ

Boğaziçi University
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APPROVED BY:

Prof. Dr. Zafer Toprak (Thesis Advisor)

Doç. Dr. Selçuk Esenbel

Dr. Arzu Öztürkmen

Date of Approval:
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ABSTRACT

The aim of this work is to define the cultural transformation in the direction of the formation of a national identity and new social values in cultural life with the modernization process of Republican Period by analyzing the dance history as a part of the culture.

During the Republican Period, the modernization movement gained a great acceleration. This movement also reflected the cultural life of the new Turkish Republic. It is possible to see these changes in the cultural level by looking at the changes in social values and ways of lives of the people in this social milieu. Dance or namely dance history, as part of the culture, can help us to understand the cultural transformations in Turkish society. To see the changes in it is revealing and commenting on transitional moments in Turkish history. It also helps to describe and analyze the history of a way of life as part of the culture. In the Republican era, we can observe three different dance categories which have influenced the Turkish society. These categories are stage dance, social (popular) dance and traditional (folk) dance. The private and official balls were also new ways of entertainment. These balls aimed at accustoming the Western style entertainment in society.

This work is based on four parts. The first part concerns the general topics about dance. The second part is the modernization process of the Turkish Republic. The third part is based on the dances during the Republican Period. The last part is the conclusion of this work.
ÖZET

Bu çalışmanın amacı, Cumhuriyet Dönemi'ndeki modernleşme süreciyle birlikte, ulusal kimliğin ve kültürel yaşamda yeni toplumsal değerlerin oluşturulması yönünde kültürel dönüşümü, kültürün bir parçası olan dans tarihini inceleyerek açıklamaya çalışmaktadır.
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PART I

ABOUT DANCE

The last two decades have seen a remarkable development of dance practice in most Western societies. This development also has some relations with rising national consciousness, in the societies of many developing nations, so, for these reasons studies on dance, dance culture and dance history in a society have an increasing importance. In the study of dance, especially sociologically, historically and anthropologically attention must be given both to stage dances and social (popular) dances or namely to dance in present-day society and also to traditional dance culture in a society.

To Paul Spencer(1), dance reflects powerful social forces that demand some explanation. In other words, dance touches on the most profound problems of political control, organisation, social psychology, social morality, and so on. Every dancer, professional or amateur has experienced some of these issues (for example the release of tension) in different performances. Dance is part of life both in a dance company and in many kinds of social dance (for example disco dance). Dance can be a shared experience but also fortifies a sense of community as a social regulator, an organ of social control, a constraint. Dance can be an educator in traditional ways, a transmitter of cultural and social taboos, a conditioner of youthful enthusiasm. But at the same time dance and music can also be instruments of social change. To Spencer the potential of dance is ignored too much by the political left or indeed by the ruling elites in most advanced industrial nations. The notion of dance as an organ of establishment control is today one of the central problems of classical ballet. Its image is generally linked with class rule and elitist culture, and it must be replaced by an image

(1) Paul Spencer, Society and the Dance, p.206
accessible and attractive to audiences of a broad social quantity. Dance itself, using the powers of imagery, cannot stimulate directly political and social action, because it cannot change the attitudes by a public speech. But like other nonverbal arts, as a creature of climate, dance can generate feelings and emotions leading to the creation of ideas for action. For example the famous classical ballet Giselle does not give any intention directly, but in a broader sense it can give some indications about a greater sensitivity to the sexual inequalities and contradictions of society. It contributes to the changing attitudes in the longer term. In 1932, for example Kurt Jooss's *The Green Table* illustrated the stupidity of war. It reinforced thereby the peace movement of its day. From this perhaps sprang community strength and could have disseminated a collective awareness.

To Strathern, dance has many functions in the social process such as commercial, political and propagandist. In other words dance derives from and maintains strong continuing links with surrounding circumstances of life, the cycles and creatures of nature. Dance is an active creation of meanings, that is, the reality of dance whether it take places on the village, in a disco, or in an opera house. Dance is an important and rewarding study because human society cannot be properly understood without reference to the sociology of human movement. And in this, dance is constitutive and constituting. As Raymond Williams remarked in language, it is constitutive because it is biologically based there and constituting because it arises and changes out of the practical consciousness of human beings, historically and socially. It is a translation of practical consciousness of human beings. So we can look more critically to our own society. From the historical point of view, dance is a significant parameter for the study of history because it reflects powerful social forces and has a social utility especially in present-day society. Social dances can express more than the stage dances such as ballet but when we think about the court ballet of Louis XIV, dance was an organ of direct control over the nobility. All of these show that
dance can be an historical analysis concerning the social role and function of dance. Human movement is the means of contact between human beings and their environment, the basis of human history. Dance is seen, of course, as part of human movement, which is part of human biology, and therefore a manifestation of the interaction between human beings and the external world. But dance is more than a part of human movement because it is a part of human culture and human communication. Study on dance has only recently begun. The reason for this delay is related especially to ethics, social stratification, concepts of masculinity, and a sense of detachment from nonverbal behavior. Dance has only recently been thought of as a significant element of human behavior and culture. Those who viewed dance in an ethical way thought that dance was the body beauty and gaiety and allowed only to children. So, dance was equated with the devil's handiwork, animal instincts and lower forms of life.

A. DIFFERENT PERSPECTIVES ABOUT DANCE

We can view dance from a number of different perspectives. First of all dance is physical behavior. The human body releases energy through muscular responses to stimuli received by the brain. Movement, as an organized energy, is the essence of dance. The body or its parts contract and release, flex and extend, gesture and move from one place to another. The action of dancing is inseparable from the dancer.

Dance is cultural behavior. People's values, attitudes, and beliefs determine the conceptualization of dance, its physical production, style, structure, content, and performance. Dance comments reflexively on systems of
thought. It sustains or undermines them through criticism of institutions, policies, or personages.

Dance is *social* behavior. Social life is necessary for human mastery of the environment. Dance reflects and influences patterns of social organization such as relationships between individuals in groups and among groups. For example the dancer may play a specific role with a special status, both of which are determined by society's standards for proper dance behavior.

Dance is *psychological*. It involves cognitive and emotional experiences affected by and affecting an individual's personal and group life. Dance serves a means of knowing and coping with socially induced tensions and aggressive feelings.

Dance is an *economic* behavior, dancers (professionals) may perform for a fee to supplement or to earn their livelihood, or perhaps to enhance occupational skills or values. Some people spend their resources to take dance instruction or to watch the performances of others.

As a *political* behavior, dance is a forum for articulating political attitudes and values. It is a vehicle of control, adjudication, and change.

Dance is *communicative* behavior or namely "a text in motion" or "body language", because dance is a physical instrument or symbol for feeling and thought and is sometimes a more effective medium than verbal language in revealing needs and desires or masking true intent.

**B. DEFINITIONS**

Several definitions have been given to explain what dance is. But these have some deficiencies in defining dance. For example anthropologue Franz Boas states that dance is "the rhythmic movements of any part of the body, swinging

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of the arms, movement of the trunk or head, or movements of the legs and feet."(2) So, here Boas is avoiding the other perspectives of dance such as cultural perspective. To Kurath, dance is "rhythmic movement having as its aim the creation of visual designs by a series of poses and tracing of patterns through space in the course of measured units of time, the two components, static and kinetic, receiving varying emphases (as in ballet and modern dance) and being executed by different parts of the body in accordance with temperament, artistic precepts, and purpose."(3) In this definition Kurath's concepts of "series of poses" and "tracing of patterns" do not coincide with the modern dance examples. Twyla Tharp's(4) dances, for example, rarely use the end-stopped poses that we are accustomed to see in ballet: the dancing just keeps spiralling and shaking through every part of the dancers' bodies. Kealiinohomoku defines dance as "a transient mode of expression performed in a given form and style by the human body moving in space. Dance occurs through purposefully selected and controlled rhythmic movements; the resulting phenomenon is recognized as dance both by the performer and the observing members of a given group." Dance also is compared to everyday movement in that "danced movement is patterned reinforcement of the habitual movement patterns of each culture or culture area."

In Williams' definition "Dancing is essentially the termination, through action, of a certain kind of symbolic transformation of experience. 'A dance' is a visually apprehended, kinesthetically felt, rhythmically ordered, spatially organized phenomenon which exists in three dimensions of space and at least one of time. It is articulated in terms of dancing on the level of the articulation of the dancers' bodies; in the body-instrument space with is ninety-dimensional. It is articulated in terms of 'a dance' on the level of a pattern of interacting forces; the

(2) Judith Lynne Hanna, To Dance is Human, A theory of Nonverbal Communication, p.8
(3) Ibid.
(4) Tharp is a contemporary choreographer in the modern dance tradition which is firmly associated in America with Isadora Duncan who is a famous modern dancer and known for loosening the restrictions of ballet. She rebelled against the rigid formality and artificiality of the European elitist classical ballet and its superficial themes.
form space of a dance is the empirically perceivable structure which modulates in time...Whatever its surface characteristics, a dance has limitations, "rules" within which it exists and which govern any of its idiomatic or stylistic expressions." Among these definitions the most valid one is that, dance is human behavior composed of purposeful, intentionally rhythmical and culturally patterned sequences of nonverbal body movements other than ordinary motor activities, the motion having inherent and aesthetic value. Within this conceptualization, human behavior must meet each of these four criteria in order to be classified as "dance". That is to say, the combination of all these factors must exist.

C. ORIGIN OF DANCE

There is no way of knowing the origins of dance or its development. But there are some theories which explain its origin. Apparently, dancing is an ancient cultural artifact. Early archaeological finds suggest dancing masked sorcerers or shamans and hunters. According to the theories found in most books on the history of dance, dance evolved instrumentally to cope with unknown happenings in the human's environment. These theories claim that early man had little awareness of the principles of nature or of his own human behavior. His existence was hazardous, unpredictable and dependent upon the vagaries of the environment; his food supply and means of livelihood were precarious, often determined by factors and circumstances beyond human control. He was exposed to such imminent disasters as disease, beasts of prey, drought, flood, barren soils and pastures, and marauding invaders who stole land, animals, goods and women.(5) He was also confronted by thunder, lightning and other natural

phenomena. So, some motor reflexes developed into patterned movements for the individual and group. Emotion became symbolically transformed, formulated as a tangible, visible figure, to be dealt with by the total resources of the individual and his or her community. When a desired situation occurred, for example, the grain ripened, the game was caught, or the illness was overcome, dance was assumed to have causative power and life-giving force. Under these circumstances, dance became established to meet further exigencies, sublimate the strains of existence, and provide a psychic certainty. In this way, the secular dance and sacred beliefs intertwined. Thus dance was motivated by desires to preserve the individual and the group. Through dance, visual and dramatic expression was given to life and to assure that the group would survive and continue, the gods and spirits would be placated, harvests would be abundant, calamities would not occur, social control would be efficacious, and evils would be expunged from the community. As humans began to control and improve the conditions under which they lived, their ideas and beliefs changed, as a result, the dance usually changed. Often this primeval response developed into a different dance used to cope with new situations. Thus the dynamics of dance shift in relation to the dynamics of a culture, as an index of its needs. Style and structure in dance evolve through such adjustments as the perception of supernatural revelation, mythical precedence, individual or special group initiative and contacts with other people.

Although most dance history books are based on these theories about the origin of dance, it seems that it is not accepted as valid in the absence of historical perspective.

As for dance types, there are a variety of divisions of dance in literature. Among them we can consider primitive, theatre, classical, folk or traditional, social (popular), ethnic, classical ballet and modern dance.
D. DANCE AND CULTURE

Body movement is a culturally determined channel of communication learned through social experience. So that, patterns of movement are closely related to social roles, age, sex and class. In dance these patterns of movement may be manipulated and combined and seem to be assigned to a particular significance in culture. Movement styles, structures and purposes reflect patterns of group interaction. But there is also great variability in the creative potential and output of individuals who have an impact on a culture's dance patterns. An individual's dance is shaped both by culturally and by a unique set of experiences within the patterns of group behavior. To create conditions for a particular dance pattern historical, cultural, environmental and psychobiological bases must be interlocked.

E. DANCE, POWER AND SOCIAL CONTROL

Dance articulates, creates and recreates power relations. To Frank Hatch, the function of dance is to control and organize social interactions. Following Marxist and Weberian perspectives on the arts, Herbert Gans says that "all cultural content expresses values that can become political or have political consequences" in the struggle for power. Especially, totalitarian governments attempt to control the arts. The ambiguity of artistic forms permit their use for politically stabilizing functions or politically innovating ones. For example European royalty understood that "art in all its forms could contribute to the establishment of power and could strengthen the 'cult' surrounding a class or men who could exemplify the state." Especially the ballet was the important way
for the message of the power. Dance may be both the object and the agent of social control. Since it may maintain political and religious values, implement norms and enforce juridical functions, the powerless and powerful seek to control aspects of the dance phenomenon. There are some examples. The Chinese government used the European ballet dance form as a symbol of the "great leap forward" and for the social equalization.\(^{(6)}\) In the past, only the elite studied ballet and women were socially subordinate. Now everyone participates in ballet and the dance portrays women as active and equal or superior to men. The Russians, too, use ballet to communicate their egalitarian, patriotic values.\(^{(7)}\) In the 1920's, pointe work symbolized metaphorically the ballerina's aloofness from material reality and was reserved for corrupt, aristocratic characters; whereas folk dance (traditional dance) steps symbolized the idealized proletarian heroes. So, through symbols, individuals internalize the imperatives of their communities: for the Nazis, dance (aesthetic gymnastics) was part of the 'cult of the body' designed to foster discipline and comradeship and restore the body wearied by industrial labor. While coping with basic survival, nationalizing industry, redistributing farmland, and abolishing illiteracy, the small underdeveloped country of Cuba appropriated about 200,000 Dollars to found the eighty-five member Ballet Nacional De Cuba and has been supporting it ever since. Castro has transformed the originally aristocratic art form into a metaphor for egalitarianism. Whereas in the pre-Castro period only the wealthy studied ballet, now approximately four thousand students throughout the country study ballet at government expense.\(^{(8)}\) The government's implicit goal is that ballet will propel individuals to self-extension in the wide range of tasks necessary for national development.

\(^{(6)}\) Ibid, p.138
\(^{(7)}\) Ibid.
\(^{(8)}\) Ibid.
American modern dance is also another example. In the 1920's, Doris Humphrey depicted the conflict of humans with their environments; in her 1938 "American Holiday," she celebrated the American struggle for independence in order to communicate the values of life, liberty, and the pursuit of happiness in a democracy.

In the 1930's Jane Dudley, Sophie Maslow, and Anna Sokolow were among the Americans who viewed dance as a weapon of social protest. They wanted to bring dance to the masses to expound upon poverty, exploitation, and the rising evils of fascism. Moving people to redressive action was the goal. Periodically, dances focus on the holocaust. More recently choreographers such as Alvin Ailey, Tally Beatty, and Eleo Pomare have been presenting commentaries on the black experience. Through dance they tried to warn about and to act against certain aspects of social conditions. Many dancers hope the messages in dance will move observers to social action in the Brechtian tradition.

F. DANCE AND URBANIZATION

The city is a locus, an index, and a generative force for change in much of the contemporary world. The urban area is viewed as an "ecosystem," which relates individual and interacting, interdependent people to the total sociocultural and physical environment. It tends to be relatively heterogeneous and to provide a range of possible social networks and an arena for possible interaction among different cultures. In both urban and rural areas, dance develops through planned or spontaneous change, by individual or group inspiration and contacts with other groups through different ways such as communication media. For example in the growth of American social or popular dance, large numbers of black Americans, who migrated with their dances from
the south to the northern cities during World War I, had a great influence. The styles and structures of African and European dance forms influenced their dances. In the cities, new styles with different combinations and permutations were elaborated, legitimized, and assimilated into dominant American culture. It was in the urban areas that black dance gained artistic distinction and became part of the resource repertoire for social and theatrical innovation for various other groups. For example between 1920 and 1968, the twenty-four of the twenty-eight U.S. originated popular music and dance (dances such as the charleston, black bottom, varsity drag, dancing marathons, truckin' shag, lindy hop, big apple(9), booms-a-daisey, lambeth walk(10), square dance, congeroo, Susi-Q, bebop, rock and roll, twist, discotheque, and go-go) came from very large cities and only four originated in rural areas.

Urban residents tend to be relatively more receptive to a variety of new dance forms than nonurban ones. Heterogeneity, tolerance, and cosmopolitanism are determining factors. The heterogeneity usually found in urban areas tends to correlate with relative tolerance of different moralities and deviant behavior. Orientations toward change tend to be more favorable, education levels higher, and contact with outsiders easier and greater. Also, because of employment opportunities related to population density and other urban properties, better educated individuals of high modern status tend to be located in urban areas, and these people tend to be more receptive to new ideas. Thus there are more potential recipients or supporters, financially and morally, of a variety of artistic forms and styles.

The pattern in Chicago's taxi-dance hall (an urban institution of the 1920's and also found in numerous American cities) is an example of the "urbanized marginal person" behavior. They were known as taxi-dancer(11) because they

(9) See, Part III.
(10) See, Part III.
(11) See, Part III.
were publicly for hire and paid according to the time spent and services rendered. They usually came from a disrupted family and had no social or vocational opportunities to find satisfactions in more conventional ways. The taxi-dance hall arose to meet the demands for feminine company from homeless and lonesome men crowded into rooming houses. Among the men who preferred these taxi-dancers, were rich people of different nationalities such as Chinese, Sicilians, Hawaiians, Scandinavians, Mexicans, Russians, Filipinos, who did not have the opportunity to interact with women of their own group in the city and were denied free social contacts with the dominant group.

G. DANCE AND PSYCHOLOGY

From a psychological point of view dance is a shared emotional experience. As in all art forms it binds people together. It is a switch from a shared happiness to a morally binding force. In a theory dance is viewed as a cathartic release of tension. It generates social solidarity. And the notion of solidarity has been applied to a variety of communal activities including singing, prayer, feasting, drinking, or join participation in some sacred act. For example the dance craze during and following World War I is explained as a tension release as a result of an oppressive period. But according to this view there must be also the same dance craze during the 1929-30, during economic crisis.

As a result, studying dance historically can help us to understand dance as part of culture; to see the changes in it as revealing and commenting on transitional moments in history. As a part of culture dance is important in describing and analyzing the history of a way of life of a culture. It is possible to form a social history of a culture by looking to everyday events and relationships in people's lives as the repositories of larger cultural conditions.
PART II

MODERNIZATION PROCESS

Use of the term "modernization" in its present meaning is of relatively recent origin. It became an accepted part of the vocabulary of social science only in the decade of the 1960's. The popularity of the notion modernization is based on its ability to evoke vague and generalized images which serve to summarize all the various transformations of social life attendant upon the rise of industrialization and the nation-state in the late eighteenth and nineteenth centuries.(12) The social base of modernization whose ideological background was prepared by the Renaissance, the Reformation and the Enlightenment, was constituted by the social struggles between traditional feudal powers and the emerging bourgeoisie, itself created by means of capitalistic development, which had resulted in favor of the latter.

The modernization process which matured through the struggles between the social powers in Europe appeared in the Ottoman Empire as a result of the quest for a solution to the administrative problems of the government. The Stagnation and Regression Periods of the Ottoman Empire forced especially civil bureaucrats to think about the reasons. The Empire had broadened, had ceased and then had entered a period of diminution. Negative results of lost wars were felt widely by all the subjects of the Empire. Military predominance of the West firstly influenced the necessity for new military technics that should be used by the Ottoman Empire. Especially, during the first years of 18th century,

transference of military institutions and armpower of the West occurred as a problem of governing. To accomplish the idea, the requirement was the continuous relationships with the West. So, permanent ministries were founded in those years. During the reigns of Ahmet III (1703-1730), Mahmut I (1730-1754) and Abdülhamit I (1774-1789) infrastructure for adapting Western military technics was constituted by those ministries and a new military unit "Nizam-i Cedid" (New Order) was formed during Selim III (1789-1807)’s reign and that was followed by "Asakiri Mansurei-i Muhammediye" of Mahmut II.

The first phase for modernization had been accomplished but the price was high. Munities (Patrona Halil, Kabakçı, Kuleli) were important actions of revolt of the period. Modernization, destroying the old structures, shook and destroyed environs related with them at the same time, and it caused aggressive religious reactions. Muslim-Turkish people of the Ottoman Empire -like many others whose life depended on agricultural economy and religious ideology- had adapted values of a cultural atmosphere whose significant determinant was the belief of "the other world". And there had been no apparent differences between urban people and peasantry in sharing those values. Economical and political structures of society had not allowed individuality so the determinant factor for social behaviour was tradition. There had been no great social changes anyway; but the Empire looking towards the West at that point of decline, caused social life to be shaken. Thus, even first steps for Modernization -they were merely for the military structure- started a great shake up for ideology. However the Empire preferring Westernisation had already started a period from top to bottom which sometimes included constraining. In the reign of Mahmut II, Janissary hearths were cannonned and one of the most resisting obstacles on the way towards Modernization was abolished. So, new attempts could be started for settling financial sources and a new tax system supporting the reforms. That process of settlement which could be possible with a new administrative system
was started with the proclamation of Tanzimat, Gülhane Hatt-ı Hümayunu. The proclamation starting the transference of military and administrative structures of the West, caused Western daily culture to enter the Empire. European style first appeared as a life style in urban culture. Before that, urban life had been in subdivisions of space: life spent indoors and outdoors. Business life was usually determined for Muslim-Turkish population, because professions were chosen according to either religious or ethnical background. Outdoor spaces had been certain, even in a large city such as Istanbul, quarters with their introversive "village-like" formation had been the places in which most of life was spent. Urban Muslim people had been used to living together with ones of foreign nationalities and different religions. Even though districts had been formed according to ethnical differences, there had been channels of interaction. People living together -with tolerance quite modern for the time- had participated in the richness of a common culture. Besides, means of the Empire had provided opportunities not only for the Muslim-Turk population but also for other nations to keep and develop their own tradition. So, in a way, Turks had already got used to living together with Western people before Westernisation policies started.

On the other hand, criticisms against the European-style period which were mainly directed by Namık Kemal and Ziya Gökalp and "Yeni Osmanlılar" (New Ottomans) had got louder. "Yeni Osmanlılar" directed towards a new image of Ottomanism half-opened the door of political consciousness. That action improved itself with the proclamation of "İslahat Fermanı" in 1856. "İslahat Fermanı" granted privileges for people who were not Ottoman subjects -especially Levantines- and were strongly reacted against not only by Muslim-Turks but also by Greeks who were very worried. Their rivals in business were about to increase in number and they were about to loose a share of their usual market. So people were caught off guard by the firman compromising with the
West, but furthermore enough man-power could not be provided to reach the West.

The reign of Abdülhamit II and the Second Constitutional Period were periods during which important attempts were started aiming at the formation of educational institutions. A learned generation became possible by new schools and the numbers of people speaking foreign languages increased especially during the time of Abdülhamit II although it was a period of despotism. That was mainly provided by the improvements in the programs of Harbiye, Mülkiye and Askeri Tıbbiye (Military and Civil Academies)\(^{(13)}\), thus organisations in the formation of the Second Constitution and resisting against Abdülhamit II-especially "Jön Türkler" (Young Turks) and many others from Selanik- were all products of that preparation period. Furthermore, people maintaining Turkish War of Independence and founding the republic made use of that period to a great extent. That period of accumulation of knowledge and culture and contributed the formation of Republican ideology thorough after various trials. Ideas of Illumination and Modernization had provided "İttihat ve Terakki" (Union and Progress) and the action was directed towards a new administrative system. This was the time when the Second Constitution was proclaimed and "Meclis-i Mebusan" was founded. The West kept on meaning the same with "superiority" in İttihat ve Terakki (Union and Progress) while a counter tendency was protected at the same time. That was Ziya Gökalp's treat, researching social structure of the West. \(^{(14)}\) But later on, ideas keeping İttihat ve Terakki alive were abolished by a law and the party entered into Jacobean period. Activities were driven towards the point of doing anything to keep in power instead of Modernization.

After the Turkish War of Independence, Atatürk's attitude of society avoiding systematical selectiveness and public dictatorship was very important

\(^{(13)}\) Serif Mardin, Türk Modernleşmesi, p.13
\(^{(14)}\) Ibid. p.18
against the fact that reactions against parliamenterism and orientations towards fascism and communism had increased in the West, itself. Experiences he had acquired as a life style enabled many great attempts at a thorough Modernization of the Turkish Republic.

The Industrial Revolution in the early years of the 19th century had forced radical changes. Though it was an event peculiar to the West, it affected the whole world. The Ottoman Empire which had been in close relationship with the West but had not been a Western society, was one of the societies which were deeply affected. The young Turkish Republic obliged to live thorough a dual change, would have to live thorough the new one both for the world and for itself. Westernisation had been a deep interchange of civilisation for Turkey, and it had certainly been multidimensional.

Serial actions after the Reformal Period and their ideal reflections caused some indeterminate women's activities in upper class families. Those were mainly because of many upper class families (military and civil bureaucrats) were directing the girls towards a Western-like education in subjects of "Sanayi-i nefise".\(^{(15)}\) Women began to refuse particularly the condition of Islam, where a man could marry four wives. The Revolution of 1908, suddenly brought those implicit activities into the light and female writers were observed in many dailies and weeklies, especially in Tanin. But amongst the peasantry, because of the predominance of traditional family formation, women were prevented from taking the degree they deserved with their productive shares in society. The Republican period determined the status of family and woman in family according to those conditions. Therefore one of the first refulations in the Republican Period was Women's Rights. Besides legal and constitutional changes, many self-determined changes depending on the self dynamics of the society were felt in the same period. The effects of those changes in Anatolia

\(^{(15)}\) Tevfik Çavdar, "Devralman Sosyal Hayat", Tanzimattan Cumhuriyete Türkiye Ansiklopedisi, p.828
became stronger in comparison with the Ottoman Period. For instance, there had been an apparent spontaneous change in the period.

Nationalism of the cadres that maintained the War of Independence contains a core of "Westernism". That core became reconciled with the cosmopolitan İstanbul bourgeoisie who had been unconcerned with the War and had even collaborated with the occupants. The base of that cosmopolitan life style had been formed particularly in Beyoğlu where a Westernising Muslim population found the comfortable atmosphere of entertainment. It would not be right to claim that the tendency had been shared merely by bureaucrats and had been rejected by rest of the society again in 19th century.

After so many changes had become reality, it was inevitable that life became publicised in the direction. While European style entertainment was condensed in Beyoğlu, Şehzadebaşı-Direklerarası became the center for an "Allaturca" style entertainment life. "Kanto" is an interesting one among the products of that new centre. Kanto had improved as a subordinate branch of theatre, as a new kind from West. The most dynamic side of Kanto was facing the audience with women on stage.(16) It had been non-Muslim women who had taken the lead as in case of theatre. Containing various subjects, Kanto particularly expressed the changes and new events in daily life. The fast tempo appropriate for dance is the first example of urban popular music in Turkey. Kanto continued during the first years of the Republican Period, until the mid 30's. The "society of balls" that had started particularly in the capital city with the Republic, aimed at accustoming the Western style entertainment in society. Firstly the cadres, deputies and senior bureaucrats were expected to participate the balls and to perform modern European dances and to serve as a good model for the public politically. In time, businessmen who were related to the state also became eager to participate in those balls. So, people that had

(16) Murat Belge, "Türkiye'de Günlük Hayat", Tanzimattan Cumhuriyete Türkiye Ansiklopedisi, p.836
been westernised in Turkey -even during Ottoman period- could easily find comfortable places for entertainment. Dance halls, musical restaurants and casinos increasing in number appeared as the most proper places for the new kind of entertainment. In a short time, fashionable dances of the West such as the black bottom, foxtrot, tango and charleston were known widely in Turkey. Still there had been clumsiness, bewilderment and shocks during that period of "living like Westerns." The form of dance performed by a man and a woman is also the result of sexual relationships in the West. So, what was the aim of all those balls and other places? Merely dancing? Or reaching the Western-like relationships in a social level?

A great struggle of settling Turkish society in the orbit of the modern world had been lived through in Turkey.(17) It had tried to settle the appropriate organisations and rules, to bring up new generations according to the requirements of that orbital and to build up a bridge between tradition and modernism.

(17) Niyazi Berkes, Türkiye'de Çağdışıma, p.245
PART III

DANCES DURING THE REPUBLICAN PERIOD

I- Dance Performances and entertainments during the Ottoman Period and Foreign Companies.

There were entertainments organised, dances and ballet performed either in the palace or out of it also during the Ottoman Period, before the Republic. The Ottomans's became acquainted with Western spectacle plays by performances organised by foreign embassies. The Ottomans just stood and watch in some but directly participated in others. In 1524, when classical ballet was not known even in Europe and fifty-seven years before the first important ballet performance of Europe in 1581, the Italian minority -which had been the oldest in the Ottoman Empire- of İstanbul organised a classical ballet performance in which Turks watched and Turkish dancers participated as well.\(^{(18)}\) The importance of that first ballet performance is that it -a live performance- was performed in İstanbul. Another speciality of it was Turks participating both as spectators and performers. And a much more important one was Turkish women existing among spectators and performers. Besides this, a very popular dance of the time in Europe, *moreschi dance* \(^{(19)}\) had been performed by Turks, too. There are other sources about Turks performing either *Moreschi Dance* or *Metazina Dance*\(^{(20)}\).

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\(^{(18)}\) Metin And, "1524 Yılında İstanbul'da Bir Bale Temsili", *Forum*, no:126, p.17-18

\(^{(19)}\) Moreschi or Moreska Dance: It is the dance of Moreska Mağriliş (Mağriliş are a complex Muslim society formed by unition of Berberies and Arabs that invaded Spain). Arabs who had stayed in Spain and had become Christians were called Moriscos. They were expelled from Spain by Philip III. Moriscos' dance had been performed during fifteenth, sixteenth and seventeenth century and had been called in various names. It was a natural dance which had no certain, determined rythm.

\(^{(20)}\) Metazina Dance: Metazina "Matassins" is a sort of fighting-dance which had been a well known piece of French ballet during sixteenth and seventeenth century.
During the Ottoman Period, particularly between the fourteenth and nineteenth century, feasts three days and nights long used to be organised for weddings of Sultan's daughters or circumcision of the princes. Tents and platforms used to be installed around a wide field on which the feasts lasted for days. The performances were watched by the Sultan, Viziers, members of the palace, foreign representatives and a great mass of the public. Murat III organised a great feast in Atmeydanı -for the circumcision of the princes and poor children from the public- in which a dance different than previously known ones in the country and which had been danced in the sixteenth century in Istanbul was thought to be a ballet.(21) Besides some dances as foundations of ballet were performed in that feast of 1582:

"Jews, Negros performed vulgar dances called Metazina and dances from ancient Pirüs time called Moreska."(22)

Furthermore, Metin And submits that the Italian itinerant Pietro Della Valle arranged a dinner in 1614 at the residence of Venetian Embassy where he stayed in Istanbul, and there had been two hours long performances besides Jewish actors.(23)

Ottoman ambassadors had been to Europe since the eighteenth century and seen theatre which they told about briefly. The first essay about the point explaining the history and branches of theatre was printed in 1814, in Ceride-i Havadis(24):

(21) Refik Ahmet Sevengil, Opera Sanatı İle İlk Temaslarmız, (İstanbul: MEB Basımevi, 1969) p.7
(22) Ibid.
(23) Metin And, Ibid., p.17-18
(24) Refik Ahmet Sevengil, Ibid.
"...Ballet is performed completely by dancing. Though it is like some sort of pantomime, the charm and delicacy in movements of the dancers aim for amusement for the audience. However the lower-class in Europe does not like that performance, but the upper-class appreciate it."

Again in İstanbul, in 1730, the feast for the birth of a French prince lasted for three days and nights as well as. It started on January 9th 1730. There were theatre and dance performances as well a team of 45 players performing Turkish public plays and dances. Particularly the dances performed by women and men interested the Ottomans.(25)

There was a fanfare company of male artists in the palace during the reign of Abdülmecit. Besides that a fanfare company of young girls was founded, too. There were various teachers of instruments directed by Donizetti and also some masters teaching dance. Since, male musicians could not enter the "harem" for the performances of the Girls's company of ballet, a fanfare company of women was founded. The ground floors of Dolmabahçe and Çırağan Palaces were reserved as the study sections of the music class. Teachers were male. Girls dancing were not veiled. "Harem ağası" brought students to "Meşkhane" (musical practice compartment) and serving concubines with the girls playing and dancing entered classes, too. In some of the feasts, the fanfare team used to play pieces of opera, the Girls' ballet company performed dances; Scottish, Spanish, other European dances were performed as well as excerpts pantomimes and various plays. Those dramatic activities of the Girls' fanfare and ballet company had remained restricted by merely performing opera pieces, European Dances and pantomimes in the palace.

These are the words about performances with dance in the Ottoman Period printed in a periodical (in German) of Prag, in 1839:(26)

"...Four men dressed in feminine clothes and with feminine appearances perform dances which are not deprived of elegance at all in spite of a loathsome nonchalance. Certainly the orchestra is in lack of sufficiency, music is a mass of unbearable noise for European ears and there is neither stage order nor setting in the way we know; but still there is a chorus, an orchestra, a director, and the ballet anyway..."

Students of the palace, also took part in performances of ballet and opera in Naum, 1856.(27) Again during the reign of Abdülmecit, performances of theatre, music, opera and ballet were various -both inside and outside the palace.

Performances of foreign theatre, ballet and opera companies were excessive for the minority present (Jews, Greeks, Armenians, Levantines -Italians, French and Germans). Since in 1872, 80 thousand people lived merely in Beyoğlu, carnivals, balls and Christian feasts of minorities took the lead in a brilliant entertainment life there.

In addition, foreign companies of opera, operetta and ballet started visiting frequently in the late 1900's. For instance, companies from Vienna performed Viennese operettas; Roumanian, German and Israeli companies of theatre and operetta also came. The Russians sent many ballet and opera companies. For example a Russian ballet directed by G.Kozloff and Lizinsky performed in the Verdi theatre, in 1891. A year later another Russian ballet and opera company performed in Tepebaşı Theatre. Dance companies were largely from Italy. In

(26) Ibid. p.19
(27) Ibid. p.29
addition German and Hungarian dancers came from Yassi and performed various ballet pieces in Naum, in 1864 and in 1860, a Spanish ballet company performed.

As to tell about old Ottoman entertainment and tradition of dance, "Köçek"s and "Çengi"s are to be mentioned, too. Köçek (dancing boys) and Çengis (dancing girls) are a well known institution throughout the Near East. They were professional entertainers hired for exhibition dancing and their counterparts could be found in many countries. Köçek and Çengis performed for the amusement of spectators and they came from "guilds" and companies called "kol."

Male dancers chosen from beautiful boys, were given a musical education were kept close with "makam" and melody, and were taught all the details and rules of dancing. Male dancers were in two subdivisions: Köçek and Tavşan oğlanları (rabbit boys). Köçek were richly dressed in clothes of gold, silver or rich silk. Sometimes they grew their hair long, and had brass cymbals on their fingers. Their dance and appearance suggested femininity. Sometimes they dressed like girls. The dance style of Köçek consisted of leisure walks, keeping time with clappers or finger snapping, short mincing steps, slow movements, suggestive gestures, sometimes somersaulting, wrestling, rolling upon the ground and other games and mimicry. Tavşan oğlanları were dressed in a different way. The reason they had been called rabbit boys was that they made grimaces, facial contortions and generally moved muscles and skin of their faces in the way a rabbit did. Most of the Köçek had lovers who wrote poems and waited on the way for them. So, the real names of some had been completely forgotten and they became famous with names like Zalim (Cruel) Şah, Fitne (factious) Şah, Nazlı (Coy) Şah or nick names like Saçlı Ramazan Şah, Can Şah, Küpeli Ayvaz Şah. There were Muslims among them, but Greeks, Jews and Copts (Armenians and Jews but most of them were Greek) were in the majority.
Male dancers, as they performed in public entertainments, performed in entertainments in houses, and parties, too. There were permanent Köçeks in various places and cafes of İstanbul at that time.

Çengis (dancing girls) who performed to parties of women were dependent on trade organisation, just like Köçeks. Çengis were very popular and were a delight to both male and female spectators. Their dance consisted of suggestive contortions, a good deal of belly-dance and body twisting, kneeling down as the trunk held back until the head nearly touched the ground, writhing and swaying the body with a side twisting. Styles of Çengis were various dependent on the "kol"s but the most common one was that: when instruments started playing, with "kolbaşı" leading the line two assistants behind and twelve Çengis turned around the field four times according to the slow air of the music. There was no dancing during that first part. In the second part, Çengis danced according to the music with cymbals on their fingers. Dance was by belly-dancing, heel-knocking, trembling shoulders, leaning back the body and shaking some parts of the body hopping and jumping. Çengis used to rest during the breaks. In the third part Çengis performed, rabbit dance for instance, in the clothes of men. There was no dance again in the fourth and last part. Meanwhile, Çengis used to sing as the music was played.

As entertainment and "art" life continued in that way in the palace and urban areas; Anatolia had an original way of entertainment in which a party called "Avrat Alemi" (feasts in which women danced for men) were very popular.(28) In those feasts young men of the town would gather and were entertained by the dances of a few women.

(28) "Anadolu Nasil Eğleniyor", Resimli Ay, no:10, p.22-25
II- Formation of New Entertainment Types and Dance Culture With Republican Period In Turkish Society

The fundamental ideology of the Republican Period is Modernization. The rapid changes in values of daily life had been one of the strongest reflections of the ideology. People became socialised day by day and tried to keep pace with the West. The strongest reflection of the ideology Modernization/Westernisation was hardly seen in daily life, particularly in entertainment. Dance halls increased in number during the Republican Period. On the other hand, there had been many essays and writings printed in the magazines of the time either about stage dances such as classical ballet, rhythmic dance (modern dance) or about popular (social) dances. Furthermore, researches informing and explaining various World Dances were printed. Besides this, essays on world famous dancers were printed, too.

The essay written by Halide Edip printed in Yedigün is quite interesting; in the essay Indian Dances and one of the most famous dancers, Uday Şankar is described. After watching a sabre-dance of Uday Şankar, she compares it to other sabre-dances. According to Halide Edip, Japanese and Chinese sabre-dances are terrible and are apart from reality, and as to Şankar, the sabre dance did not suit him. While thinking all these, Halide Edip suddenly remembers a sabre-play performed by an officer in the front and concludes:

"I suppose, our nation's sabre-dance could be neither so smooth as the Indians' nor exaggeratively terrible as the Japanese's and only our nation could express the poem of "the Sabre" and its artistic expression. I wish there was a

(30) "Adalelerinin Kuvveti Sayesinde Bir Kuş Gibi Havalanan Emsalsiz Bir Balet Sanatkarı:Nijinski", Yedigün, no:319
genius artist of our own who would arrange all our vanished dances in a style performable on International stages."

As an apparent choreographer she was eager to carry the traditional dances on to international platforms.

An in some of the writings about dance, there was information about the birth and the history of Dance.(31) Again in an essay, it is discussed if dance is a need:

"Dance, made up of rhythmic movements, is an opportunity for activating the body which has been numb for hours, for ever..."

"...As it is special in affecting the body for refinement and grace, it has the capacity for refining and raising the morality towards beauty. Because it directs people towards feeling the harmony of music, getting involved with graceful movements, being polite and kind in society and behaving in carefullness and distinguish with the opposite sex."(32)

Again in another essay it is told that well-shaped bodies were looked for in cinema, theatre, operetta, ballet, rhythmic and aesthetic dances, cabaret, bars and revues, in Europe and America; and only people with well-shaped bodies could get the job.(33) And it is expressed in another essay of that kind that every woman wanting her body to keep strong and healthy should dance:

(31) Zeynel Akkoç, "Dânsın Doğuşu ve Tarihi Tekamülü", Yediğün, p.14-15
(32) "Dans Vücudu Bir İlişkiye Girdi?", Yediğün, December 1938, p.12-13
(33) "Vücudların Biçimleri İle Geçinenler", Yediğün, 29 April 1936, p.3-4
"Ladies, if you complain about weakness, just dance and you will have a good appetite and will start eating and recover!
If you complain about fatness, just dance and your dress will perfectly suit you!" (34)

As dance halls increased in number in the Republican Period, so did balls. An essay departing from the point explains the difference between a performance and a ball with the title "Information on Collective Living". (35) But Peyami Safa in his essay written in 1934; approached the subject with a different point of view. He complains particularly about the popularity of sports, cinema and dance (or foot-play) and the popularity of balls; because it is a deficiency, according to him that conference halls are still empty. "These three crazes have come from the West, but still the conference halls are full in the West. Even though they attach importance to all these three leisure activities to balance serious work, inoculating the love of reading to new generations should have the most priority" says Peyami Safa. (36)

It is obvious that dance occupies an important place in the magazines of the period. Those articles which could be frequently found in magazines vanished in 1939-40 and were replaced by a new subject, the Second World War.

(34) "Dans İnsanı Güzelleştirebilir mi?", Yedigün, no:80, p.17-18
(35) "Müşamere-Balo", Yedigün, vol:13, no:313, p.3
(36) "Spor, Sinema, Dans", Yedigün, vol:2, no:44, p.3
A. STAGE DANCES

1. KANTO

Kanto, is one of the most important dance forms of Turkish Dance History. It appeared as a stage dance and it was developed on the stage. First appearing during the second half of the 19th century, Kanto dance form has remained until today depending on acting, dance and vocal expression. But, it should be mentioned that today's Kanto is quite different than the one of the 19th century. Kanto's form - first of all - was determined by the touring companies of theatre, opera and operetta from Europe. However the word Kanto is derived from the word "Canto" in Italian, meaning "song"; Kanto was born in France. In the first years of 19th century, in some of the theatres of Paris - especially Variete and Palais-Royal- a player used to take the stage during the entr'actes and perform a comical scene with songs and phrases.

Kanto is largely an expression of everyday events by satire, dance and mime. In those days theatres used to perform a few plays at the same time. During the entr'actes, while the setting and props were being changed, those kind of performances used to take the stage in order to amuse the audience. At that time artists were trained up to perform merely Kanto (Peruz, Büyük Amelya, Virjin, Şamram, Avantiya, Küçük Eleni, Jerfin, Matilde, etc.).

Kanto is the closest traditional form to the musical comedy. Former "Kantocu"s were players, singers and dancers all at the same time. Their speciality was to perform all three.

Sermet Muhtar Alus\(^{(37)}\) describes Kanto:

\(^{(37)}\) Sermet Muhtar Alus (Istanbul 1887-Istanbul 1952): He completed his secondary education in Galatasaray Lisesi (1906), then graduated from Hukuk Fakültesi (1910). He published a comedy magazine called El Ufîfrûk by his friends. His caricatures and essays were published in Davul (1900-1909). In the Republican Period, his essays based on ancient Istanbul life were published in
"Kanto is first "aranağme", then lyrics, trembling shoulders with the violin solo, pivoting, pompously moving the neck and finally a figure of Tango: hopping around with twisting steps and slowly skating away behind the falling curtain."

Especially during the Constitution Period, "Tuluat Theatres" started competing in giving roles to famous "Kantocu"s at appropriate moments of the performance. The lyrics in Kanto and the movements on stage contained an approved piece of eroticism. An orchestra of piano, violin, violoncello, clarinette, trumpet and drums accompanied the artist who was wearing an eye-catching, decollete dress.

At the end of 19th century and the beginning of 20th century there was great inclination for Kanto in Istanbul; notes of many Kantos were printed.

After the theatres of Şehzadebaşı and Tuluat theatres were closed, many famous Kantocus were no longer in demand and they disappeared into history. Today's famous Kantos are "Yangın Var," "Küçüksün," "Çoban Kantosu," "Külhanbeyi Kantosu" but composers of many are unknown.

After this brief history of Kanto, starting from its first appearance, the development and the situation of Kanto in Republican Period will follow in detail.

As it was mentioned before, there is no exact date for the first staging of Kanto in the Ottoman Period. But, documents show the Ottoman theatre as starting their performances in 1867. Kanto was a stage-dance form performed by women, so roles of women were performed by women of foreign nationalities or
men. For instance, in Aramyan Theatre\(^{(38)}\) -performed between 1849-1867- women were of foreign nationality. It was possible to detect traces of traditional Turkish Theatre in Kasparyan's (Aramyan) Company. Besides that, there was also a dance group performing in the company. But as mentioned above, Armenian women did not take part in those performances. Christian actresses participated in the company and performed the dances.\(^{(39)}\) The most famous of them was Mme Hayden. Props and costumes were also very important in the theatre. Foreign dances -Indian, Chinese, Arabic, Red Indian\(^{(40)}\) - were performed in suitable costumes. In 1856, first Armenian actresses participated with the Sirapyan Hekimyan's players.

According to historians of Armenian Theatre, the first Armenian actress was Agavni Hamsanin who performed in 1856-57; but five years before that,

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\(^{(38)}\) Aramyan Company: Aramyan Company is an important one to mention for it had been the first professional company, building performance places for theatre, performing in a style which was very close to traditional Turkish theatre's and taking the lead for theatre performances in Gedikpaşa Theatre. Aramyan Company had been a public orientated company and appealed to the public by various performances. Therefore the company accomplished a traditional taste in Western style of theatre and was the first in presenting Armenian girls. The Monopoly of the foreign circus was broken down by the Aramyan Company supported by the Palace took the lead among professional theatres in a way subversed by government. It was the Aramyan Company who evoked the "Ottoman Company" by combining the names "Gedikpaşa Theatre" and "Ottoman Theatre". Performances by the Aramyan Company consisted of four parts. First was artistic performance; second dance and acrobatics; third plays by mime (which are suggested to be Orta Oyunu styled plays depending on imitation); and the fourth part was performances of comedies.

\(^{(39)}\) It was forbidden for Turkish women to perform on stage during "Tanzimat" and Period of Despotism, but more over it had not been so easy for Armenian women to take to the stage. In Aramyan Company -which was founded in 1856 and was one of the first in Armenian Professional Companies, roles for women were acted by either women of other minorities like Italians or men already performing within the company. Armenian girls only under 13 were allowed to perform. Armenian women first performed on stage were in Stepan Eksilyan's performances in Kadıköy. This way approximately at the end of 1856 and caused many rumours. It is claimed that it was Agavni Hamoyan -who performed as Fanni- who first performed on stage in Kadıköy but Agavni Kevorkyan is mentioned too as the first one. And according to some other document the first professional actress had been Arusyak Papazyan who had participated in many important performances in 1859 and 1860 and she took the stage as the first professional Armenian woman on 14 December 1861. Later on it was discovered that the play -which had been the first in Eastern Theatre was "Iki Mülazimler" by Franz Rota. Arusyak Papazyan (1844-1913) who had been widely known as the first professional actress.

women performed in the Kasparyan company: Three girls named Takuhi, Andik and Mari.(41)

As it was mentioned above, the first Kantos are found in the programs of Ottoman Theatre directed by Gülü Agop. In 1838 the first two theatre buildings were built for circus companies; and Gedikpaşa Theatre in which the Ottoman Theatre performed, was built for the Souillier Circus. In 1864 Souillier left the theatre and it was announced that Karabet Papazyan's company would perform there in verbal and non-verbal pantomimes every Wednesday and Thursday. In 1866 a person called Razi (42) took the place, and parts from pantomime, ballet and opera were shown. In 1867 Gedikpaşa Theatre was started:

"Gedikpaşa Theatre was started last week and has been reserved for operas and foot-plays performances and furthermore it will be opened again the following Wednesday and about two-thirty some brilliant moons will be lit up and in the first part the play Barber and in the second part the famous foot-play called Davlato will be performed, and then afterwards, will be performed every night in that theatre."(43)

Afterwards, the name Gedikpaşa Theatre was changed to Ottoman Theatre and Gülü Agop became the director. Again, one of the announcements for Ottoman Theatre was:

"In this theatre, the following Sunday evening, a performance will be performed and at three-thirty the play will start. The first part is a beautiful pantomime called Don Kisot, the second part Cin Balesi, The third part a piece of an opera called Pucin. The fourth part will be the terrifying performance of a

(41) Ibid. p.26
(42) "Razi" mentioned here is Razi, the dance teacher which was very famous in those days.
performance of a girl -one of the girls called balerina- on a cannon-ball. The fifth part is a beautiful dance called **Polish Dance**. The sixth part is two very skillful players performing on the swing. The seventh part is a pantomime about the arrival of Mençikof to Dersaadet and the conquest of Sivastopol.”(44)

Another programme of the theatre:

"The first part is a pantomime about the situation of the dishonourable pal. The second part is the Indian Ball and a very mysterious lady who brand new to the theatre will perform the part. The third part is marvellous games over the rope. The fourth part is two "ballerinas" i.e. acting girls' (Danse Americain) i.e. American Dance. The fifth part is the surprising and striking performances on a cannon ball that has never been seen in that theatre before. The sixth part is a piece from the opera named "Don Procope." The seventh part is the pantomime about the conquest of Moscow by Napoleon the Great and the retreat of his soldier in the snow."(45)

As it is seen above, performances at the Ottoman Theatre started before the time of Güllü Agop. For sometime it was a theatre where short plays, dances and skills were performed and in those days Ottoman Theatre was not the name of a company but the name of the building, itself. But after the direction of Güllü Agop, Ottoman Theatre became the name of a company. In 1870 Ottoman Theatre was privileged for ten years, but opera and some kind of musical shows were out of this monopoly (like operettas). Anyway, plays with dances continued in the Ottoman Theatre. For instance, artists of the company danced and sang in a

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(44) Ibid.
(45) Ibid.
performance called "The Dance of Biskalia Workers." Balls were arranged after some performances.

The word chansonette was also used for Kanto in Ottoman Theatre. Chansonette could be seen in an announcement of the theatre of 1871:

"...Other tragedies, drama, vaudeville, comedy, chansonette and dance, operas, some foot-plays and manies..."

Dances and songs of the theatre were arranged by Seroupe Bengliyan and Yeranos Çaprasçyan (extensively the dances).

1875 is the year in which Tuluat theatres appear. The privilege given to Güllü Agop, provided the monopoly in İstanbul of comedy, drama, tragedy and vaudeville performances in Turkish for ten years. Because the monopoly excluded the musical performances -therefore the absence of a company to perform operas and operettas- and included only text-dependent plays, Tuluat theatres were founded on demand.

In 1876, the Ottoman Theatre in Güllü Agop's direction deteriorates and pantomime companies increased in number. An announcement of that period:

"Ottoman Theatre founded in Gedikpaşa, that is the privileged Güllü Agop; directed by Ismail Rüştu Efendi, performs The Red Pants (comedy, I Act), Restaurant of Bombardo (Comedy, I Act), Extract Giddies (Zevzekler Hülasasi, Kanto, I Act), Thank God Dine is OK (Yarabbi Sükür Sofra Kuruldu, Comedy, I Act), Grampimpampoli (Kanto, I Act)." (46)

Güllü Agop continued to perform in 1876. One of the well-known plays of that period is a Kanto, "Burnundan Müşteki Bir Kız" was performed by Vergine Karakaşyan. Annik Çuhacıyan was a dancer in great demand in that period. A composer of that period is Karakin Rıştuni who wrote many songs and dances like Biskaya Dance, Peasant Dance, Venice Dance. Some of the dances, kantos and chansonettes performed in the Ottoman Theatre are: "Ahmak Köpek, Açılığından Hisse Umar, Baklavadan, Iskonçes, Polonya Balosu, Dingala, Çocuklar, Burnundan Müşteki Bir Kız, Gemicilerin Horası, Sözde Çocuk Meraklıdır, Arap Çalgısı, Plevne, Osmanlı Marşı, Şiko şiko, Aşıkım bir yar isterim sadık, Çoban oğlu, Çoban kızı, Afrika Bedevileri, Afrika Avcılarının Horası".\(^{(47)}\)

There were important ones of both those kantos and the chansonettes, e.g. Granpimpampoli of Rıştuni; but nothing remains of them today.\(^{(48)}\) Peruz is a name often found in that period. Peruz Terzakyan who took the stage first in the Ottoman Theatre in the 1880's began singing and dancing kantos which she wrote and performed herself her lack of success as a player in theatre. She became a very famous dancer whose songs were known even outside Turkey (For detailed information about Peruz and other famous Kanto artists, see Appendix A).

Tuluat theatres appeared in 1875 as it was mentioned before. Although it is known that traditional theatre on stage started in 1839, the first record is the performances of Hamdi Efendi's "Hayalhane-i Osmani Company" founded in Aksaray, in 1875. The company adapted the plays in the Ottoman Theatre's repertoire -such as Moliere's to their own style, but later seized every kind of play. They changed the style of the original melodramas, tragedies, dramas, operas and operettas setting their known characters in. The Tuluat theatre was also a living bridge between traditional Turkish theatre and the one transferred from the West. Against the transferred Western theatre deserting the demands

\(^{(47)}\) Ibid. p.199
\(^{(48)}\) Metin And, Tanzimat ve İstibdat Döneminde Türk Tiyatrosu, p.438
of traditions, Tuluat theatre had been undertaking those demands with its elevated stage and curtains.\(^{(49)}\)

As Tuluat theatres increased in number, kanto and kanto artists skipped towards Tuluat theatres. It could be claimed that Tuluat artists changed kanto (as they had did in the case of plays) according to their own needs. In the first announcements of Hamdi’s Hayalhane-i Osmani Company, there were kantos. What is more, these were quite close to the traditional theatre. Female roles in either drama or in comedies -as it was in Europe- were played by kanto artists at the same time. There were various Tuluat theatres and kanto artists that some were listed by Ahmet Rasim in *Sahne-i Alem*. Minyon Virjin, Viyolet, Flora, Amelya, Eleni and Peruz. Kantos could be performed by two, three or four people. For instance, Peruz and Minyon used to perform in duets. There were some kanto artists who became very popular with the public such as Peruz and Şamram. Although it has been said that it was Peruz who improved kanto, it is known there was a lady called Aramik who performed the kanto, in Yoğurtçu Çayıır:

"Muhaciriz, biçareyiz, ama ne bahti kareyiz"

submitted by Sermet Muhtar Alus. And first songs of Peruz\(^{(50)}\) were kantos,

"Yuma, ah yuma seydi" and

\(^{(49)}\) The place in which Tuluat theatres performed was Direklerarası. On the way from Beyazıt to Fatih, starting from where Letafat Ap. were towards Saraçhanedebaşı there were pillars and vaults of shops, therefore the area was called Direklerarası (between pillars). Some theatres in the area: On Vezneciler street plays of “Kavuklu Hamdi” were performed next to Camci Ali Mosque. Manakyan Company was performed in “Osmanlı Dram Kumpanyası” which used to be in the place of old Ferah Theatre which had been on fire twice. In “Fevziye Kiraathanesi” behind Osman Baba mausoleum, puppet shows were performed and “Hıvveskiran Heyeti” performed there too, later on. Again on Vezneciler Street there was the Cudi Efendi Theatre and on Direklerarası street, some volume of Saffet Paşa’s casino had been converted to a theatre hall. Sahne-i Alem Company performed in Mehmet’s Casino. Again on the same street, a theatre was built in Hacı Kamil Efendi area.

\(^{(50)}\) Metin And, “Tuluatçılар ve Kartocular Üzerine Notlar II”, *Devlet Tiyatrosu Dergisi*, 1st October 1964, p.37
"Kalbi veranım yaniyor yok bana rahmedecek"

Songs of Peruz were printed in Turkish by Armenian letters. Below, Sermet Muhtar Alus describes the make-up and the costume of Peruz:

"Generously tinged eyes and brows with kohl, hair left to fall down at the back of the head (the back of the head protruded so that ladies talked about its false shape). She wore, a fringed dress, pink, yellow or blue coloured, with decollete arms and back, skirt open up to knees, scales of various colours; a shotty belt; socks of raw pink and shoes with thread and pompons..."

It was Peruz who founded the company Sahne-i Alem. Peruz entered the theatre because a Tuluat actor Şevki had been in love with her, but then took her into partnership with Şamram who was the daughter of Peruz's aunt. Şamram was incited by Peruz to go on the stage and her first performance was Pink Girl (Pembe Kız) at the age of 27-28. It was known that Şamram earned a great deal so that she had taken 60 pieces of gold during some Ramazans. And there was Madame Kamela who was claimed to be artistically superior to all by Ibrahim Ali in a periodical, Musavver Tiyatro Dergisi.

The Second Constitutional Period (1908-1923) affected the theatres. In the first years, as a symptom of that period, a general tendency of making statements, participating in the direction, and at least vocing one's own opinion had been current in theatres. Anyone, who even without any stage experience, could take parts. A magazine of the period classifies the players as "komedyenler" (serious actors), "komikler" (tuluat actors), "aktirisler" (serious actresses), "şantözler" (kanto artists on tuluat stages). Magazine dated 1912-

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(51) Metin And, Meşrutiyet Döneminde Türk Tiyatrosu (1908-1923), p.30
lists some of the "şantözler" (kanto artists) as the following: Şamram Hanım, Küçük Şamran Hanım, Nîvart Hanım, Küçük Virjin Hanım, Hayganuş Hanım (Mınyon Virjin), Kamela Hanım, Peruz Hale Hanım, Küçük Peruz Hanım, Rana Dilberyan Hanım, Yalfraz and Agavni Arapyan, Mari Ferha Hanım and others. Many theatre were founded between 1908-1923 and there were many companies performing musicals and operettas such as, Millî Osmanlı Opera Kumpanyası, İstanbul Operet Heyeti, Hale Opereti, Jale Opereti.

With the proclamation of the Second Constitution, theatre companies began to perform plays such as "Vatan yahut Silistre," "Ecel-i Kaza," "Besa" which had previously been forbidden. Tuluat companies did the same but in their own way. Intellectuals took it as a shame on theatre. In Şevki's performance of "Ecel-i Kaza" with him easily uttering the words that intellectuals counted as divine such as Liberty their reaction became severe.

A performance dependent on improvisations was extensively done. A little while before the performance, director looked at the name of the play, gathered the players and explained:

"Tonight's performance is the one that was announced. It's in three acts. Now, listen to me. The first act is in the room. Sirar is in love with Virjini, and Tiran is the troublemaker. There are pretty smart sayings along. Tiran kidnappes Virjini by force. The curtain falls. The second act is meadow, grass, pasture. That is what it is, that will be seen on the curtain. Tiran brings Virjini from her home. Virjini doesn't surrender and she throws herself into the deep sea. Komik comes from home. The rest belongs to Komik, he knows what to do. The curtain falls. The third act is the Kanto."(52)

(52) Metin And, "Tuluatçılar ve Kantocular Üzerine Notlar II", Devlet Tiyatrosu Dergisi, 1st October 1964, p.37
Tuluat Theatre was despised among intellectuals. In Selanik, where many intellectuals lived, it was said "We don't pay for mere clamour!" The reason for the reaction was not only the low artistic level of Tuluat Theatre, but also some kanto artists taking part in criminal activities. Peruz, Amelya, Eleni had received wounds from knives and weapons. Mnakyan said "Let them be, the public will appreciate us.". Because of this the Tuluat theatres were continously run down in the papers. Kanto artists were thought to be wicked examples for young girls. Articles explaining the corruption of Tuluat were printed in the papers and at least demanded that Kanto be forbidden. Kanto artists sang, performed both kantos and traditional dances and had parts in plays.

Some famous Kantos of the period were: Sailor Dance (Gemici Dansı), Peasant Hunter from Iran (İranlı Avcı Çoban), Allegro, Arabian (Arap), the Rakish (Hovarda), Oriental (Oryental), the crew (Tayfalar), Rast, "Yangını var...", the cat (Kedi), "Küçükßen, pek şirinsin...", Küllhanbeyi, the bumpkin (Kabak), Efe, the nightingale (Bülbül), the Gipsy (Çingene), the Pigeon (Güvercin). Duettos: The Partridge (Keklik), the cat (Kedi), Laz, "Hey Pavlina, Pavlina." Trio: Shepherd (Çoban). Quartos: Turşucu, Dondurmacı or Flowers of Beyoğlu (Beyoğlu Çiçekleri), Leblebici, Kalayçi, Bozacı.

Refik Ahmet Sevengil, in his essay "Tuluat Theatre"(53) defines Tuluat Theatre as the staged form of Orta Oyunu depending on forms of the original. According to Sevengil, differing from Western Theatre, in the Tuluat Theatre performances were without prompter especially during the "Tanzimat", the actor said a spontaneous rigmarole and replied. Orta Oyunu which had been a form of street theatre, acquired the props and the curtain of Western theatre; on the other hand, it broadened the regular and certain rigmaroles, continuing the imitations of Laz, Kürt, Çerkez and Arab which slowly appeared Tuluat Theatre. The following is said about Kantos:

(53) Refik Ahmet Sevengil, *İstanbul Nasıl Eğleniyordu*, p.141
"The plot wasn't important in Tuluat theatres. The point was entertain the audience for about two hours. Therefore kantos were performed outside the plays for variety..." says Sevengil.

"Curtain opens up often with roars and squabbles of an orchestra out of tune, a Kanto girl muffled in tulles appears from the edge of the stage, hopping and jumping; makes a belly dance and sings. A song with no esthetic, lyrics and dance: That's Kanto.

Here, neither the music nor the dance is important. A naked woman stimulating the audience with alluritous body movement. Curtain falls with roars and clink clanks of the orchestra and it is apparent by the applause which could tear down the hall that the target is shot."

Sevengil's opinion about Kanto derives from his antipathy for Tuluat theatre. He says that "the Tuluat disgrace" was completely free while Western type theatres were strictly banned in the reign of Abdülhamit IIInd.

"...In a day, "Tuluatçıs" were brought up in vast numbers. Those companies of disgrace, so called theatre companies, travelled along Anatolia and Rumelia city by city, town by town with two and a half false actors, three prostitutes and a coffer full of props and oppressed the place where they were."

"Kanto girls had hundreds, thousands of lovers. While the kanto was being performed, silver and gold coins were hailed from the balcony, boxes and the pit; and after the show, those lovers waylayed the girls."
There had been a cobured entertainment period since the appearance of Tuluat theatres in 1875. Theatres working in Western style and Tuluat theatres keeping traditional styles on the other hand performed in variety. Most of Tuluat theatres were in Direklerarası where there had been the most important places of entertainment especially during the nights of Ramazan. Announcements of the times can be informative about current companies and types of dances. Some examples of these announcements are as follows:

**Great Pantomime Company (Büyük Pandomim Kumpanyası):**

11 Ramazan 1314 - February 1st 312 - February 13th

"Beginning tonight, English Dances opposite the Abdi Efendi Theatre in Şehzadebaşı..."

The announcement is as the same the copies dated 14.2.1897 and 17.2.1897. In the announcement of a copy dated 21.2.1897:

"At the opposite side of Handehanei Osmani, directed by M.Foti, 3 o'clock- Twenty-three artists, five English dancing girls, Tereza and Emile Hanımlar."

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(55) Tereza Çукациян: She was among the brilliant artists of Ottoman Theatre.

(56) Emile Hanım: Also known as "Küçük Amelya", she was one of the Kanto stars of "Amerikan Theatre". She was mostly famous for duets with her husband, Tedorı a pantomime actor.
Konkordiya Theatre:
29 Ramazan 1314 - February 19th 312 - March 3rd

In the announcement of the theatre, the first performance of a play "The Last Night of the Carnival" is announced and treated as a dance theatre M.Isabeti, coming from Vienna would marvellously perform the figures of the play.

Tereza and Marika Hanımlar:
2 Ramazan 1314 - January 23rd 312 - February 4th

"A brand new kantos will be performed by Tereza and Marika Hanımlar, this time also two "aktris" especially transferred from Europe will participate in them and kantos in English and German will be performed."

This announcement is printed in many copies dated:
5.2.1897, 8.2.1897, 10.2.1897, 12.2.1897, 13.2.1897, 15.2.1897, 17.2.1897, 18.2.1897, 23.2.1897, 25.2.1897, 1.3.1897.

Hayal-i Şehir Katip Salih Efendi:
1 Ramazan 1314 - January 22nd 312 - February 3rd

"At the casino near Abdı Efendi Theatre in Şehzadebaşı - Tonight at three-thirty - Oilpost acrobats (Funny play, 5 acts) - Kantos with conversation, 5 acts."
Hayalhane-i Osmani Company:
Announcement of 8.2.1897 writes about the performance of the play "Sefil Familya", also "Kanto: by Virjin Hanım - Kanto: by Perviz Hanım."

Announcement of the copy dated 23.2.1897:

"Even together with Komik Hamdi Efendi, for the first time for one of the artists of our company "Şemran Hanım."

Ottoman Puppet Company:
1 Ramazan 1314 - January 22nd 312 - February 3rd

"...Also in the theatre mentioned, every night various foot-plays and Kantos will be performed by three English dancing girls."

The announcement was printed in the morning copies of 4.2.1897 - 25.2.1897.

Cinematograph or Living Picture:
"Cinematograph from Paris" in copies dated 4.2.1897 and 6.2.1897:

"The apparatus (Cinematograph) mentioned has been one of the most wonderful apparatus and shows new pantomimes and dances and strange shows as natural."
Tuluat Theatres existed during the Republican Period, too, but emnity against it continued among intellectuals as well. In contrast the public supported Tuluat. The famous Tuluat actor Naşit had been performing in Ankara since 1923. There were actresses in the company we met before, such as Verjin, Şamran, Amelya, Avantiya, Uranya, Matilda, Minyon, and Zarife. In fact that age was all against Tuluat. Writings even against Naşit were being printed.\(^{(57)}\)

However Kantos continued in the Republican Period. Especially because records and gramophone were largely used, famous Kantos and Kanto artists reached many people. That is the period in which Kantos were original. Kantos influenced by Western theatre companies and accompanied by western instruments differed significantly in the Republican Period. Murat Belge, in his essay "Kantos," points at the Kanto as the first in popular arts in the cultural history of Turkey. He evaluates Kanto as "a form which could have kept its autonomy in spite of the fact that it had been influenced by Westernization." Belge's comment deals largely with the ones recorded between 1930-45. Kantos of the Republican Period and the ones performed on stage that have been examined until that period, differ to a great extent. Kantos of Republican Period were for actuality and popularity by lyrics. They were through a synthesis with a musical structure close to Allaturca. Their function on stage was almost saturated so that popularity was through gramophone records. Being easily perceivable, satirical and their implicit sex-appeality was Kanto's favour for inclination. On the other hand it included Kasaphavasi, Çiftetelli and the belly dance although it was a transcendent form. It was not too difficult determining subjects for Kantos while social changes were in great acceleration in that period (1930s). Social values, throughout under great change -sexual relationships taking the lead, were quite suitable for the satirical style of Kanto which had started to deal with current fashion, changing social values, women rights and new

professions for women. It is hard to determine whether it was critical or admiring the style; but it is true that Kanto was in both conceptional and esthetical chaos. For instance, Hafiz Burhan's Neva Kantos "Veremli Kız", "Söyle Niçin Benden Kaçtan" and Hüzzam Kanto "Vay Canına" carry a lot of images and musical elements. Kantos implying sexual relationships of the time were: "Adem'le Havva" and "Kız Demedim Dul Demedim" of Süheyla Bedriye; "Atlat Atlat Yan Gelip Yat," "Ne Büyükşün Ne Küçük," "Zaf Şişman Aranır mı" and "Titret Beni" of Mahmure Şenses; "Hoppala Efem Hoppala" of Bayan Şukufe; "Şaka maka aldattın" of Bayan Müzeyyen Sermet; "Yavaşça Sokul" and "Mart Pilici" of Küçük Melahat, "Kapıyı Tak Tak" of Bayan Neriman; "Güzel bir Bacak" of Bayan Leyla and "Bu senenin Hanımları," "Bu Senenin Kızları" of Makbule Enver Hanım. An other widely common theme was women tending towards a masculine life style (rakishness, drunkenness) and revolting after their appearance in the new professions. New professions were "Yemişçi Kız (The Fruiter Girl)," "Manikürçü Kız (The Manicurist Girl)" and "Daktilo (The Typist)," but the most surprising was "Kadın Asker (Female Soldier)."(58) Another example of women's revolt is the Kanto "Çapkin Kız (The rakish girl)."(59) There were Kantos about outstanding regions of İstanbul(60);

"Bir Adalı Bir Modalı Bir Kadıköylü" (Mahmure Handan), "Beyoğlu Kantosu" (Zeki Bey), "Moda Yıldızı" (Bayan A.Ünal), "Adaya gel gidelim,

"Flurya Şarkısı" (İhsan Leyla Hanım), "Bebek Koyu" (Makbule Enver Hanım). By the way there were many kantos expressing desires of class-shifting

(58) Female Soldier by Mahmure Suat Şenses and Osman Bey:
Female soldier: "Takarlar tüfekleri/atarlar fişekleri/Kadin asker olursa/Oldurur erkekleri"
Man: "Hele bakın gözlere/Yandım kadın askere/Ne de şeyh yürüyör/Göğsünü gere
gere"
Female soldier: "Kadin asker şan alır/Öpücükle can alır/Bakmaz ihtiyara/Gençlere nisan alır/Hazirol,
Marş, Marş", "Kadin asker taşyor/Göğsünde bir bomba/Oldurur bir bakişla"
(59) Raqish Gil (Çapkin kız): Heeey, heeey/Bana Sarhoş kız derler/benim hiç aklım var
mi/içip meyhaneden/parasiz çikan var mı/Bize yan bakan var mı/içip içip yalpa
vururum/Ben sağıma, soluma/vallah içi dumandır/Kim çıkarsa yoluma"
(60) Cemal Ünlü, "Sözlü Taş Plaklar", Tarih ve Toplum, no:16, p.94

It is obvious that kanto, which had been a stage dance form depending on dance, song and acting at the same time and had been brought in by Western Companies during "Tanzimat" was changed a lot in the Republican Period- especially during the 1930's. Kantos could be seen largely in Tuluat Theatres during the 2nd Constitutional Period and some kanto announcements of Tuluat Theatres still performing in Republican Period can also be found. But starting from the 1930's social change and new social values appearing influenced Kanto and Kantos were transferred from stage to discs. Themes differed and sexual relationships, changing values, women rights and new professions for women became popular. Today, some kantos still being performed such as "Dingala," "Yangın Var..." are quite different than the ones with the same title and performed before the Republican Period. In conclusion, Kanto as a stage dance ended its evolution in the 1930's.

(61) Ibid.
2. CLASSICAL BALLET

History of classical ballet in Turkey is pretty new. But as we studied in the previous parts, different foreign groups came to Turkey and gave some ballet performances in different times. After the 1917 Revolution in Russia, the Russian ballet teachers who took refuge in Turkey began to train students privately and to give performances at an amateur level. One of these performances which was given in Eminönü Halkevi in 1943 was a choreography of Mrs. ARZUMANOVA accompanied by A.Adnan Saygun's music. The name of the ballet was "Bir Orman Masalı."(62)

During the Republican period in Turkey, the state gave great importance to art as a result of their cultural policy. So, The State Conservatory was established and they thought also to establish a ballet section in this conservatory. In 1935, an inquiry was done in order to send ballet students to Russia. The next year this inquiry was renewed but they did not get any result to find ballet students. But in 1937, a performance which was given in Ankara for the opening of Tasarruf Haftası by a children ballet group called the attention of the spectators. In the opening program, firstly the Prime Minister made a speech, then the small ballerinas gave a performance. Two ballerinas, Sevinç and Sevim (they were also sisters) who danced in this group, aroused everybody's interest. Notables watched the performance also and they liked these two girls. They wanted to send them to Leningrad for ballet tuition. In this period Leningrad was accepted as the ballet center of the world. Sevinç and Sevim would be educated in the dance conservatory of The Opera.(63) But we do not have any information whether they went to Russia for tuition. Hindemith and Carl Ebert played an important role in the establishment of the Conservatory. These two famous names dwelt also on the ballet. In 1940 Ebert

(62) Ivor Guest, Bale Tarihi, p.165
(63)"İki Türk Yıldızı Doğuyor", Yedigün, no:202, p. 14-16
was thinking of establishing a ballet school consisting of three levels. The first level would last for three years and children between eight and eleven would be educated. The second term would also last for three years and students between eleven and fourteen would be educated, the third level would last for four years and students between fourteen and eighteen would be educated ten years in all. According to Carl Ebert, the ideal person as chief of the ballet section must be a person who could reconcile the Russian classical ballet tradition and contemporary West Europe dance art. So Carl Ebert said that:

"...A need of a ballet theatre as a part of the Opera, study and use of the Turkish national dances as a base of a national dance culture, the importance of education of the artistic dance as a point of view of a general art aesthetic, basic modern dance methods and use them during the education in the establishment of Turkish ballet, special conditions of Ankara and taking into consideration of these conditions in the course program of the ballet school..."(64)

Despite all these studies, the ballet school could not be opened. For the establishment of a real State Ballet School in Turkey, it must wait until 1948. Especially in this period in Turkey, there was also a ballet group in the operettas. In an article in Yedigün (1933), it was written that the operettas were the stepchild of the theatre.(65) Besides the operettas were not be accepted by the people, ballet assemblies were seen as the groups in which the beautiful girls were altogether. In an other article of the same date it was written that operettas’ ballet groups were the "lifeguard" of the theatres which were in the

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(64) Cyril W. Beaumont, Kisa Bale Tarihi, p.47-49
(65) "Tiyatronun Üvey Evlatları", Yedigün, no:26, p.10-11
the Sadler’s Wells company for so many years, and Audrey Knight, an experienced teacher of ballet. They spent their time visiting primary schools. They talked to parents and teachers in order to explain to them what ballet is and they gave children simple tests like bending, jumping and pointing. When it was decided to establish a school, selection proved to be difficult; the children had no knowledge of ballet. But they were very supple and flexible. Twenty-nine children between the ages of seven and ten were finally selected for the school (11 boys and 18 girls). The following year 15 of these were retained and 17 new ones were added. A house was found at Yeşilköy (a suburb of İstanbul). The curriculum of the school was modelled after the Sadler’s Wells school in London. It was modified by the demands and possibilities of Turkish life. A school for both residential and day students was set up. In the school general education and ballet training was given (including Dalcroze, Eurythmics). This education was continuing from primary through to high school level. On January 6th, 1948 the school was opened by the Governor of İstanbul. In 1950 it was moved to the capital, to the Ankara State Conservatory and soon grew to a capacity of one hundred students. Joy Newton, whom Dame Ninette de Valois had left in charge, stayed for four years. He was succeeded by Beatrice Appleyard who stayed until 1954. Beatrice Appleyard married Mithat Fenmen, the Director of the Conservatory and a well known pianist. They subsequently opened their own school of ballet and music for amateurs. Since 1954 the ballet section has been directed by Travis Kemp and his wife Molly Lake. Travis Kemp was a former Sadler’s Wells dancer. After nine years of training the first students of the State Ballet School graduated in 1957. Among them were Ayla Dayıgil, Yüksel Çapanoğlu, Meral Öğe and Hüsnü Sunal. For several years the school gave occasional ballet recitals and did opera ballet but never performed with a full company on a professional level. In 1960 the first important step forward was taken when the British choreographer Robert Harrold arranged Manuel de
Falla's EL AMORE BRUJO for the company with Valerie Taylor from the Royal Ballet as guest artist. Already the prejudice of parents against allowing their sons and daughters to take up ballet as career has been considerably broken down. As a result that there are increased enrolments in the ballet school. With the years interest in ballet has grown.

One of the most important subjects which was discussed during these years was the inability to establish the National Dance Assembly. According to the specialists idea (dance teachers, critics), the ballet company lacked local choreographers who could make use of the rich material possessed by the Turks, namely Turkish folk dances and the work of Turkish composers and Turkish painters. (68) Another problem was the controversy between the Conservatory and the State Theatre. Although the function of the Conservatory was primarily to develop trained Turkish dancers who would continually provide material for the State Theatre Ballet Company. The teaching staff at the Conservatory was discontented with this arrangement and tended to burst prematurely into ambitious performances, to present badly composed works during this formative phase. These two problems had a retarding effect on the development of the Turkish ballet.

(68) Metin And, "Türk Balesine Doğru (1)". Kim, 6th June 1958, p.44
Metin And, "Türk Balesine Doğru (3)". Kim, 20th June 1958, p.45: In this article Metin And tries to give an answer to the question why the classical ballet was chosen for the establishment of Turkish Stage Dance. To And, it must think the classical ballet not as a point to reach, but as a step to reach to Turkish Stage Dance.

"Establishing the Turkish National Stage Dance, there are three types of nations in order to find our own place.
1- The nations which have their traditional stage dances formed after an evolution of many centuries. Ballet as the stage dance of France and Indian classical dance which is alive for 2500 years are the main examples.
2- The nations which developed the classical ballet and also as a parallel of this which adapted the traditional dances, in reality they do not have stage dance characteristic. Russia is an example. It has both the Bolshoi Ballet and Moisseyev Folk Dance Assembly.
3- This case is closer to us. A.B.D, which has no tradition of stage dance and which is unfamiliar to classical ballet during many years. Here, destiny of America is similar to ours. When Americans decided to establish their own stage dance, they knocked the door of classical ballet as a most intelligent way. They could adapt it to their own national colours, styles. At the end of this, the youngest but the most famous ballet assembly was formed: New York City Ballet. If we do not desire blindly to copy the others, we can adapt the classical ballet to our structure sooner or later.
3. MODERN DANCE

Modern dance is the part of the twentieth-century movement of modernism in art. This tradition is based on moral and philosophical issues concerning the primacy of the individual in society and the communication of ideas and emotion. Its formal preoccupations centered around the invention of new structures and techniques. These new structures and techniques could reveal contemporary visions of life. In America, modern dance took on the character of continuing revolution. It was a re-creation of the American frontier against the European aristocratic form of ballet. During the 1930's, John Martin, one of the critical spokesmen for the new modern dance thought that modern dance threw aside "everything" that had gone before and started all over again "from the beginning." Modern dance in the 20's and 30's, dancers' ideologies were social consciousness and radicalism. They were establishing connections between movement ideas and social concepts. Early modern dance was experimental movements. It was consisting of a set of principles or ideas about moving which people explored. It was related to physical culture movements. The heritage of early modern dance was maintained historically through institutions of teaching and performing. These institutions became extensively developed during the 30's and the 40's.

While modern dance was taking its place in world dance history during the 30's and 40's, almost in those years in Turkey, some articles were written on this subject under the name of "rhythmic dance." One of the causes of the periodic connection between modern dance in Europe and in Turkey certainly was, as stated before, the reflection of the modernization movement in the Republican period. Another comment about this subject came from a dance historian, Susan Manning.

(69) According to dance historian Susan Manning, modern dance was also associated with nationalism in Europe and America. It was taking on different characteristics in each location. The artists sought to wed art to national visions.
As stated Susan Manning, in the 30's and 40's modern dance had a connection with the nationalism movement in Europe and in America. As in Europe and in America, the discussions which began in those years and lasted until the 60's, about forming our "national stage dance" gained an importance. In the 1930's, several articles on "rhythmic dance" were written in magazines. In one of these articles, the definition of "rhythmic dance" was as follows:

"Rhythmic dance is a music which addresses to the eyes. It means stylizing the gestures and movements. It is something between gymnastics and dance. It is a useful branch of the fine arts and a very beautiful and aesthetic branch of gymnastics."(70)

Again in the same article the following was written about the history of the aesthetic dances:

"They narrate that the dances which one could say aesthetic were formed by mythological dances at ancient Greece and dances called "allegorique" beginning from Egypt. But the famous American Isadora Duncan(71) who by reviving these aesthetic dances, showed the most beautiful dance examples to the world."

(70) "Dans Ritmik", Yedigün, no:155, p.14-15
(71) Isadora Duncan (1878-1927): In the nineties people were fully aware of living in a morbid, decadent atmosphere. Isadora Duncan strongly relate to this decadent era. The artists of these era struggled with themselves and with a world to which they still bore witness, but against which they gave decisive, sometimes violent, evidence. As a child of this era, Isadora Duncan threw the accessories of ballet with its classical technique. But, historically, she did not destroy the basic concepts of ballet. She gave ballet new impulses. It was attractive to her to dance without sandals. Her costumes and draperies were Greek in inspiration. Her dance reflected the escape of an imprisoned and tormented soul, an escape into the most natural and the simplest language of the body. Dance for Duncan is individual response to sensory and emotional stimuli; it was the momentary translation of a mood, of rational and irrational sensations into movement.
"...After Isadora Duncan, musician and composer Jacque Dalcroze\(^{(72)}\) who produced an attractive and new system by unifying the principles of rhythmic dance and rhythmic gymnastics with the music, is important. According to this master artist, the aim of the rhythmic gymnastics is to train and develop the movements, gestures and the emotion of harmony in children and young people."

In another part of the article, the rhythmic dance classes built up in Europe and in America are mentioned. During the Republican period, Selim Sirri Tarcan saw the modern dance from another point of view. Tarcan, in his book of *Tarcan Zeybegi*\(^{(73)}\), gives a short history of dance and classified the dance which proceeds with the civilization, in four categories. According to the Tarcan's classification, dance is divided in four parts:

1- Rhythmic dances
2- Folk dances
3- Society dances
4- Children dances

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\(^{(72)}\) Jacques Dalcroze: Dalcroze is the Viennese-born musician of Swiss parentage. He was professor of harmony at the Geneva Conservatory in 1892. He was dissatisfied with the rhythmic sensibilities of his music students. So, he developed a theory and method that aimed at improving a person's sense of rhythm through the translation of sounds into physical movements. Dalcroze realized that musical rhythm depended on motor consciousness. To deepen the awareness of good rhythm, he tried to create "a rapid and regular current of communication between brain and body" with the help of rhythm. Dalcroze also believed in the trinity of body and mind. He divided the body into head and upper chest as the seat of the intellectual and spiritual person, the middle part of the torso as the habitat of the emotions, the abdomen and the hips as the animalistic zone or the physical center. Dalcroze was riding the wave of physical education. Schools of the Dalcroze method sprang up everywhere. His system is known under the name of eurhythmics (the good rhythm). With Dalcroze, music and rhythmic movement again began to play a central role in educating the whole being. He never intended to create dances or propagate a new school of dancing. He had a modernized Greek conception of the whole person in harmony with the rhythmic experiences (what he hears and sees and the way he moves). Dalcroze was forgotten after World War II. And he died in 1950.

To Tarcan, rhythmic dances were revived 60 years before (1860's) by a French actor named Delsarte(74):

"...This person opened a school with the intention of improvement the "inharmonities in situations and manners" of the different actors and actresses which strike the eyes on the stage. Three exceptional artists were trained in this institute. One of them is an American (Miss Isadora Duncan), the second one is Kalmair(75) and the third one is Mensendik (76)."

Selim Sirri Tarcan made Isadora Duncan and Jacques Dalcroze's acquaintance in the International Physical Training Congress assembled in Sorbonne University, Paris on March 17th, 1913. The performances of rhythmic dances were presented by Isadora Duncan and her students was important for Selim Sirri Tarcan from an artistic point of view. Tarcan also gave great importance to the view of the modern dance of Duncan and Dalcroze, who were the vanguards of modern dance. Besides Selim Sirri Tarcan, the master of rhythmic gymnastics, her daughters Selma and Azade were the important persons who worked seriously in this field. In Turkey during the 30's and 40's, the new form of dance called "rhythmic dance" was not understood yet. However it was customary to dance at weddings, evening and tea parties. It was also thought

(74) Delsarte: At the end of the 1800's, the idea of movement was so important. Delsarte was interested in these ideas. After having suddenly lost his voice as an opera singer because of incorrect training, Delsarte devoted his life to the study of the laws that govern expression. He was became a philosopher of gesture and pantomime. He believed that all arts and science have a trinitarian basis. His approach to gesture is worked out and based on the triple division of the human being$ the intellectual, emotional and physical. These were channeled by the triple conditioning of the natural laws of time, motion and space. The Delsarte system has nine laws of gesture and posture, on which he based his exercises for freedom and relaxation of each part of the body with the purpose of educating each part to express intelligibly emotions and ideas. After the death of Delsarte in 1871, his reputation waned in Europe and found a new life in America.

(75) There is no information in dance books about Kalmair.

(76) There is no information in dance books about Mensendik.
that to practise the rhythmic dances would help to do the relatively simpler dances such as the foxtrot, tango and waltz in a more elegant and expressive manner.

"Rhythmic dance is a means of training which is necessary not only for the operetta artists but also for every civilized human being and mostly for the young girls."(77)

The most important point about the rhythmic dance is to create the "national rhythmic dance" and to benefit from our traditional dances for this purpose.

"...For the rhythmic dance which has the capability of giving a correct harmony to our body and to our movements, it is possible to take as an example the national and native movements and this must be preferred.

Gymnastics specialists must go around every corner of the country, study the traditional dances and must find new positions. In the Aegean region, on the Black Sea shores and in our eastern provinces there are different folk dances and plays. If these dances are studied separately, it will be possible to find the most attractive and beautiful gestures, movements, hand and waist movements to add to the modern rhythmic dance. In this way, it means that a powerful and right step was taken in the creation of the "national rhythmic dance." There are various kinds of "zeybek" dances in the Aegean region. If these dances are studied minutely, We are of the opinion that the most beautiful positions would be obtained for the Turkish rhythmic dance."(78)

(77) "Dans Ritnik", Yedigün, no:155, p.14-15
(78) Ibid.
In 1929, some photographs about rhythmic dances were published in Resimli Ay. In the article written to explain the photographs it is said that these photographs were taken from a German film and that the dancers were nude originally but they were dressed in shirts in England as in the photographs. And it is said also that it is fanaticism to dress "photographs which were taken for a scientific and hygienic reason concerning the physical training."(79)

As stated above, Selma and Azade were the first Turkish girls who were educated in the field of rhythmic dance. An interview was made with them after their return from Europe.(80) The school at which Selma and Azade completed their education was in Berlin and its name was Anna Herman Schule. The most characteristic of the education in this school was to soften the bodies. According to Selma and Azade, they believed that soft bodies would be alive and flow well, they also thought that such a body would do every movement in an exact meaning and every right movement would be beautiful. In their education which lasted two years, they were educated about physical anatomy, physiology, painting, music, sport and movement. Azade and Selma says the followings about their education:

"What every body needs is, to apply the movements not in an artificial way but in a natural way, more exactly not to diverge from the nature but to help nature... Our most important aim is to increase the number of the beautiful that is to say good flowing and harmonious bodies among the Turkish women."

In this period some people persisted about the lack of a "Dance School" in which "professional dancers" would be educated.(81) Although there were some

(79) "İngiliz Mürailiğ", Resimli Ay, March 1929, p:6
(80) "Avropada Ne Yapmış?", Muhit, no:13, p.982-983
(81) "Dans Mektebi", Yedigün, no:272, p.3-4
dance salons and buildings established in order to teach the popular dances of this period to amateurs, there was not a real Dance School in which professional dancers could be training. It was emphasized very often that the dance which was the important branch of the fine arts needed such a school.

"Artists who will have a role in operettas, play in ballets and also who will work in casinos and bars in such work after having an education of profession and art is a wish for the name of the public pleasure."

Also they thought that an Isodora Duncan appeared among the Turkish girls who were educated in such a school. These lines are very interesting about how this school will give an education:

"Establishing a dance school is not a simple thing as it is seams. First of all it needs the teachers who are really artists. These teachers not only will show the simple dances but especially will show the rhythmic movements and the dances concerning physical character. Furthermore they will show the operetta and ballet dances which will form an attractive harmony by doing them together. Because the repetition of the same performances will immediately cause boredom, these teachers will have the capability to invent new figures and movements. It will be necessary to find music and singing-masters, an orchestra and a jazz band in a dance school. To select the students for the dance school is also as important as finding teachers. The candidate girls must be tall or fairly tall or middle size at least, have a proportional structure, smooth faces and smooth legs than the faces."(82)

(82) Ibid.
However the "Open Air Dance Schools" were also mentioned in some articles. According to these articles, the dance teachers who participated in the Dance Congress in Germany were interested in Open Air Dance Schools which was based on Mary Wigman’s method. It is also mentioned that the first country which took these German schools (Hellerans, Viesenthal and Wigman) as example was Hungary and that an Open Air Dance School was opened near Budapest.

"We remember that in our country some young girls who are the members of Beyoğlu People’s House practised the rhythmic dances not in the open air but in the People’s House’s salons and gave a performance in the open air to the Istanbul people."

Generally in this period modern dance (namely rhythmic dance in our country) was considered not as a stage dance but especially as some kind of training for the health, beauty and thinness of the body and as an education to be emotional. These point of views do not coincide with philosophy and socio-cultural base which forming modern dance. As we stated above, modern dance appeared and developed in Europe and America as a branch of art which emphasizes the importance of the individual. It also appeared as a reaction to classical ballet which has a great domination on the field of stage art for

(83) “Açık Hava Dans Mektepleri”, Resimli Hafta, no:46, p.6-11
(84) Mary Wigman (1886-1973): Futurism helped advance movement consciousness. It consequently created a new awareness of space. It was to play a major part in the early years of Mary Wigman’s experimentations. She wanted to dance the kind of free rhythm dance. Mary Wigman had a contract for a teaching position in one of the important Dalcroze schools in Berlin. In the decade after World War I the expressionistic dance flourished in Central Europe. Mary Wigman was the most articulate dancer of this circle. She saw herself as the product of her time. She drew strength from her daily experiences. Whatever she danced was an ecstatic manifestation of existence.
(85) “Açık Hava Dans Mektepleri”, Resimli Hafta, no:46, p.6-11
centuries, then it tried to create its own way of expression in different countries. When we look at its development in Turkey during the 30's, its appearance in Europe and America coincides with its appearance in our country. But this is not perceived as the assumption of the philosophy which modern dance is based on. It was some kind of a new and interesting dance form for our society.

Besides there was no other dance form accepted as a stage dance except kanto, it is impossible that the modern dance was understood as an art form in these years. For this reason, when the modern dance has an important effect in Europe and America, it penetrated to our society as a new fashion dance and stayed as a formal dance form. However, the effect of nationalism in the appearance and development of modern dance is also important, because Turkey was also under the influence of a nationalist movement wanting to create its own values in many areas such as culture, politics and so on. For the stage dances there was such an approach. The most important proof was seeking to form a "National Dance Assembly" and our "National Rhythmic Dance." In conclusion, the reason why modern dance commanded a great interest in our country, was because it an important relation with the seeking to form a national identity in the cultural area.
B. SOCIAL (POPULAR) DANCES

1. FOXTROT

The foxtrot was presented for the first time in 1913-14 by Harry Fox, one of the musical-comedy artists in Florenz Niegfeld Revue. Because its steps were so easy everybody was able to learn them quickly and the foxtrot spread in a very short time. In the first years of the 20th century the foxtrot was performed only by Harry Fox but then it spread to all the dance salons in America. The foxtrot craze went from America to Europe and became part of the important dances of the 1930's in Turkey. Later this dance created by Harry Fox was modernized. So, they say that there is not any resemblance with the foxtrot formed by many rhythmic movements and the foxtrot of the 30's\(^{(86)}\).

The foxtrot was one of the important dances of twentieth century. As a century of two world-embracing wars, man's customs, habits and outlooks must inevitably undergo radical change. The significance of this century is the changing way of life. During this century the tension between man as the individual and man as part of the community has grown. On the one hand the rights and powers of the individual are stressed and exaggerated; while on the other hand work for all but the limited few becomes more and more of a less responsible nature. As individuality is stressed, so the outlet for this expression of individuality is more and more denied the people. So no wonder they want to express themselves outside their work and often in a such a way as to abolish the savage element of competition which dominates the century.

\(^{(86)}\) Selma Dikmen, *Tangadan Mamboya, Bitkin Danslar*, (İstanbul:Ant Yayınları) p.13
These two factors, the growth of urban life and the increasingly mechanical nature of work and the constant decrease in responsibility have directly brought about the growth in the hobbies.

In 1914, across the Atlantic the potents of war had not begun to reach the people at all. So on the dance level, most of the new trends were at this time being born in the U.S.A. The most important of the new developments in New York was the advent of the Foxtrot. This dance was described as "very rollicking and has a tendency to put everyone in good humour." A comedian named Harry Fox, who worked in the Ziegfield Follies, introduced in 1913 a number of trotting steps. And this strange kind of movement became known as Fox's Trot. This constant trotting motion proved quite tiring. So, a less strenuous variation was interpolated, consisting of a few walking steps.

By 1915 the Foxtrot had established itself in British ballrooms and its form became to a extent stabilized. From time to time it underwent a number of revisions and for about ten years it approached the style in which it is known today. Hops, kicks and other bizarre figures were interpolated into it.

By the Republican Period, as a result to form a new way of life, everything which was the vogue began to be introduced into the daily life. The foxtrot was one of these novelties and many people performed this dance in dance halls. In 1930, currents of the period, changing values, women's rights and new jobs for women had a great importance in the themes of gramophone records the period in which foxtrots were also present. The most important foxtrot pieces were: "İncesaz ile Türk Fokstrotu" by Muallim Sedad Bey, "Ali Baba Fokstrotu" by Afife Hanum, "Zaro Ağa" by Seyyan Hanum, "Benim yarım Laz'dır Laz" by Neriman Hanum and "Nasrettin Hoca."(88)

(87) A.H.Franks, Social Dance. A Short History, p. 183-184
(88) Foxtrot called "Nasrettin Hoca" was written for Nasrettin Hoca and sung by Emine Ihsan with the accompaniment of Turan Caz Orkestrasi. Lyrics of it are as follows: Hoca Nasrettin, çok naz ettin Gel biraz yanına, sev beni Yaklaş yavaşça, canım
2. TANGO

In the twentieth century the Tango created the greatest sensation. For several years until the outbreak of war in 1914 and even beyond it retained a tremendous popularity. To the Argentine writer Eros Nicola Siri(89), tango derived its name from the Tangano. Tangano is a negro dance transported from Africa by the slaves into certain parts of Central America, particularly to Cuba and Haiti. In these areas the dance was practised during the beginning of the eighteenth century. Later, those people who migrated, transported the dance to the River Plata (Buenos Aires). In Buenos Aires this dance became known as the Candombe. Then tangano was quickly adulterated by the movements of other dances. These immigrants expressed their emotions (feelings) such as anger, sadness, motherland yearning and disappointment as they lived in this new country. Towards the end of the last century, Buenos Aires was a city in which mostly immigrants lived. These people used to live in the slums, in rented houses, in boarding houses and in brothels. The Tango is the dance of a subculture which lived in these areas. In the music of this dance, there is a piece from habanera (Habanera is a Cuban music formed by the mix of the Spanish origin music with native dance and melodies), a piece from milonga (a kind of dance and music formed by combination of the haberna melodic structure with the rhythms of the choreographic performances of the negroes who lived in Montevideo and Buenos Aires), a piece from Tango Andaluz (a kind of dance and music from Spain) and a piece from the Andalusia and Italian folklore. In this period, Tango was a blamed and despised music of the closed and small milieus. It was mostly aroused the interest of the brothel world. Gradually it developed

(89) A.H.Franks, Ibid. p.178-81
a rhythm and style of its own. From this form it was known as the Argentine Tango. By the aid of Argentinian musicians who went to U.S.A and Europe, the tango from the River Plata successfully invaded the U.S.A and Europe, where it has remained popular to the present day. Tango is presented as this:

"Its cadenced and rhythmic music expresses the melancholy which is an underlying characteristic of the Argentine people and which is perhaps a nostalgic legacy from the various exiled races which gave into the formation of the Argentine nation."

In the years before the first world war the tango took people of all classes under its impression. London hotels and restaurants were in 1913-14 featuring the Tango more prominently than any other dance. In a short time the Tango became the most important social dance. At this time a number of dance clubs came into being.

Although the tango has alively and rhythmic music, it is a melancholic dance. The reason is that, the tango was a social aesthetic expression of the people who missed their past, who were disappointed and who could not reach their aims in the country where they migrated to with great expectations. Memories, streets of childhood days, yearnings, betrayed friendships and loves and lovers who do not come back are the unchanging themes of tango.

Verbal tangos began with Carlos Gardel in 1917, were not the dance music of closed and forbidden places and including slangy words or blamed music, they were emotional and sad songs. In those years tango was wrapped up in pessimism and it retired from the scenes as a dance form. Because of the closeness of man and woman in an unusual way, it was firstly found strange, blamed and seen as an erotic dance. So, it was forbidden. Tango was seen first of all in the dancing halls
called *formativo* and *academia in Montevideo*, then after 1870 it was found in Buenos Aires, too. In those halls, it was also began to be seen the milonga near the dance forms such as *polka, mazurka, choti*, where adjacent form of man and woman in dance was exaggerated. Couples used to dance as if clamped to each other. The Tango's figures were spread immediately by learning and teaching to the majority. The Tango was danced also in the streets. In those dances called *bailetes*, both of the couples were men. The aim was to learn the new figures, study them and practise these new figures in dance halls. Another place in which the tango was done was called *peringundines*. It was possible to dance with women in those places a giving them some money for this. The Tango was mostly in demand in brothels. A few years later, some dance halls were opened. Middle class people, artists and also rich people could go to these dance halls. On special days such as wedding parties or religious festivals some courageous couples used to dance tango.

The beginning figures of the tango and its other figures includes imitation of love scenes. According to Horacio Ferrer, the tango is the embrace of man and woman with creative and artistic figures for the first time in the world dance history. The Tango has three phases: Embrace, walk of the couples who embraced each other firmly, interrupt the walk to create new figures. Tango is a competition to show which one is dancing well rather than to attract a lover's attention. It is not a synchronous dance. By the verbal tangos began in 1917 in Buenos Aires, dance lost its importance. The Tango reappeared by the 1935's as a dance form.

During 1913, the tango aroused the people's interest as dance music in Europe, especially in Parisien night clubs. In Germany, Belgium and England, they put some prohibitions on the tango. After the Vatican's prohibition, Kaizer Wilhelm III forbade it to his officers, too. And in the Wilhelm period, von
Hagow (police director) put some prohibitions on the tango. Pope Pio Xth removed the prohibition after he saw a tango danced.

At the beginning, the European tango was under the influence of the Argentinian tango. Then, its soul and its form were changed. Its dance as its music were wrapped in a soft and romantic atmosphere.

Tango dance which was influenced Europe, was interesting and erotic. Within a few years, tango was also in fashion in Turkey and especially Turkish tangos dominated the music and entertainment life in Turkey. The most important reason for domination was its words and its melodies. People liked these words and melodies very much and its dance form based on the innocent holding of man and woman.

First of all, one or two examples of tangos played by foreign musicians were heard in Istanbul and Ankara. These were mostly European tangos\(^{90}\). Slowly, Argentinian tangos began to be heard. In entertainments or in balls recently arranged, tango began to be heard and danced. Turkish tangos were verbal. Examples of instrumental tangos were so little\(^{91}\) because people loved and perceived the music easily sung in their native language. Words of tangos were written either by their composers or by amateur poets. With the recordings of the first tango singers, Turkish tangos were spread everywhere in Turkey. The first tango singers were: Seyyan Hanım (with her tango "Aşk Kerpeteni"), Mahmure Hanım, Birsen Hanım, Seyyide Poroy. Necip Celal wrote his first tango "Mazi" (Past) in 1928. This tango recorded by Seyyan Hanım in 1932. Then Fehmi Ege wrote "Mehtaplı Bir Gecede". Among the famous tango composers of this period were: Fehmi Ege, Necip Celal, Kadri Cerrahoğlu, Ziyaettin Sarıkartal, Halit Bedii Akçay, Nusret Rifki, Mustafa Şükrü Alpar, İbrahim Özgür, Ferdi Daryal, Faik Bereket. In 1940, Necdet Koyutürk also wrote some tangos. The unique representative of Argentinian tangos in Turkey was Orhan

\(^{90}\)Fehmi Akgün, *Yıllar Boyunca Tango 1865-1993*, p.110
\(^{91}\) Ibid.
Avşar and his orchestra. Beside these composers, there was also a woman composer of the tango: Nevesser Kökçeş. She composed her first tango "Polka" in 1913, when she was thirteen years old. She has more than 120 works on music.

Seyyan Hanım and Şecaattin Tanyerli were the famous tango singers of this period. Other important singers are: Saim Şengil, Nezahat Onaner, Mefaret Atalay, İbrahim Ö zgür and Celal İnce. These were the most loved singers of the 1940's.

In Turkey, the Tango began to spread in the 1920's. The difference between the Argentinian tango and Turkish tango is that, the Argentinian tango has a hard rhythm whereas Turkish tango's rhythm is romantic. Composers were influenced by native tunes but the musical compositions were arranged according to the Western form. Turkish tangos also bewitched the people by their words and these words did not chang and have survived to this day.

3. CHARLESTON, RUMBA AND OTHER DANCES

a. Charleston

The Charleston was also an important dance form for the people of this period. In dance halls, they liked to dance the charleston and it was in fashion. Some young people used to give dance lessons to earn money. In those dances, the charleston also was important. Among the themes of verbal and instrumental charleston records, actual events, social changes and relations between men and women were important. Both native and foreign musical compositions and adaptations were used ("Çarlistona Gel Necla" of Afife Hanım).

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(92) Hikmet Feridun, "25 Kuruşa Eğlence - 1933'te Bir Beyoğlu Gecesi", Yedigün, no:5, p.8

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b. Rumba

Although it is thought that the Rumba's origin is Cuba, the name of "Rumba" came from West African languages. The Rumba in Cuba goes back as far as the sixteenth century. It is also said that the Rumba is formed by the combination of four different dances done by Cuban people. First of these four dances was the Bolero. In those years the bolero was the "most romantic dance of the period...". The second dance was called SON. But this dance was not known very much in our country because of its complicated and crowded figures. The third dance forming the Rumba was known as Kukaraça in Turkey but it was called "Guaracha". In the 1930's, the famous Rumba was formed by the combination of these three dances. In an article written in 1937, detailed informations about the Havana were given. And the Havana was accepted as the origin of the Rumba. So, in the 30's the Rumba was among the dances practised in the dance halls of Istanbul.

c. Big Apple

On the eve of the Second World War, new dances began to appear in Europe and America. One of them was called Big Apple. It influenced all of America in 1939. To an article, the name of Big Apple came from a restaurant found among the cotton fields. It was created by the negroes working in these cotton fields. This dance influenced America after the black bottom, the charleston and the Rumba.

"The new Big Apple dance is not a dance for two people. This dance is done separately; it is played by two or four people but the best way is to play is by eight people, four men and four women. This new dance is a kind of pantomime. Extremely great apple is put at the center of the circle formed by the

(94) "Rumbann Vatani", Yedigün, 6th October 1937, p.12-13
people and everybody expresses by dance their joy to this new reaped apple. Sometimes they raise their arms, sometimes they raise their legs, sometimes by sliding feet backwards, they turn around the apple with their index finger raised as threatening something."(95)

It is not known whether this dance reached Europe and Turkey.

d. Lambeth Walk

Lambeth Walk definitely was danced in London. It has its own tune and words "Any evening, any day... you'll see me there, doing the Lambeth Walk, Oy..." You may find it goes back to the early 1900's. The tune used to be (probably still is) sung in "sing songs" in pubs, but probably now by the older generations.

Lambeth is a working class area in South London. It was a dance mostly done in Europe in the eve of Second World War. It may first appeared in the music halls, cheap entertainment theatres for working class people.

4. WALTZ

The origin of the waltz was folk dances. But this characteristic of waltz disappeared throughout the influence of socio-cultural changes and by time. It became an inevitable part of official balls and dance parties. From this point of view, taking into consideration the official balls and other private balls which were become a tradition by the Republican Period, the waltz has an important place as a "official social dance".

The waltz was in the eighteenth and nineteenth centuries mirroring a new mood. The word *walzer* was first heard in the early 1750's. The meaning of the word walzer was "tramping" but the word was also used for "gliding" and "sliding". In the German language *walzen* meant to turn, to roll. The waltz, like

(95) "Yeni Bir Dans Amerikayı Sanyor", Resimli Hafta, no:16, p.25-27
any dance, has had its precursors in folk dances going back to the sixteenth century. There was an invigorating, natural spirit in this fast, sliding peasant dance, a simplicity in its execution. To waltz was an open invitation to break with the routine of the past, with the protocol of formality, with etiquette often bordering on exaggerated subtleties. It held out a personal freedom, an individual pursuit of happiness. The ancestry of the waltz can be found among the peasants of the mountains in Austria. The dance was robust. In its stress on the inherent joy in life it embraced everyone and anticipated the revolution. The Waltz was a total release from inner and outer confinement. This new dance followed the pattern of the time in which the trend was toward simplicity. The Waltz was seen as the most expressive gesture of human passion. Its climactic highlights were in the nineteenth century.

During the eighteenth and nineteenth century the socio-cultural structure of Europe began to change. The great industrial revolution and the inventions, the rise of population were the important events of the eighteenth century. With the rapid development the inequities among the social classes appeared. New rich classes were thrown up by the industrial revolution. Transport was improving rapidly with the result that the communication of customs and new ideas became a much faster process than in the previous century. Such vast and momentous changes in material life inevitably wrought equally tremendous transformations on social activity. The new and prosperous class of industrialists and manufacturers began to learn social niceties and extravagances from the aristocracy. But at the same time they leavened custom and fashion to their own more vigorous way of life. This new vigour also meant that almost throughout the century there would be a constant seeking for the new and novel. The fashions would go from one extreme to another. For this reason only the most powerful forms of expression and those most characteristic of their times would stand the remotest chance of longevity.
Into the ordered and artificial atmosphere of the early nineteenth century dance scene was the first breath of fresh air. That is to say, scandal came with the advent of the waltz. In all the transformations taking place in social and industrial life, the dance also shortly expressed in its own way the new vigor, the restlessness and sense of adventure of the times. In this century people found one side of the characteristic of themselves in the waltz. This dance was not a product of the century and appears to have been born as a social dance in the suburbs of Vienna and in the Alpine districts of Austria. The waltz has gone through many metamorphoses. But basically it has never changed its true face as the symbolic expression of the bourgeoisie. In 1797 a booklet was published in Germany. In this booklet, the waltz was seen as one of the main sources of the weakness of body and spirit of the generation. The list of the waltz’s condemnations is endless. England did not accept this dance before 1812. And for a long time it was forbidden in many parts of Europe. France was the most strongly opposed to the new dance. Not only the French but also the German bourgeoisie, wishing to distinguish itself from ordinariness, was horrified by the vulgarity of the waltz for many decades. Only the Austrians and particularly the Austrian aristocracy were enamored with the waltz. The waltz became popular at a time when an interest in folklore began to flourish.

During the twentieth century, with the growth of the urban population dancing became more and more the activity of all classes of society. And the waltz dominated especially in the State Balls. New dances appeared, but in spite of these innovations the Waltz continued its supremacy in all kinds of ballrooms. During the First World War the Waltz had suffered a period of stagnation. Soon after the war the Waltz came back into favour.
5. BALLS

The history of balls given for different aims goes back to the Ottoman Empire. With the Republican Period, there was a great increase in the number of private or official balls. Especially to celebrate the anniversary of Republic, they used to arrange the official balls regularly every year.

In the Ottoman Period, with the Tanzimat the New Year entertainments and balls began to enter into social life. Sometimes, foreign music and dance assemblies were brought for the New Year balls. In the Ottoman Period, the first Sultan who went to these balls was Abdülmecit. But any Ottoman Statesmen did not go to such an official ball or evening party with their wife. Ottoman statesmen, politicians, some intellectuals and bussinessmen had to participated with their wives at balls and entertainments arranged by the Austrian-Hungarian and German Embassies. Among the balls of the Republican Period there were balls arranged for charitable foundations such as Himayel Etfa. Private balls such as Tayyareci Vecihi balosu, club balls press balls and balls for the anniversary of Republic were the important entertainments of the Republican Period.

6. DANCE HALLS

İstanbul in the 1930-40's, was a place where the international way of life and aesthetic forms were taking place. Before 1930, the entertainment life of İstanbul was centralized firstly on Gedikpaşa and then on Şehzadebaşı. In 1930 those center of amusements were moved to Beyoğlu. Entertainment life centralized in Beyoğlu had a new dimension by the arrival of White Russians.

(96) "Osmanlı Döneminde Yılıbaşı", Milliyet, December 29th 1993, p.23
In the Republican Period, especially toward the 1930's, new dances which were in fashion and danced in most European cities were also in fashion in Turkey. Coincidence in time of the appearance of these dances in Europe and in Turkey is also important. With this new dances vogue, a great number of dance halls began to open. Before the Republican Period, Galata was an important theatre center, but most of the theatre halls were the buildings such as booths. It is known that in Galata there were singing, dancing and entertainment places called baloz. (97) The first dance hall was opened by a negro who came from Russia. He was called Thomas. (98) This first dance hall was in Beyoğlu, near the hospital for mental diseases, called "Hopital de la Paix". There was another dance hall in Stella garden in Şişli. Officers of the occupying army and city commanders frequently went to this dance hall. Among the Russian girls, some of them who could do the new dances such as the foxtrot and charleston, were chosen. These girls used to perform these new dances with their partners. In the 1930's, Garden-bar was a variety show theatre and it was directed by a man called M. Lehman. He was also the son of a gardener in the French Embassy. Gradually Garden-bar also became a dance hall. So, Thomas left Stella because it was too far away and he opened the famous Maxim. For five years Maxim was a much frequented place of both those who lived in Istanbul and foreigners. But after the death of Thomas, Maxim was closed. In 1928, Maxim became New Maxim. A jazz group called "Ramblers Five" and an Argenta Tango Orchestra played at New Maxim. There was another dance hall called La Rose Noire (Black Rose). The director of the dance hall was a Jew called Mösyö Weinbaum. In the 1930's, those dance halls (Russian dance halls) were replaced by new places of entertainment called pavyon, especially in Istanbul, Ankara and İzmir. There was a pavyon in "Ankara Palas Hotel", Ankara,. There were three pavyon in İstanbul, namely in "Park Otel", "Belediye Gazinosu", "Kervan

(97) Metin And, Tanzimat ve İstibdat Döneminde Türk Tiyatrosu, p.213
(98) Willy Sperco, Yüzyılın Başında İstanbul, p.94
Saray" and "Kordon Blö". And there was a pavyon in İzmir. In those kinds of pavyon, there were no women dancers who knew all the new dances and accompanied to their partners. Later, some night clubs such as Havana, Picadilly and Cuma were opened.

In the 1930's the entertainment life of İstanbul moved to Beyoğlu New dance halls and night clubs were opened. The most important one was Türkuvaç. Türkuvaç or Turquoise was opened by White Russians as a locale in "Karlman Pasaji".(99) Türkuvaç had three sections: pastry-shop and bar, dance hall and restaurant. The pastry-shop and bar was open 24 hours a day. The dance hall was open between 14:30-21:00.

One of the most famous places of this period was Taksim Bahçesi. Many people liked to go to Taksim Bahçesi for "Te Dansant" or "Dine Dansant". This place was firstly managed by Mösyö Lehman, then by Rupen Babikyan. Before it was used as a dance hall, then classical music concerts were given in this place until 1925. Later, Taksim Belediye Gazinosu was built in the garden and it became the most important entertainment place between 1940-70. Balls such as Red Crescent, Press, Academy, Conservatory; balls of French freemasons, Armenian minorities, Greek Schools and masked balls were arranged in Taksim Belediye Gazinosu. Later, the Sheraton Hotel was built in the place of this casino. Another dance hall was in the famous Tokatlıyan Hotel. When the White Russians began to leave İstanbul, a "Winter Garden" was added to the famous Garden Bar. In the "Winter Garden" a restaurant, a cabaret and a dance hall were together. The "Winter Garden" was open till the morning. "Dans matine"s were arranged everyday between 18:00-21:50, a Professor Ferdinand used to give private dance lessons.

The entertainment life in İstanbul was influenced by the World Economic Crisis. A great number of restaurants, and entertainment places were closed or

(99) 14 Karlman Pasaji was in the place of the actual Odakule. It extended from İstiklal Caddesi to Tepebaşı.
they lowered their prices to gain customers. On the doors of many kafeşantan in between Tünel-Taksim it was written that "Entrance is 25 kuruş". In those places of entertainment there was no "konsomasyon" in general. Nobody ate or drunk anything, there was just dancing. Another important characteristic of these places was that, young girls without a partner used to pay only ten kuruş to get in. Generally, there were women dancers or "dansöz" who were paid for dancing with men without a woman partner. So, by taking ten kuruş from the women without partners, they provided volunteer women dancers for the men. In those places of 1933, another interesting event was that sometimes men used to dance with two or three women partners together. During the dance a man could partner two or three women at the same time. It was thought that the decrease in the number of men after the war caused a partner crisis in the balls and dance halls. The following article writes about the advantages and disadvantages of dancing with two or three women at the same time:

"...To dance with three women is also amusing. If there is no love between partners, topics on which a couple could talk are limited. Whereas if four people dance together, they can form a group and talk about everything, they can dispute, they can gossip...

But there is also some badness of this event... For example you fancy a young and beautiful girl to dance with...She comes to dance. Then her mother comes...Then her mother's sister of 45 years old comes...Out of respect to her age, her mother is first, so she is opposite you...behind her the sister of 45 years old is present, then your beloved lady at the back...so what is this meant..." 

(100) Hikmet Feridun, "Beyoğlu'nda 25 Kuruşa Eğlence", Yediğün no: , p.6-8
(101) Ibid.
(102) Ibid.
In 1933, a professor of dancing was also a preferred occupation among the young. But because of the decrease in prices in dance halls and restaurants, dancing lessons also became cheaper. Among the dances taught in this period, there were the charleston, tango, waltz and black bottom.

There are some examples of paid women dancers working in bars and dance halls in America, Paris and Berlin during 1934. These new types of partners were called "Taxi girls" or "Taxi boys". They were present in dancing halls.(103) Taxi girls or Taxi boys were the young ones waiting for the women or men who paid for the tickets.

(103) "Taksi Kızları", Yedigün, no:86, p.6
C. TRADITIONAL DANCES

Traditional Dance Culture in Turkey is quite rich, but when we speak of Turkish traditional dances, we must bear in mind that there is no single Turkish traditional dance. It is claimed that traditional dances had occurred under five factors which are location, extraction, religion, emperorship and westernization. So, ancient civilisations of Anatolia has been a determining factor in the formation of Turkish culture. Many of the rituals and dances could have been kept still, because peasants had been insulated from urban society for centuries. About the extraction factor, the one most effecting traditional dances comes from Middle Asia and Shamanism. The third factor is Islam and Islamic Culture. In fact, Islam had been negatively effective for dance and theatre; but according to And again, dances of Religious orders as a reaction to Islam's effect can be counted as a positive outgrowth. The fourth factor is the ethnic cultural exchange wide in the Ottoman Empire, and does not dwell on Westernisation, the fifth factor in his look.

Works on traditional dances were started in 1929. In 1929, information about traditional dances was gathered in Istanbul Municipality Conservatory's fourth tour of compilation. But information about dance was compiled as a subordinate element in that tour and subsequent ones:

In the Republican Period, music was set on the centre of cultural policies, so compilation works on music had been started long ago. M.Kemal Atatürk talks about the importance given to music in one of his speeches:

"Friends,

(104) Metin And, *Dances of Anatolian Turkey*, p.5-6
(105) Ibid.
I know how you want Turkish youth to be forced in all branches of art. This is currently being done. But the most important and the most urgent one to be accomplished is Turkish music. Criteria in a nation's reconstruction is that it should get and comprehend the change in music.

Music which is forced to listen to today is so far away from being honourable. That's what we should know apparently. It is necessary to compile high sayings and singings telling national, refined feelings and thoughts and to work on them according to latest general rules of music. This is the only way of Turkish music inclining and taking its part in universal music.

I wish Ministry of Culture would give the accurate solicitude in the subject and be helped by public."(108)

Talat Mümctaz supports works of nationalisation in music in his essay of 1928:(107)

"It is observed that folk songs have been widely considered among musicians recently. There are many talented characters who were educated in Europe and are to be proud of existing in society among those musicians. It is known that songs and every kind of compositions done in Turkey, have been on eastern technics. However, those have been strangers for the soul of Anatolian Turkish music. And even the lyrics weren't Turkish that we speak now. Turkish peasantry kept itself clean under that raid of foreign and classical music has sung its own soul in its own language."

In the Republican Period, traditional dances were regarded from a similar point of view as in traditional music case. Traditional dances were expected to be the source and supporter of new National Art. They became a reference in

formation of especially "National Rhythmic Dance" and "National Dance Assembly", that is to say Turkish Ballet.

Adnan Saygun says:

"It is very important to provide the penetration of folk-dances when a question of musical education comes up. Still dance means music, a strong rhythm and motion, it is certainly very important in education. A folk dance gives great pleasure to both, performers and spectators. At the same time, unnoticeingly education of rhythm and music is provided by listening."

Again Talat Mümtaz mentions the importance of traditional dances as follows(108)

"Nations of culture, are trying to keep the originality of their own national dances by perfectly analysing their history. Because we have a perfect culture, it will be very necessary in a cultural point of view to signify the history and formation of our national dances by analysing them. Anatolia is full of cultural works waiting analysis. Turkish youth of consciousness should analyse works of culture in the region with precision and work hard for Turkish culture as a principle."

Talat Mümtaz blames the urban people for not researching Anatolian dances. Because urban society had been proud to be far from the public until the Republican Period, and had not helped in the progress of Turkish Culture because they had regarded folk songs and folk dances with "contempt." Furthermore, they had blamed the ones who performed traditional dances and folk songs as

(108) Ibid.
being inferior and vulgar, so they had tried to forget about traditional culture. The Turkish Revolution worked for traditional works -which had been disowned and had tried to be forgotten- to survive and provided them with the value they had deserved.

So, to bring traditional values and folk dances to light, researches on "national dances" were started during the fourth of the compilation tours -researches on folk music had been already done. Dances were recorded by inscription and visual technics during the fourth compilation tour of İstanbul Municipality Conservatory. Researches on traditional dances accelerated after that tour and became a reference for creating Turkish Ballet and "national rhythmic dance." Halil Bedii Yönetken says this on the point\(^\text{109}\):

"Anatolia's variously rich dances, sooner or later will be recorded on coloured and talking pictures and will be saved from perishing. Future Turkish ballet will make great use of them. The original dances of the ingenious Turkish nation, its own melodies resounding on saz, kemençe, drum and zurna will be the essence of new Turkish dance and music."

Until 1944, compilation researches including folk dances continued in great acceleration. In 1944 most of them were completed. Expectation for traditional dances existing as a reference for future Turkish ballet and modern dance could not be accomplished and arguments on the subject continued into the 60's and were taken on agendas in recent years. On the other hand, folk music was considered more by those compilations, choirs of "Yurttan Sesler" and radio getting popular in those days. Furthermore, singers like Hafiz Kemal, Hafiz Sadettin, Hafiz

\(^{109}\) Halil Bedii Yönetken, Derleme Notları-L p:107
Yaşar, Hafız Burhan, Münir Nureddin, Safiye Ayla and kanto artists like Fikriye, Seyyann Hanım sang folk songs and recorded them(110).

Selim Sırri Tarcan, who had been considered -long before those compilations- for his researches on folk dances could be counted as the first choreographer in Turkey. Selim Sırri says(111):

"The aim and content of national folk dances are high orientated. They are a live expression of the characteristics, feelings and moral values of the folk. It is necessary to present this noble tradition as a sacred book to the folk again after filtered through art. Unless folk dances are formed constantly; notes and figures are determined. then young people became exoberant by alcohol in ceremonies would easily invent new figures by themselves. So, the same dances would be dissimilar if not determined. Isn't it the same with music. It is the same difference with songs memorized without notes. So there should be a constant point of folk dances, like music."

Selim Sırri Tarcan's interest in folk dances starts with his nomination to Izmir after he graduated from the military school of engineering in 1897. A year after his nomination the Greek war began. Troops from Aegean parts of the country (Manisa, Aydın, Denizli, Ödemiş, Tire) were settled in İzmir and at night soldiers used to perform "Zeybek" dances which Selim Sırri admired. Later on in 1909 after the proclamation of the 2nd Constitution, he went to Sweden for Physical Education studying and mentions his observations of Sweden:

(111) Selim Sırri Tarcan, Halk Dansları ve Tarcan Zeybeği, (İstanbul:Ülkü Basımevi, 1948) p.180
"There, national sensitivity of public was very strong. I asked how that sensitivity was fed and learned that they had attached great importance to folk songs and folk dances."

Selim Sirri was deeply affected by the Swedish government's attitude about national dances\(^{(112)}\). During the time in Stockholm, he performed the Zeybek Dance at some parties and came to a decision: To enliven national dances when he returned home and to give them the due they deserved in society. The important point in his thoughts was for women to participate in those dances.

Selim Sirri Tarcan decided to build up a new "Zeybek" dance with a determined beginning and end and figures. First he composed a new music for the song "Sarı Zeybek" he had loved, a lively and joyful composition. Tarcan takes care about keeping the national character of the song and the dance and forms "Zeybek of Tarcan" which he believed to be performed with women. His words on the subject:

"Great leader Atatürk Mustafa Kemal has succeeded the great revolution by founding the Republic and gave women their status in society. Women who exist in all parts of our lives should have a place in social entertainment too as do Western women. The Ottoman Government, has separated woman from man for six centuries and it has been a great loss that they have not danced together.

As women had their status in society, I rearranged the dance Zeybek of Tarcan in 1924 in a form that women could participate in. I formed the same figures in the same measures for women, but devised hand and arm movements due to the delicate nature of woman..."

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\(^{(112)}\) In 1890, Swedish Government founded a school of dance teachers in Nees to form the dances performed in school for education and to rearrange national and regional dances. All national and regional dances had been analysed in the school and some had been completely abolished, some had been modified and some had been rearranged and inserted in tradition. The school in Nees printed the notes, lyrics and pictures of figures in a book and distributed it to all the schools and the Municipality copied it in thousands and sent them to villages.
5- Centerising the People's Houses to explain the principles of "Cumhuriyet Halk Fırkası" and how they would be applied all over the country. Studies of the People's Houses were arranged in nine subdivisions, in which the Arts subdivision was very important and related to our subject. Instructions and regulations about the activities of that subdivision can be summarised as follows:

That subdivision aimed at the improvement of Arts in the country; took care of talented youth and supported them in education; Organized musical nights, works for the formation and improvement of Turkish music according to Western technics; encouraged folk dances and made repeated them at every opportunity with authentic costumes, instruments and songs.

The State Conservatory was also important for the studies and development of traditional dances. When we look at the main lessons of Ankara State Conservatory, we see that "National Dances" and "Modern Dance" have great importance in the education. In an interview Muzaffer Sözer -chief director of Folk Music Compilation Department- explains that:

"That department of the conservatory started compilations first in 1937. Over two thousand folk melodies have been collected from twenty-one cities and those have been recorded on discs. On the other hand, the department deals with folk dances, too. Halays of Çorum and Sivas and Bars from Erzurum were compiled including musics and figures. Attempts have been accomplished for records of folk dances in moving pictures. You can't imagine how people are involved in those dances. There is no single woman or man who can't perform them and doesn't become enraptured when the music is played. I know it very closely, so I say; music and joy are apparent characteristics of people in Anatolia. I don't agree with the so called opinions claiming Anatolian people are joyless."(115)

(115) Ertuğrul Şevket, "State Conservatory", Yedigün, vol:15, no:380, p.6-8
PART IV

CONCLUSION

There are three important themes to explain the national development concept. 1) Economic transformation, 2) Social transformation, 3) Cultural transformation.

In the national development process, cultural transformation occurs in the direction of reaffirmation of national identity and traditions. Emergence of a new self-image is important.

During the Republican Period, the modernization movement (which was initiated during the Tanzimat Period and onwards) gained a great acceleration. This movement also reflected the cultural life of the new Turkish Republic. It is possible to see these changes in the cultural level by looking at the changes in social values and ways of lives of the people in this social milieu. Dance or namely dance history, as part of the culture, can help us to understand the cultural transformations in Turkish society, to see the changes in it is revealing and commenting on transitional moments in Turkish history. It also helps to describe and analyze the history of a way of life as part of the culture.

In the Republican era, we can observe three different dance categories which have influenced the Turkish society. The first one is stage dance. Stage dance is an art form. The audience can participate indirectly to the stage dancing. Audience and dancers or performers are separated from each other. It creates an illusion of emotions that are not really felt, but only imagined as in a novel or a play or a painting. The second one is social (popular) dance in which emotion is experienced more directly. People are now participating the dances directly. They dance, they feel, they experience the emotion in a spirit of romance, escape, relief from the burden of actuality without any technically and

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spiritually strenuous achievement. The third one is traditional (folk) dance. It is the production of the people in their own culture, in their way of life. During the Republican era, it is viewed as some kind of bridge to form the National Art. Traditional dances also influenced the stage and popular dances all around the World. It is a part of living culture.

When we study the stage dance category, we meet with three different dance types: Kanto, classical ballet and modern dance or rhythmical dance. Kanto is more or less different from the others. Its origin goes back to the 1800's. It was firstly a dance form performed by the dancers of foreign companies who came to Istanbul. But during the Ottoman Theatre period, it became a local dance form. Especially Armenian and foreign women used to perform kanto on the stage. With the emergence of Tuluat theatres, kanto became a special dance form of our culture. It expressed the changes and new events in daily life. It is this characteristic which was observed especially during Republican Period. For example the recently formed social values such as changes in women status were the main themes of the kantos (kantos such as Women Soldier, Rakkish Girl). Classical ballet and modern dance have different positions in Turkish culture. Classical ballet is an aristocratic dance form originated in European culture. In Turkish society, the classical ballet culture, as an art form, was formed in 1948, by the Republican era. Only some operetta companies had some kind of "ballet groups" but they never transformed themselves into an art form. Whereas modern dance is a part of the twentieth-century movement of modernism in art. It is based on moral and philosophical issues concerning the primacy of the individual in society and the communication of ideas and emotion. In the 20's and 30's, modern dancers' ideologies were social consciousness and radicalism. It was also a revolt against European aristocratic classical ballet. Modern dance was also influenced by the nationalism movement. It was viewed as the reflection of the social symbols of different societies. In the Republican Period, classical
ballet and modern dance became a part of the cultural policy of the new government in order to create a "National Dance Assembly" and 'our' "National Rhythmic Dance".

Social (popular) dances are mostly part of the daily life. Most of them originated from African dance culture and from American culture (black bottom, lambeth walk, foxtrot, big apple etc.) The modernization movement in daily life reproduced itself in the new entertainment types and people of this period tried to apply all the dances in fashion, especially in Europe and in America. Social (popular) dances are the important reflection of the changing values in daily life. A great number of dance halls were also opened during the Republican era.

The private and official balls were also new ways of entertainment. These balls aimed at accustoming the Western style entertainment in society.

In the Republican era, traditional dances were viewed as the repositories and supporter in the formation of National Art, namely "National Dance Assembly" and "National Rhythmic Dance". Many studies were done and information was gathered on traditional music and dances by the tours of compilation arranged by the Istanbul Municipality Conservatory.

To summarize, the modernization movement which began with the Tanzimat Period and lasted into the Republican era would not be limited only in military sphere and would be reflected to other spheres of society. In reality, the cosmopolitan cultures in Ottoman Empire were the richness of Ottoman society and a tolerance was formed between these different cultures. This understanding beyond the epoch also prepared a base for mutual influence. Reforms done on education during the reign of Abdülhamit II and onwards were prepared as a background in the formation of the cadres which took part in theIndependance struggle. A new generation was formed progressing in the way of accepting the Western culture and interrogating its own identity. The Turkish identity which was often put aside during the Ottoman Period, was reappearing
again. Educational institutions were restructured in the way of this identity. Whereas culture must include both national and universal values. The dances in fashion in Europe and America would be of course in fashion in the young Turkish Republic. On the other side traditional dances must be used as the supporter of the new stage dances. Cadres which formed the background of the new Republic tried to reform the new national identity in economic, social and cultural level of the society.
APPENDİCES

APPENDIX A
ÜNLÜ KANTOÇULAR

DANSÇI KAMELA

Ahmet Fehim’in anılarında pek çok sanatçının adı geçmektedir. Bunlar arasında Libade’de bulunan dansçı Kamela adına bir kız vardır. Kamela sahnede büyük başarı kazanır, ünü bütün İstanbul’a yayılır. Asıl adı Fotiko olan bu kızı sonra Fransızlar Paris’e götürür ve Kamela orada ölürl.(1)

KANTOCU AMELYA


inanmamış. Türk olduğunu anlayıncda amacına ulaşabilmek için kadına gözdağı vermeye başlamış, durumu açığa vuracağı söylenmiş.


BİR VARMİŞ... BİR YOKMUŞ...
KANTOCULARIN KADİNNESİ
PERUZ(3)

Yazar: Sermet Muhtar

Ne zamanın Peruzu?

Daha ben dünyada yok iken, Bağlarbaşında, (Yuma, ah Yuma seydi!) diye Arapça kantoya çıkarmış; yaşını almış, Kartala varmış bir kadınmış.

Benim çocukluğumda ona, delikanlılar kocakar, hanımlar dağların gelin anası derlerse de gün görmüş eski kurtlar; hala başlarında taşırlar, (üstüne gelmiş te yoktur, gelecek te...) diye poh pohu basarlardı.

Bundan 30 kız görül evvel, bir salı günü, (Mama) nam mesiregahın salaş sahnede, Şevkinin kumpanyası icrayı lubiyatta idi.

Mama'ya gelen tiyatroperveran, kapalı tiyatrolarda olduğu gibi, vapur ve tramvay misali, omuz omuza oturmazlardı. Sanki Çırçır suyuna veya Firildak

(2) Refik Ahmet Sevengil, İstanbul Nasıl Eğleniyordu?, p.141
(3) Sermet Muhtar Alus, "Kantocularin Kadınnesi Peruz", Yediğün, no:70, p.10-11, 17
bahçesine gitmişler. Herkes küme küme; önlerindeki masaların üstünde kahveleri, su surahileri; yanlarında nargileleri...

Hiç unutmuyoruz ya, bermutat yine hiç unutmam, oğun bitişliğimizdeki masaya Mansur Şatvan bey amcamızla bir ahbabi tesadüf etmişti. Külüstürt kantolar nihayete erdikten sonra Peruz sahneye çıktı. Çıkar çıkmaz; Mansur bey hemen davranı ve refikine dedi ki:

- Mumaileyhanın sinni sadedinde sarfedilen sözlerin kaffesi kizbi mahizzdır. Müsaade et mirim, hakiki yaşını şimdi ben söyliyeyim.

Fesini yıktı; başını kaşıyarak bir müddet düştü. 98, 99, 300 diye parmaklarile hesaba girişikten sonra kesip attı:

-Tam on sekiz sene evvel, on sekiz nihayet on dokuz yaşında bibedel bir dillerdi. İşte doğrusu buđur ve üst tarafı eracıtır.

Bir bu sözleri tarttıım, bir de kırmızımda davudi sesile: (Kalbi viranım yanıyor yok bana rahmedecektir) şarkısını, kanto ağzı ile melul melul okuyan Peruz hanıma baktım.

Ferah ferah ellişin görünülen bu Heybeliada kılıklı kadın (K. Hasanın tabiridir), demek şimdi 36, 37 yaşında ha...

Az kaldı oynativerecektim.


Onun rivayetine nazaran daha Peruzun ortada adı sanı yokken, Yoğurtçu çayırmının nihayetindeki tiyatroda, Aramik isminde karakalsı, karagözülü şiirin ve tombalak bir kadın, (Muhaciriz, biçareyiz, ama ne bahtı kareyiz) diye yanık yanık kanto söyledikten sonra bildircin gibi hoplar ziplarmış.
Peruzun şanoya çıkışını ve gözümün önüne gelen şeklini tarif edeyim:

Ötekilerden daha kuvvetli ve sürekli olarak, çingir çingir zil çalar. Kemancı Toni Grok'un yahut Nikolaki'nin idaresindeki beş kişilik mükemmel (?) orkestra takımı gürültüyü tutturur. Yine ötekilerden on kat yavaş olarak santim santim, perde kalkmağa başlar.

Orkestra aranağmeyi bitirir, tekrarlar; bir daha tekrarlar; tekrarlar oğlu tekrarlar... Şanoda ne in var, ne çin...

Üç dakika, beş dakika, on dakika... ne gelen var, ne görünen...(Tararam, tararam, tararararamram) dan tromboncunun boyun damarları okla gibi kabarmış. Gıygıydan kemancının kolunda hayır kalmamış. Davul gümbür gümbür kulak zararını hırdahaş etmede.

Encamkar Peruz hanım, aheste beste, nazlı edalı, arzı endam eyler. Ayağının altında karıncaları ezmekten korkar gibi, çeyrek adımla ortaya gelir.

Ne cinicebin, ne istığna...Sanki gamlı, yashlı, muztarip. Dünya yıkılmış, altından kurtulmuş ve sıcağı sıcağına oraya gelmiş.

Çehre asık, kaşlar çatık, gözler sucuk; vücud bimecal. Adım atmağa, ağız açmağa isteği yok. Guya ameliyat masasından kalkmış ta kloroform uyuşkuluğu daha üstünde.

O anda tiyatronun içi birbirine girdi. El çırpmalar, yerleri tekmelemeler, çifte parmaklarla ışıklar... Bir gulgule ki deme gitsin.

Kodaman, (Mürüvvete endaze olmaz) der gibi, kantoza girişiirdi.

Bunların çoğu, güftesi de, bestesi de kendisine ait olan (yeni yeni kantolar). Zira hatun edibe, şaire, aynı zamanda da bestekar...

Kelimeleri tane tane, heceleri ayıra ayıra söyler ve durduğu yerde sayar. Muhakkak bir sebep te bulup hiddetlenir. (yangına mı gidiyorsunuz?) diye müzikacıları hanlar...Perde ipine vakıtsız el atan perdeciye: (Acelen ne,
коваlayan mı var?) diye betelir...Bazan kulis aralarına tornistan ettiği de vakıdır.

Kuruldu kurulalı kantonun biçimi malum. Evvela aranağme; sonra güfte; daha sonra kemânın solosıyla omuz titretme, mihveri etrafında dönme; cafcaflı yerde gerdan kırıp göbek atma; en nihayette de harekete gelip tango nun birkaç sene evvelki figürü vari ayak dolayışlarla, ortada keklik gibi sekme ve yavaş yavaş kapanan perde arkasında kaybolma.

Kodaman da bu basma kalplarından ayrılmazsa da omuz titretişte, gerdan kırışta, etrafı devredişte vekari, temkini hiç bırakmadı.

Gelelim kılık kıyafetine:

Kaşa, gözdé bol rastık ve sürme; başta arkaya dökülmüş saç. (Kafanın geri kısımı tümsehlı durur, ıgréti ilave edildiği için bu biçime girdiği seyirci hanımların dilinden kaçmazdı).

Sirtında, göğüs ve kolları dekolte, dizkapağa boyda, yavaş ağzi, kanarya sarısı, camgöbeği veya filizi, rengarenk pullu, yanar dönner kemerli, bol saçaklı fstan.

Gövde ile kalçalar maşallahını almış; bel niyetine nesne mafış. Vücut dört köşeleşmiş; her taraf lopik lopik et. Kasaba borç olmasa bu kadar olur ve bundan ötesi sağlardır.

Albüminden şişmişe benziyenacaklarda, çırpembe çoraplar; ponponlu ve sırmalı iskarpinlerin içinde, Çini ayağından farksz, güdük ayaklar.

Şakası makası yok, Peruz hanımı, tuluat tiyatrolarının eciç bücuç sahnelerinde, bitit tükenmez günler (Nefsî mütekellim vahe) kalmıştı. Bir aralık Direklerarasında, Mehmedin gazinosundan müdevver binada, bizzat (Sahnei alem) kumpanyasını kurmuş, seneler geçtiği halde şekil ve şemailinden, şöhretinden kil kadar şaşmamıştı. Bunun mucizeden başka adı varsa söyleyin.

Kocamak bilmiyen emektar, kanto partisinden sonra sözüm yabanı piyese de çıkar, (Pembe Kız), (Lezaizi aşk), (Çifte köy düğünü) gibi şarkılı, rakslı
oyunlarda türkü mürek söylemek, el kaldırıp ayak atmak cihetlerine yanaşmaz, küçükhanım ve maşuka rollerinden de hiç şaşmazdı.

On on bir perdelik, sekiz dokuz tablolu komedi dram (?) larda, Pencap veya Lahur emirinin kızı, Kont yahut Baron hafidesi olurdu. Bir bacağı payandali, yanı yamalı koltuğa kurulup: (Sevgilim, muhterem pederimin bütün servet ve samanını sana feda edeceğim) deyişine, o esnada, localardaki kırranta beylere bir göz atarak: (Ey gaddar aşk, ey kahpe felek; ne zalim fakat ne tatlı şeysin yarabbi!...) diye göğüs geçirişine doyum olmazdı.

Garibin garibine bakın!, Sirklerdeki kadın pehlivanlarla omuz öpüşen, o pufla döşek göğüsle hatun, kara sevdaşı, yanı şimdi ağızla, nevrastenik değil mi imiş?

Hususi hayatında, gam, gussadan gözünü açamaz, her an (hastayıım, bitkinim, ölüyorum!) diye dert yanar, mütemadiyen eski günlerini tahassürle anarmış. Kadının zerre kadar bilinmedğini, sevdiklerinden vefa yerine ihanet gördüğü, herkesin onun kuyusunu kazdığı ve felaketini hazırladığını acı acı dökmüş. İç yüze vakıf olanlar, bu hallere sebep olarak tiyatrocu Şevkiye olan taşskunkunu ileri sürerlerdi.

Şevki merhum, yalanın olmasın ama, ya postane, ya da telgrafhanede katılmış; çok yakışıklı bir delikanlı imiş. Alarivayetin, tiyatroculuğa Peruzun yüzünden girmiş. Sonra, Peruzun teyzezadesi Şamram’la (aktirisi şohretşiar Şamram hanım) anlaştıncı birçare mucidei kanto, Dıral dedenin düdüğü gibi kalmış.

Nihayet sabredemeyip, (hiç değilse yüzünü görürüm) ümidile, yüreğine taş basıp kumpanyasına kapağı atmış.

Kantocular kraliçesinin bir vakitler İstanbulu yakıp kavurduğu herkesin ağzında idi.
Yalnız kaş göz, vücut endam güzeli değil, aynı zamanda sözü, sobheti yerinde; tavri, muamelesi de mükemmel. Binaenaleylh, tutuştur tutuşana...

Paşazadeler, mirasyediler, Hünnar yaverleri, tüfekçiler, hatta uslu akıllı, evli barklı beyler bile derdinden seyyah.

Kaç defalar, tehlikeli sapartalar mı atlatmamış? Belalılardan yolunu mu kesmemiş?...Bir keresinde biçaklandığı, butunun lop tarafindan yarım okkadan fazla et kesildiği bile şayidi.

Galataadaki (Avrupa tiyatrosu) nda, sahneye siftahi çekmiş; gittikçe parlamış, şöhretlenmiş; bir grado yüksek olan tuluat kumpanyalara nakletmiş.

O zamanlar okadar el üstünde imiş ki tiyatroya bile sedye ile gidip gelir, herkesi yoluna şişşıştirürmüş.

Arakiyle şeklindeki sırmalı takkeyi yana yıkmış, İspanyol tefini ele almış vaziyetteki gençlik fotoğrafini görmüştim. Adam akıllı gözle çarpar bir güzel kadın resimi idi.

Hayatın ne açıkli tarafları vardır. On üç, on dört sene evvel, bir iki arkadaşla beraber, alay olsun diye, bir akşam Şehzadebaşındaki tiyatrolardan birine gitmiştık.

Türedi birkaç kantocu sırasını saviştan sonra Peruz hanım yine sahnede arzı didar etmez mi?

Kiyalet yine eski kiyalet. O tepesi tümsekti, arkaya dökük ığreti saç; rengarenk pullu elbise; tümde uzun kollar; yanar dönere kemer; çırpembeye çorap; ponponlu iskarpın.

Fakat bu ipeklerin, tullerin, prıltıların içindedeki vücut aynı vücut değildi. Yüzü su mahallebise dönmuş; gözleri cam gibi kalmış; ağzı içeri çökmüş. Gerdanı şirden gibi sarkık; beli bükülü; kamburu çıkrık... Zavallı ter içinde; soluk soluğa...
O manzaranın fecaatını taraf edemem.

Paradidekilerin: (Artık çek arabayı be!...haydi bitpazarına yahu!...dörtkollu bekliyor!...) gibi yaygaraları arasında perde kapanırken, Claqueur'lük yapan sucu, simitç, fıstıkçı guruhi, var kuvvetle el çırıyorlardı.

KÜÇÜK VERJİN

Eski ramazanların ünlü kantocusu Küçük Verjin şimdi 83 yaşında. Heyecanlarını, üzüntülerini bir kase mahallebi, yarım kilo baklava ile gideren Verjin Hanım, Direklerarası alemlerinin son günlerine yetişmiş çocukları ile bir arada yaşıyor...

RÖPORTAJ: ORHAN ÖZMEZ - FOTOGRAFLAR: EROL DERNEK

Sahnenin altında, bir keman, bir boru, bir trombon, bir klarinet, bir davuldan kurulu orkestra, kıvrak bir polka çalıyor, kırmızı kadife perde ağır ağır açılıyordu. Yeşil kadifeden bir kanto fistanı giymiş, ayaklarında aynı renkten botlar bulunan, yarı çıplak esmer güzeli bir kız kulisten şanoya girdi. Orkestranın yeni melodisine ayak uydurarak sahnede şöyle bir gezindi, sonra kıvrak, şen bir kantoya başladı:

Yanağında var beni,
Ağzı da şeker rengi.
Bu dünyanın içinde,
Yoktur yarımın dendi

(4) "Küçük Verjin", Hayat, no:8, p.22-23
(5) For the photographs, see Appendix C

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Orkestra, ara melodiyi çalarken, yan localardan sahneye atılan çiçekleri, esmer güzeli kız topluyarak ön sırada oturan kıranca beylere uzattı:

Çok susanma cici beyim
Orama dokunma
Burama dokunma
Yok bırakmamın minimini beyim...

Kantonun sonuna, salonda oturanlar el çıparak katıldıklar. Yeşil kadife elbiseli kantocu, kulise girerken, el çıpmalar alkış oldu, "Küçük Verjin bizi ihya ettin...Bülbülü okumayacak mısın?..." sesleri, kubbeli salonda yankılar yaptı durdu.


Küçük Verjin, kasenin dibindeki mahallebibi de kaşkıldı:

- Eski günleri, 50-60 yıl öncesini hatırladıkça heyecanlanıyorum, dedi. Heyecanımı da, eski bir alışkanlıkla, tatlı yiyerek gideriyorum.

Ortadaki bakır mangallın içindeki kömürler küllenmeye yüz tutmuştu. Ufak tefek, beyaz saçlı, buruşuk yüzü yaşlı kadın kadife fistanlı bir fotoğraftı gösterdi:


Siyah entarisinin cebinden bir İkinci sigarasa çıkardı. Mangalda yaktığı sigaradan bir nefes çekti:

Karyolanın ayak ucundaki tel dolaptan bir kase mahallebi çıkardı:

- Heyecanımı yenemedim, dedi. Eski hatırlarları tazelemek heyecan veriyor bana. Şöyle bir baklava olsa, heyecanım yatışır yal...Kocam Yorgi öldüğü gün yarım kilo tulumba tatlısy yedikten sonra kendime gelebilmistiim.

Önündeki mahallebiden bir kaşık aldı:


Boş mahallebî kasesini masaya koydu. Duvarda asılı duran fesli, palabriyıklı bir fotoğrafı indirdi:


Ayağa kalktı. Eteklarını açarak küçük odanın ortasında gezindi. İnce sesi ile bir kanto okumağa başladı:
Ah şu dağlar zümrüt misal
Bülbülde yoktur asla mecal
Hazin hazin her dem ağlar
Bülbül niyaz eyler her an.

Gel ağlama ey biçare
Başa geldi ah ne çare
Dilber bülbül alem senin
Her haline olur hayran.

Mari Ferha'nın ela gözlerini yakından görmek için, ramazan geceleri
polisler tiyatroyu basar, güzel kantocuyu karakola götürürlerdi...

Herkes Onun Ela Gözlerine Aşıkı... (6)

Röportaj: ORHAN TAHSİN

"Sahnede doğdum, kantolarla büyüdüm, düettolarla yürüdüm, operet
şarkıları ile konuştum."

Şevkiye May, hayatının ilk bölümünü on kelimeyle özetleyevermişti. Ama
buna ikinci bir cümle eklenmesi gerekiyordu: "Şevkiye, Direklerarası'nın iki
ünülü yıldızı, Komik-i Şehir Şevki Efendi ile kantocu Mari Ferha'nın kızıydi".

(6) "Herkes Onun Ela Gözlerine Aşıkı", Hayat, no:11, p.8-9
Şevkiye May, bu iki sanatçidan bugüne kalan bir hatıra defteriydi. Annesinden dinlediklerini, babasından duyduklarını satır satır hatırlıyor, şöyle anlatıyordu:


Şevkiye May, babasını birkaç satırla tanıttıktan sonra, annesi ile ilgili hatırlara geçti:


Şevkiye May'ın hatırları arasında, eski bir tiyatro afişi de vardı:


Babasından kalan son hatira bir vasiyetname idi. Şevkiye May:


Artık hatırlarının son sahifesine gelmişti:

Hanımın ela gözlerini yakından görmekmiş. Seyircilerin duaları tutmuş olacak ki, annemin gözlerine ölümünden beş, altı yıl önce perde indi. Bu onu, intihara kadar sürüklendi...

Şevkiye May, hatırlarını şu satırlarla noktaladı:


APPENDIX B

ANADOLU NASIL EğLENİYOR?(7)


Muharriri: Muratoğlu

Pek çoğumuz için Anadolu henüz keşfedilmemiş bir iklimdir. Ne merkezle, ne civar şehirlerle asri rabitaları bulunmayan bir kita ya da...yaşıyor diyemeyiz. Çünkü yalnız kendisine değil kendi kendisini sevenlere bile en yoksul

zamanında hayat ve kuvvet verdiğini görüyoruz. Fakat nasy eğleniyor diye sorabiliriz. Madem ki eğlencenin en tabii bir hakkı ve ihtiyaci, o halde dört tarafı geniş odalar ve yalın tepelerle çevrilmiş köylere, şehirlerde, merkezden maneviyat namına hiçbir şey alıp vermenen yerlerde gençlik nasıl eğleniyor?


**Görüdüm İlk Avrat Alemi**

eden, zarif seccadelerle mefruṣ, uzun sedirlerin üstünde bağdaş kurmuş birkaç misafir bir yerli nezaketiyile ayağa kalktılar ve bize baş köşeyi gösterdiler.


Abdurrahman Bu Kadar Gecikmezdi Ama!

Sedirde oturanlardan bir sakallı, abanı sarıklı ve şaşı gözluğu bir ihtiyar basit fakat gülünçらくteleriyle sükutun devamına mani oluyordu.

İlk kadehler dolup boşalmıştı ki içlerinden biri:

- Abdurrahman bu kadar gecikmezdi ama, Allah vere de devriyeye rast gelmeselerdi! dedi.

Bu söz musahebeyi ateşlemeye kafi bir kivilcimdi. Zaten herkesin hürmetle andığı Abdurrahman'ın tehlikeden yilmayan, ölmüden korkmayın çapın bir genç olduğunu şehre indiğimiz gün işitmiştik. Demek bu gece beş altı
memleketlisinin kanıyla eli yıkanmış bir kahramanla karşılaştıktık! Kim bilir, ne heybetli, geniş göğüslü ve uzun boylu bir adamdı! Bir tarafta Abdurrahman'ın kız kaçırmasından, bilmem hangi köynü yığıtlerine meydan okumasından bahs olunuyordu.

İçeri Beş Kadın Geldi


İnsana Merhamet Hissi Veren Rakkaseler

Kadınların giyinşileri, sımları kadar feci idi. Alaca basmalardan yapılmış entariler içinde zayıf, şişman, baş tarafındakinden maada hepsi

- Ulen, ne duruyonuz! Beğlere irahi iletin!


Bir delikanlı tambura benzeyen bir bsaz çalıyor, biri de yüreği yükten bir Anadolu şivesi ile mani söylüyordu:

Ay doğdu ayan ayan,
Yollara düştüm yayan.
Rüya ki girmez iken
Koynuna girdim, uyandım


Kadınlar, ter kokulanıyla odanın havasını dolduracak kadar, kıvrımlılar, büküldüler; Bununla beraber rakıları rakıları daima tazeliyordu. Gece yarısına kadar devam eden bu hoş u huruştan sonra delikanlılar kadınları aldılar, etrafına bir muhafaza çemberi gibi dizilerek evlerindeki refikalarının yanına götürmek üzere gittiler. Evet, bu açıcatak kahpelemelerin, babayiğit gençlerin zevcileri giydirdir, validerleri soyar. En güzel yemek ve en yumuşak yatak onlardır. İşte o yükseken gençliği perişan gösteren sebep de budur.

Kadın Yüzünden Ölen Gençler

APPENDIX C

KAYNAKLAR


10-12. Refik Ahmet SEVENGİL, İstanbul Nasıl Eğleniyordu?

13. Hayat, no:10, s.9
14. Hayat, no:11, s.9
15. Hayat, no:11, s.9
16. Hayat, no:10, s.9
17. Hayat, no:8, s.27
18. Hayat, no:10, 2 Mart 1961
19. Hayat, no:8, s.23
20-21. Hayat, no:8, s.22


34. Hayat, s.14
35. Resimli Hafta, Şundan Bundan, no: 26, 11 Mart 1939
36. Yedigün, vol:4, no:104
37. Yedigün, vol:2, no:37
38. Yedigün, no:2, s.20
39. Yedigün, no:4, s.19
40. Yedigün, no:9, s.19
41. Yedigün, s.13
42. Yedigün, no:5, s.20

43. Yedigün, no:152, s.18


46-49. Yedigün, "25 Kuruşa Eğlence: 1933'te Bir Beyoğlu Gecesi", no:6, s.6-8

50. Yedigün, "İki Türk Yıldızı Doğuyor", no:202, s.14-16
I - Köçekler
2- Çengiler
3- Köçekler ve Çengiler
Figs. 24-25 Scenes from early theatrical performances.

4- Eski Gösterilerden Sahneler
5- Eski Gösterilerde Masklı Dansçılar
6- Köçek, Derviş ve Grotesk Dansçılar.
Fig. 30 Water dance.

Fig. 31. Drowning boys, perforation with thermos.

Fig. 32 Drowning girls.

Wiheim Frauen Zimer danzenu

7- Su Dansı, Köçekler ve Çengiler
8. Köşek
9- Çengi
10-16. yüzyılda kaşabızlar ve çengiler(yukarıda), bir Rum çengi (solda).
II- Eski bir kartpostalda çengiler
I2- 1880'lerde İstanbul'da Sébah and Joaillier estudioşunda çekilmiş bir çendi fotoğrafı
Peruz Hanım
Zarife Hanım
Niko Efendi

I4- Kantocu Mari Ferha

I5- Kantocu Rana Dilber

I7- Meşhurlar Albümü
Şehzadebaşı tiyatrolarının kapılarında, bir keman, bir trombon, bir boru, bir kilitenet, bir davuldan kurulu orkestralar, sevilen marslar, polkalar, valsler oynadı. Buna zarar vermeden sonra orkestra içeriye girer, melodi:
I8- Sazlar ve Oyuncular
19- Kantocu Küçük Verjin

20- Küçük Verjin ve kocası Niko Efendi

21- Küçük Verjin'in kızı Amelya, torunu Adile ve Adile'nin oğlu Ahmet.
22- Beyoğlu Dans Salonlarında Fokstrot eksik olmazdı.

23- Türkuvaz'ın Dans Salonunda Bir Gazbant.
24- Tepebaşı Garden Bar'da Yılbaşı Gecesi.

25- Taksim Bahçesi'nde saat 5 Çayında Dans ya da "Te Dansant".
26- Türkuvaz'ın Lokantası'nda Bir Öğle Sofrası

27- Türkuvaz, 1 Ocak 1930/Güzellik Yarışması
28- Danslı Çay Saati'nde Tokatlıyan'ın Dansingi.

29- Turan Bar'dan çıkarken karnavalı kutlayan bir grup.
30- Maksim'deki Matbuat Balosu.

31- 24 C ck 1930' daki Matbuat Balosu, yer Maksim Gazinosu.
32- Maksim'de Yılbaşı Balosu (2 Ocak 1931)

33- Bir Yılbaşı Gecesi, Hacopulo Pasaji Yakınındaki Londra Bar
- Ne dersiniz oir de şeçilişe dansı çıkmış!
- Sulu kavalyelerle oynamak için olmalı.
Tayyareci Vecihi balosu geçen hafta İstanbulun büyük otellerinin birinde verildi. Resmimiz baloda dans eden neşeli çiftleri gösteriyor.

36- Tayyareci Vecihi balosu

37- Bir balo fotoğrafı
in en son gün
geçen ay verilen hepsi ve muafta
du. Çok eğ-
oğ dansedildi,
ile de hayır
lerimize yar-
miş oldu. Yu-
dercettigimiz
himaye oy Etfal
sarnında fah-
zat tarafından
r enstantane-

33- Himaye oy Etfal
balosu

39- Bir klüp balosu

Bir klüp balosu

Fenalıkla çalışık
klübü her sana
olduğunu gibi bu se-
ne de Şireyya sin-
emasının salonlar-
rindá gizel bir
balo tertip etti.

Kâkşyâzî kı-
bar halkı bu ba-
loya ıstırak etmekle
bu elini klübü
karşılı olan alâkalar-
nı gösterdiler.

Bu nezih aile ba-
osunu tertip eden
leri tebrik ederiz
ve aksik tekkür-
rüni dileriz.

Rastgele bir dans edenleri gösteriyor.

(Foto: Kirkor)
Gramofonun fokstrotuna ayak uyduran gençler ilk pápatyalarla beraber kırıları neşelendiriyorlar.

40- Kırıları fokstrot

41- LombetVolk (Lambeth Walk) Dansı

LombetVolk dansı bugünlere harp endişesi yüzünden yüz yüze kullanılan Avrupalıların eğlencenin temeli oldu. Fotografitiniz, bir Londra lokantasında yemeğin ortasında sofra başına terkederek bu dansın oyununa kalkan bir hafiflik gösteriyor.
pekifm stüdyolarında operetler için vücud getirilen Balet heyetleri şayes dikkat bir intizamla hareket etmekte dirler. Esasen bir balet heyetinin yüksel kıymeti hareketlerinin intizamıdır. Bu intizam şimdiye kadar İngiliz ve Amerikan kızları gösteriyorlardı, ve bunun için de Fransızlar vodvillerinde ve operetlerinde balet kızlarını İngiltereden çelbelince mecburiyetinde kalıyorlardı. Her nedense Fransız kızları oyunlarının içep ettiğini muntazam ve yeknasak çevikliği hâlâ elde edemiyorlar.

42- Bir Balet heyeti

43- Halk Opereti' nde Bale Kızları
44- Süreyya Opereti'nin balet heyeti

45- Balet heyetinin bir çalışması
da kavalye is dans eden genç kızlar. Foto Yedigün.

47.

48.

Bu Sayıda ki Türk İlkizliği konuşuyor...


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