



## Khaldun Taner – Great Representative Of Turkish Dramaturgy

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### ABSTRACT

Khaldun Taner, one of the most famous figures of Turkish literature of the 20th century, is one of the brightest figures in the world that has made a great contribution to the development of Turkish dramatics.

Haldun Taner is regarded as a good writer and playwright in Turkish literature, with a beautiful language, new and rare illustrated themes, and good form of construction and refinement in his writings. In his dramas, Khaldun Taner strives to illuminate the Turkish man in every way, expressing his deep love for man and humanity. It represents the tragedy of society, nature, and the human tragedy.

The rapidly changing and person-forming characteristics are old people, women, deceived men, small people, and representatives of different professions ... typical of the works.

He also paid great attention to social change in the works of Khaldun Taner. It reflects the state of Turkish society that has changed in parallel with creative social, political and economic laws. The author gives an overview of the various negative consequences of this change in Turkish society. It seeks to answer the question of how such a shift in Western culture and art has taken place, and ironically criticizes the flaws in its transformation.

In his dramas, he illustrates the spiritual aspect of social change as a painful point. Critical view is important in the works of Khaldun Taner.

Khaldun Taner wrote a total of 12 dramas and 13 plays, all staged. In Turkish literature Taner dramas are divided into three periods: The first period is called illusion plays, the second period is spectacular plays, and the third period is called plays for the Cabaret Theater.

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Written by the master of the language and the content of the work, the author, Khaldun Taner, is an artist who blends the philosophical foundations of the individual with his personal world and never neglects to inspire events and heroes accordingly. He is one of the writers with his own ideas and high spirituality.

### KEYWORDS

Turkish literature, genre, story, plot, composition, play.

### INTRODUCTION

Khaldun Taner, one of the foremost popular figures of 20th century Turkish writing, is one of the brightest figures who made an incredible commitment to the improvement of Turkish show and presented it to the world. 2121 The political and social changes in Turkey within the 1950s were troublesome, and in parallel with this, there's a handle of recharging beneath the impact of the West. In his works, Khaldun Taner moreover paid awesome consideration to social alters. The work reflects the state of Turkish society, which has changed in parallel with social, political and financial laws. The creator gives data on the various negative perspectives of this alter in Turkish society. It looks for to reply the address of how such as alter in Western culture and craftsmanship has taken put, and fundamentally criticizes the viewpoints that have slacked behind this alter. In his shows, he depicts the otherworldly side of social alter as an agonizing point.

**Goals and Objectives:** The scientific basis of the unique features and dramaturgy of Khaldun Taner's work. The main task of the article is to determine the formation factors of Khaldun Taner's work and to study the writer's creative skills.

**Methods:** The article used the methods of literary-aesthetic, psychological analysis.

### THE MAIN FINDINGS AND RESULTS

Khaldun Taner was born on Walk 16, 1915 in Istanbul within the family of Professor Ahmed Salo-hiddin. He gotten his essential and auxiliary instruction at Galatasaray Lyceumin trade for his father's administrations to the state, which he misplaced at the age of five (1935). He was net to Germany by the state. Khaldun Taner, who considered financial matters and political science at the College of Heidelberg for three a long time, was constrained to return to his country due to ailment (1938). After his treatment, he entered the Department of German Language and Literature of the Faculty of Literature of Istanbul University and graduated from the college in 1950. After working as a partner within the Office of Craftsmanship History of the Staff of Writing (1950-1954), he went to Vienna to ponder at the Max Reinhart Theater Founded. Assistant at the Vienna Theater, he headed the Turkish language department of the Vienna Institute of Oriental Studies. After returning to his homeland (1957) at the Institute of Journalism of Istanbul University, History of Literature and Art; He worked as a senior lecturer at the Department of Theater History at Istanbul University with the Faculty of Language, History and Geography of Ankara University. "Even if I am born again, I will be a writer ..." Khaldun Taner, who considered writing to be a profession and was

happy with what he could only do with love, died on March 7, 1986 in Istanbul.

His first story was “Slander” published in “Yedigün” magazine in 1944 under the pseudonym Khaldun Yagjioglu. His stories were published in such magazines as “Yücel”, “Yedigün”, “Varlık”, and “Küçük Dergi”. Khaldun Taner, who published “Küçük Dergi” magazine with his friends in 1952, wrote essays for “Tercüman” and “Millyet” newspapers; He wrote articles on spiritual topics in “Yeni Sabah” and “Yeni İstanbul” newspapers.

In the international competition led by the “New York Herald Tribune”, he won the Turkish Championship (1953) with the story “It was raining in Shishkhona” and was named the best storyteller of the year in a poll conducted by “Varlık” magazine (1956). Said Foïq with a collection of short stories "One Minute to Twelve" (1955), TLS (Turkish Language Society) Theater Award with a play "The Cunning Wife of a Foolish Husband" (1972), Sedat Simavi with a short story book "Morning on the Beach" the foundation won the Literature Prize (1983).

The author composes that he was affected by his mother at the starting of his career and within the arrangement of his dialect. He peruses his works to his mother, who to begin with knew the privileged insights of the excellence of the Turkish dialect, utilized expressions input and put, accurately connected the sum of humor and humor, connected a wealthy set of sayings where necessary, emphasizing her thoughts and values, and attempting to overcome their inadequacies.

Within the acknowledgment of Khaldun Taner as a talented essayist and writer in Turkish writing, the writer's otherworldly perception plays a critical part, beside the excellent dialect, unused and uncommon themes, good construction and preparing in his works. In his

shows, Khaldun Taner tries to light the Turkish man in each way, communicating his profound cherish for man and humankind. It appears the catastrophe of a man caught in society, nature, and his claim inward world. Characters that alter rapidly and frame as people are normal characters of more seasoned individuals, ladies, hoodwinked men, little individuals, individuals of distinctive callings... Khaldun Taner's imaginative accomplishment isn't in portraying powerful circumstances, occasions, and individuals, but in portraying the lives of small individuals. He makes such a alter within the course of the story as in case the subject he is attempting to tell isn't paying consideration to the individual, as if the peruse overlooks the personality of the author and jumps into the occasions. The author forces his wishes, contemplations, choices, and reactions on the heroes of the story. In this way the heroes of the story perform the part of the writer's storyteller. Some of the time creatures, in some cases images, and some of the time objects donate thoughts to a work, and they reflect the writer's identity. In the works of Khaldun Taner, a critical approach is important.

Nevertheless, there is no pessimistic spirit in his works. The writer only describes and softens the bitter truth with humor.

The reason Taner stays on nature and expectation is additionally since he found adore in expectation and righteousness. Only adore lies within the writer's choice of little individuals and little life. Adore is additionally critical in looking at the past. Since he continuously takes wonders and adore from the past.

Within the author's works, Istanbul and Germany are basically mentioned as places. Istanbul is additionally portrayed in its ancient and unused picture. Germany, on the other hand, is drawn to a diverse culture. The author approaches man and society through a social

point of view. For this, the author compares two societies he knows exceptionally well. It continuously delineates the issues of inventiveness, writing, values, outsider specialists, estrangement between Germans and Turks through space.

Throughout his imaginative career, Khaldun Taner has never spoken to a different stream or gathers. He isn't one of those journalists who need to improve, to create a title for him, to be celebrated, or to revere diverse ideological thoughts.

Khaldun Taner endeavors to ended up a neighborhood essayist past the boundaries of the stream and stream of imagination of his time. He knows that globalization can be accomplished within the same way. He emphasizes the expression some time recently him and takes after the illustration of scholars who were affected by the verbal convention of the individuals. In spite of the fact that Mr. Ahmad Mithat appears to be related to the conventions of Emin Nihat, it appears that he has come to the next level than them in terms of talking and being affected by the Askiya conventions in his hikoyas. He tries to approach the hone of journalists such as Ahmad Rasim and Hussein Rahmi Gurpinar into describing the Istanbul tongue indeed more skillfully. He makes broad utilize of expressions, particularly in his stories composed through monolog and exchange.

Extremely demanding in language and content, Khaldun Taner, a master of observation, is a creator who combines the basics of philosophy with the personal world of man and never neglects to inspire events and heroes accordingly. He is considered to be one of the writers with his own opinion and high spirituality.

Khaldun Taner's works have been translated into Russian, English, German, Czech, Yugoslav, Kazakh, Azerbaijani and Georgian. A number of stories were translated into Uzbek

by P. Kenjaeva. Taner has written plays for a total of 12 dramas and 13 cabarets, all of which have been staged.

On the occasion of the 100th anniversary of Khaldun Taner, 2015 was declared the "Year of Khaldun Taner" by the International Organization of Turkic Cultures (TURKSOY).

In Turkish literature, Taner's dramas are studied in three periods [1, p. 27]: the first period is called illusion poems, the second period is called spectator poems, and the third period is called poems for Cabaret Theater.

The first period included 1949-1962, during which the "Günün Adamı" ("Man of the Today") (1957), "Dışardakiler" (The Outside) (1957), and "Ve Değirmen Dönerdi" (The Mill Was Still Spinning) (1958), "Fazilet Eczanesi" (Fazilat Pharmacy) (1960), "Lütfen Dokunmayın" ("Please Don't Touch") (1961), "Huzur Çıkmazı" ("Huzur Berk Street") (1962) created.

The second period began with the poem "Keşanlı Ali Destanı" ("The epic of Ali from Keshan), written in 1964, and included "Gözlerimi Kapatırım Vazifemi Yaparım" (I Close My Eyes and Do My Duty) (1964), "Zilli Zarife" ("tyrant Zarifa")." (1966), "Sersem Kocanın Kurnaz Karısı" ("The Cunning Wife of a Foolish Husband") (1971), "Eşeğin Gölgesi" ("Shadow of a Donkey"), "Ayışığında Şamata" ("Noise in the Moonlight") (1977) enters.

The third period began with the first drama "Vatan Kurtaran Şaban" ("Shaban who saved the homeland"), created in 1967, and this year was associated with the establishment of the cabaret theater "Ostrich". This period includes poems by Khaldun Taner for all cabaret.

As for the poems of the first period, it should be noted that they were included in the list of dramatic poems [2, pp. 40-47].

Khaldun Taner's plays, which belong to the second period of dramaturgy, are considered by experts to be spectator ("Göstermecî biçimdekiz" [3, 1986]) and epic dramas, and the writer is considered the founder of epic

dramas in Turkey [4, 2012]. Khaldun Taner, a follower of Bertold Brecht, was the first to apply the traditions of his epic theater to the Turkish national theater (“Keşanlı Ali Destanı” and peso “Gözlerimi Kaparım Vazifemi Yaparım” [5, p. 21]), says Russian scholar L.N. Starostov.

Writing about the drama “The Epic of Ali from Keshan”, the writer says, “My greatest achievement as a writer”.

The third period of writer Khaldun Taner’s dramaturgy is the theatrical period for the cabaret. This was announced by Prushkovskaya I.V., Associate Professor of Turkology, Kiev National University named after T. Shevchenko. “The combination of national theater and modern world drama determines the specifics of the emergence of the genre of political drama in Turkish drama. In the 60s of the XX century, under the leadership of Khaldun Taner, the cabaret theater “Ostrich” was founded. In this theater, plays of a new genre were staged: form - a folk game, content - a bitter laugh at the elements of political and social reality. Thus, in the 1960s, Bertold Brecht’s theory of “epic theater” and the search for new forms of theater intensified the interest of Turkish playwrights in the traditions of folk drama” [6, 2014].

The most famous of the poems written for Kabare is “Vatan Kurtaran Şaban” (“Shaban who saved the homeland”) (1967). This musical, first staged by Chetin Ipekkaya on October 1, 1967, saw the stage four hundred and forty-nine more times. That is why this work is considered to be the brightest example of cabaret poems in the minds of Turkish audiences.

## CONCLUSION

Khaldun Taner’s heroes are continuously individuals who are betrayed in life. Since the

reality of individuals regularly does not compare to the substances of life. In spite of the fact that the heroes proceed to be purposely misdirected, they precede their relationship with society. For this reason, the picture of an individual who recognizes fate in society is made.

Khaldun Taner is one of the journalists who can allow an thought. He formalizes this within the early on and concluding parts of his works. Taner composes a strict initial word or makes a passage. As occasions unfurl, the circumstance all of a sudden takes on a distinctive tone. The author concludes his supposition with a conclusion.

Taner, who considers wealthy substance and effortlessness to be the most elements in his works, continuously pays consideration to the level of individuals. The author, who pays awesome consideration to the portrayal of the life of the individuals, will not be impassive to the level of the work and the peruse. For this reason, he writes philosophical, social, and historical truths in his stories.

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