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Third International Scientific Conference

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FILKO

ФИЛОЛОГИЈА, КУЛТУРА И ОБРАЗОВАНИЕ ФИЛОЛОГИЈА, КУЛТУРА И ОБРАЗОВАНИЕ
PHILOLOGY, CULTURE AND EDUCATION

ЗБОРНИК НА ТРУДОВИ
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CONFERENCE PROCEEDINGS

26-27 април 2018 / 26-27 апреля 2018 / 26-27 April 2018
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СОДРЖИНА / СОДЕРЖАНИЕ / CONTENT

1. Adili Bujar – CHALLENGES AND PERSPECTIVES OF INTERCULTURAL EDUCATION IN MACEDONIA	13
2. Angelovska Irena – MULTICULTURAL MUSIC EDUCATION- OPPORTUNITIES, ACHIEVEMENTS, IMPROVEMENTS	21
3. Асимопулос Панаџис – НЮАНСЫ НИЦШЕАНСКОГО НИГИЛИЗМА В ФЁДОРЕ ДОСТОЕВСКОМ: «ПРЕСТУПЛЕНИЕ И НАКАЗАНИЕ» И «БЕСЬ»	33
4. Балек Тијана – АКЦИОЛОШКИ ПОТЕНЦИЈАЛ ФРАЗЕМА С КОМПОНЕНТАМА НЕБО И ЗЕМЉА У РУСКОМ И СРПСКОМ ЈЕЗИКУ – КВАЛИФИКАЦИЈА ЉУДСКИХ ОСОБИНА И СИТУАЦИЈА	45
5. Бужаровска Елени – ПРИМАРНОСТА НА СЕМАНТИЧКИОТ ПРИОД ВО АНАЛИЗАТА НА ГЛАГОЛИТЕ	53
6. Величковска Родна – ЖЕТВАТА И ЖЕТВАРСКОТО ПЕЕЊЕ ВО МАКЕДОНИЈА И РУСИЈА (КУЛТУРНИ ПАРАЛЕЛИ).....	65
7. Веселиновска Снежана Ставрева – СТАВОВИТЕ И МИСЛЕЊАТА НА СТУДЕНТИТЕ ОД ОДДЕЛЕНСКА НАСТАВА НА ФАКУЛТЕТОТ ЗА ОБРАЗОВНИ НАУКИ ЗА СВОЈАТА ОСПОСОБЕНОСТ ЗА РЕАЛИЗИРАЊЕ НА НАСТАВАТА ПО ПРИРОДНИ НАУКИ	75
8. Гладышева Светлана Николаевна – БЕЛАЯ АРМИЯ В ПУБЛИЦИСТИКЕ А. И. КУПРИНА, И. С. ШМЕЛЕВА И Р. Б. ГУЛЯ	87
9. Голаков Костадин, Ниами Емил – СТИЛОТ НА ПРЕВОДОТ НА ДРАМАТА НА А. П. ЧЕХОВ „ВИШНОВАТА ГРАДИНА“ ОД МАРИЈА НАЈЧЕВСКА-СИДОРОВСКА.....	95
10. Грачева, Жанна – ПОХВАЛА, КОМПЛИМЕНТ И ЛЕСТЬ КАК РЕЧЕВОЙ АКТ (НА МАТЕРИАЛЕ ТВОРЧЕСТВА В. НАБОКОВА)	103
11. Гркова Марија – УСВОЈУВАЊЕТО НА ПЕРФЕКТОТ ВО IX ОДДЕЛЕНИЕ ВО ШТИПСКО	109
12. Грујовска Сашка – ГРАМАТИЧКИ СРЕДСТВА ЗА ОЗНАЧУВАЊЕ ПРЕКАЖАНОСТ ВО МАКЕДОНСКИОТ И ВО ГЕРМАНСКИОТ ЈАЗИК	119
13. Денкова Јованка – КЕРОЛОВСКАТА ФАНТАСТИКА НА ЈАН ЛАРИ	127
14. Денковска Милица – ПАТУВАЊЕТО КАКО ИСТРАЖУВАЧКИ КОНЦЕПТ ВО КНИЖЕВНИТЕ СТУДИИ.....	139
15. Деревская Евгения – ФРАЗЕОЛОГИЗМЫ ВОРОНЕЖСКИХ ГОВОРОВ, ХАРАКТЕРИЗУЮЩИЕ ЧЕЛОВЕКА ПО ЕГО ОТНОШЕНИЮ К ТРУДУ (ЭТНОЛИНГВИСТИЧЕСКИЙ АСПЕКТ)	149
16. Дџгтева Ярославна – ЧУЖОЈ ВЗГЛЯД В РОМАНЕ «ИДИОТ» Ф. М. ДОСТОЕВСКОГО	155
17. Димитриева-Ѓорѓиевска Марина – ОБРАЗОВАНИЕ И ПРАКТИКА. УЛОГАТА, СТАВОВИТЕ И ЗАДАЧИТЕ НА НАСТАВНИКОТ ВО НАСТАВНИОТ ПРОЦЕС	161

18. Димова Марија Ѓорѓиева – (ИНТЕР)ТЕКСТУАЛНИ ТРАНСМИГРАЦИИ	169
19. Донеv Драган, Крстева Марија – ПОТРЕБАТА ОД ПРЕВОДОТ ВО ГЛОБАЛИЗИРАНИОТ СВЕТ	179
20. Ѓорѓиевска Ева – СЕМИОТИКАТА НА „ПРАШКИТЕ ГРОБИШТА“ ОД УМБЕРТО ЕКО	185
21. Erol Çalişkan, Şerife Seher – AN EXAMPLE TO THEATRICAL VILLAGE PLAYS FROM THE BOLU REGION: HASAN PLAY	195
22. Žigić Vesna - SOCIAL NETWORKS AND EDUCATION OF THE BLIND AND VISUALLY IMPAIRED STUDENTS	203
23. Ivanovska Lela – THE ROLE OF METACOGNITIVE LISTENING STRATEGIES IN LEARNING ENGLISH AS A FOREIGN LANGUAGE	213
24. Jugreva Marija – LEXICAL PROCESSING: MODELS OF WORD RECOGNITION	221
25. Караниколова-Чочоровска Луси – ЕЛЕМЕНТИТЕ НА ТРАДИЦИЈАТА И МЕНТАЛИТЕТОТ ВО РАСКАЗОТ „СТАРИТЕ ДНИ“ ОД БОРА СТАНКОВИЌ	229
26. Кирова Снежана, Кузмановска Драгана, Иванова Биљана – ФРАЗЕОЛОГИЗМИ СО БРОЕВИ ВО АНГЛИСКИОТ И ГЕРМАНСКИОТ ЈАЗИК	237
27. Kitanovska–Kimovska Sonja, Neshkovska Silvana – HANDLING OF CULTURE-SPECIFIC TERMS IN TRANSLATION	247
28. Ковачева Лидија – СИМБОЛИКАТА НА РОЗАТА ВО РИМСКИТЕ ПРАЗНИЦИ И ПОГРЕБНИТЕ ОБИЧАИ И ВО МАКЕДОНСКАТА НАРОДНА ТРАДИЦИЈА	259
29. Kovačević Maја – COMPOUNDS IN THE SERBIAN ENGINEERING DISCOURSE	267
30. Кожинкова Весна – КУЛТУРНИОТ И ЕТНИЧКИОТ ИДЕНТИТЕТ НА ЕГЕЈСКИТЕ МАКЕДОНЦИ ВРЗ ПРИМЕРИ ОД МАКЕДОНСКИОТ РОМАН	275
31. Коцева Ана – A CROSS-CULTURAL STUDY OF COMPLAINT STRATEGIES BY MACEDONIAN AND AMERICAN HIGH-SCHOOL STUDENTS	287
32. Коцева Весна, Тодорова Марија – КРЕИРАЊЕ НА АКТИВНОСТИ СО СТРУКТУРИРАН ИНПУТ ВО РАМКИТЕ НА ПОУЧУВАЊЕТО ГРАМАТИКА СО ОБРАБОТКА НА ИНПУТ	293
33. Коцева Даниела, Мирасчиева Снежана – РАЗВОЈОТ НА КУЛТУРАТА ПОД ВЛИЈАНИЕТО НА КОМУНИКАЦИОНИТЕ МЕДИУМИ	301
34. Кузмановска Драгана, Мрмеска Викторија – КОЛОКАЦИИТЕ КАКО НЕИДИОМАТСКИ ФРАЗЕОЛОГИЗМИ ПРОСЛЕДЕНИ ПРЕКУ ПРИМЕРИ ОД ГЕРМАНСКИОТ ЈАЗИК	309
35. Кусевска Марија, Ивановска Билјана, Даскаловска Нина – УЛОГАТА НА ЕМПИРИСКИТЕ ИСТРАЖУВАЊА ЗА РАЗВИВАЊЕ ПРАГМАТИЧКА КОМПЕТЕНЦИЈА КАЈ ИЗУЧУВАЧИТЕ НА СТРАНСКИ ЈАЗИЦИ	317
36. Kyrchanoff Maksym W. – NON-ACADEMIC FORMS OF CONSTRUCTIVISM IN FOLK HISTORICAL IMAGINATIONS IN MACEDONIA AND SLOVENIA	325
37. Лапыгина Мария – СРАВНИТЕЛЬНАЯ ХАРАКТЕРИСТИКА ЛЕКСИЧЕСКИХ СРЕДСТВ СОЗДАНИЯ ОТРИЦАТЕЛЬНОГО ИМИДЖА ПОЛИТИКА В РУССКИХ И СЕРБСКИХ ПЕЧАТНЫХ СМИ	333

38. Lah Meta – GAMES SERVING AS DIDACTIC TOOLS: ATTITUDES OF PROSPECTIVE TEACHERS OF FOREIGN LANGUAGES	339
39. Леонтиќ Марија – ИДНО ВРЕМЕ ВО ТУРСКИОТ И ВО МАКЕДОНСКИОТ ЈАЗИК	349
40. Лесных Наталья – ДЕ- И РЕМИФОЛОГИЗАЦИЈА ИСТОРИИ В ПЬЕСЕ М. УГАРОВА «ГОЛУБИ».....	361
41. Ljubicic Gordana – IS GRAMMAR-TRANSLATION METHOD REALLY DEAD	371
42. Ljubotenska Dragana – SOCIAL MEDIA AND THE LATEST TENDENCIES IN WORD FORMATION AMONG TEENAGERS	379
43. Маролова Даринка – ВОСПОСТАВУВАЊЕ НА ПРЕВОДНА ЕКВИВАЛЕНТНОСТ МЕЃУ СПЕЦИФИЧНИТЕ ГРАМАТИЧКИ ФЕНОМЕНИ ВО ГЕРМАНСКИОТ И ВО МАКЕДОНСКИОТ ЈАЗИК.....	385
44. Магдинчева-Шопова Марија, Бошков Тајјана, Јошески Душко – ФОРМАЛНОТО ОБРАЗОВАНИЕ И ПРОФЕСИОНАЛНОТО РАБОТЕЊЕ	395
45. Мартиновска Виолета – ПРИДОНЕСОТ НА АКАДЕМИК ВЛАДИМИР МОШИЊ ЗА СЛОВЕНСКИТЕ РАКОПИСИ ВО МАКЕДОНИЈА	405
46. Мирасчиева Снежана, Коцева Даниела – ОБРАЗОВАНИЕ И ПРАКТИКА: НОВИ ИСТРАЖУВАЊА ЗА УНАПРЕДУВАЊЕ НА ВОСПИТНО-ОБРАЗОВНАТА ПРАКТИКА	411
47. Митковска Лилјана – ИЗРАЗУВАЊЕ НАДВОРЕШНА ПРИСВОЈНОСТ: МАКЕДОНСКИОТ НАСПРЕМА АНГЛИСКИОТ ЈАЗИК	419
48. Младеноски Ранко – ПОЕЗИЈАТА ВО РОМАНИТЕ НА ВЕНКО АНДОНОВСКИ	429
49. Morris Kevin – CHINESE CUBANS. TRANSNATIONAL ORIGINS AND REVOLUTIONARY INTEGRATION	439
50. Нагина Ксения – ДИАЛОГ М. КУНДЕРЫ И Ф.М. ДОСТОЕВСКОГО: К ВОПРОСУ О ПРЕСТУПЛЕНИИ И ЕГО МОТИВАХ	451
51. Николенко Делфина Јованова – КОРЕЛАЦИЈА, МОРФОЛОШКА АНАЛИЗА И ИНТЕРКУЛТУРНА КОМУНИКАЦИЈА МЕЃУ ЗБОРУВАЧИТЕ НА СЛОВЕНСКИТЕ ЈАЗИЦИ	461
52. Николовска Виолета – СЕМАНТИЧКО-СИНТАКСИЧКИ ИМПЛИКАЦИИ НА ГЛАГОЛОТ ЧУВСТВУВА	469
53. Обухова Елена – ОСОБЕННОСТИ ПЕРЕВОДА ИМЕН СОБСТВЕННЫХ С РУССКОГО ЯЗЫКА НА МАКЕДОНСКИЙ ЯЗЫК НА ПРИМЕРЕ РОМАНА Д.ДАНИЛОВА «ОПИСАНИЕ ГОРОДА»	477
54. Овсянникова Ксения – РЕДАКТОРСКАЯ ПРАКТИКА В СИСТЕМЕ ОБРАЗОВАНИЯ: ЦЕЛИ, ЗАДАЧИ, ПРОБЛЕМЫ И ПЕРСПЕКТИВЫ.	485
55. Павлова Ирена, Ивановска Билјана – ЗБОРООБРАЗУВАЧКИ ПРОЦЕСИ КАЈ ГЛАГОЛИТЕ ИЗВЕДЕНИ ОД СОПСТВЕНИ ИМИЊА ВО ГЕРМАНСКИОТ ЈАЗИК	491
56. Panajotović Artea – YIN-YANG DUALISM IN GETHENIAN BIOLOGY AND POLITICS IN URSULA K. LE GUIN’S THE LEFT HAND OF DARKNESS	499

57. Петреска Весна – ЖИВОТИНСКИОТ КОД ВО СВАДБЕНАТА ОБРЕДНОСТ: КУЛТУРНИ ПАРАЛЕЛИ МЕЃУ МАКЕДОНИЈА И РУСИЈА	507
58. Петровска-Кузманова Катерина – НАРОДНА ДРАМА, МАКЕДОНСКО-РУСКИ ПАРАЛЕЛИ	515
59. Pop Zarijeva Natalija, Iliev Krste – LADY CAROLINE LAMB AND LORD BYRON: GLENARVON - A VAMPIRE OR A WANDERING JEW.....	523
60. Продановска-Попоска Весна – ПРЕГЛЕД НА МАКЕДОНСКИОТ И АНГЛИСКИОТ ГЛАСОВЕН СИСТЕМ: ВЛИЈАНИЕТО НА МАЈЧНИОТ ЈАЗИК ВО СОВЛАДУВАЊЕТО НА ПРАВИЛЕН ИЗГОВОР НА АНГЛИСКИ ЈАЗИК	529
61. Ристова-Михајловска Милена – ЖАНРОТ ПОЛЕМИКА ВО ДОМАШНАТА И СВЕТСКАТА ЛИТЕРАТУРА.....	541
62. Рыбачева Лариса – ВЕРБАЛИЗАЦИЈА ЕМОЦИЈ В РУССКОЙ ЯЗЫКОВОЙ КАРТИНЕ МИРА	549
63. Сахарова Дарња – МЕСТО НАУЧНО-ПОПУЛЯРНОЙ ЛИТЕРАТУРЫ В ЖИЗНИ СОВРЕМЕННЫХ ДЕТЕЙ И ПОДРОСТКОВ: ИТОГИ СОЦИОЛОГИЧЕСКОГО ИССЛЕДОВАНИЯ. РЕДАКТОРСКИЙ АСПЕКТ	555
64. Сидорова Елена, Швецова Ольга – МЕТОДИКА ПРЕПОДАВАНИЯ РУССКОГО ЯЗЫКА В ШКОЛЕ И ВУЗЕ: ТОЧКИ СОПРИКОСНОВЕНИЯ, ПРОБЛЕМЫ, ПЕРСПЕКТИВЫ РАЗВИТИЯ.	563
65. Симонова Светлана, Белоусов Арсений – К ПРОБЛЕМЕ ЭТИКО-ЭСТЕТИЧЕСКОГО СИНТЕЗА В РУССКОЙ ФИЛОСОФИИ XX ВЕКА	571
66. Симоска Силвана – „СВЕТОТ КАКО ПОЛЕ ЗА КУЛТУРЕН НАТПРЕВАР МЕЃУ НАРОДИТЕ“ – ТЕОРИСКИТЕ ПРЕМИСИ ЗА КУЛТУРАТА НА ГОЦЕ ДЕЛЧЕВ	581
67. Станојоски Игор – КОНКЛУЗИВОТ ВО БУГАРСКИОТ ЛИТЕРАТУРЕН ЈАЗИК И ВО МАКЕДОНСКИТЕ ДИЈАЛЕКТИ	591
68. Stojanovska-Ilievaska Natasha - THE MACEDONIAN COMPONENT OF THE 1. INTERNATIONAL CORPUS OF LEARNER ENGLISH	597
69. Сулејмани Умит - ПРЕЧКИ ВО КОГНИТИВНОТО УЧЕЊЕ ОД АСПЕКТ НА НАСТАВНИЦИТЕ	603
70. Тантуровска Лидија – „ВАСИЛИА ПРЕКРАСНА“	613
71. Тасевска Марица, Миленкоска Милкица - ЗАСТАПЕНОСТА НА ВЕШТИНАТА ЗБОРУВАЊЕ ВО УЧЕБНИЦИТЕ ПО ГЕРМАНСКИ ЈАЗИК	635
72. Тернова Татјана – ПРОБЛЕМА НОВИЗНЫ В ЛИТЕРАТУРА АВАНГАРДА: РУССКИЙ ИМАЖИНИЗМ	643
73. Тихонова Ольга – ГЕНДЕРНЫЕ АСПЕКТЫ КРИМИНАЛЬНОГО ЖАНРА В СОВРЕМЕННЫХ ГЕРМАНО-СКАНДИНАВСКОЙ ЛИТЕРАТУРЕ И ТЕЛЕВИЗИОННОМ КИНО	651
74. Тодорова Марија, Коцева Весна – УСВОЈУВАЊЕ НА ТРЕТ ЈАЗИК (J3)	659
75. Trajchev Stefan, Trajchovska Marina – THE PLURILINGUALISM CONCEPT IN THE LEARNING OF THE SECOND FOREIGN LANGUAGE	665
76. Тренчовска Софија – КАРНЕВАЛИСТИЧКОТО НАСПРОТИ ХУМАНИСТИЧКОТО ДОЖИВУВАЊЕ НА СВЕТОТ	673

77. Тренчовски Горан – ДИОНИЗИСКОТО ВО ДРАМАТА „СЛОВЕНСКИ ОРФЕЈ“	681
78. Ulanska Tatjana – TEACHING CULTURE IN THE FOREIGN LANGUAGE CLASSROOM IN ALL LEVELS OF EDUCATION IN MACEDONIA	691
79. Урумова-Марковска Славица - ЃАВОЛОТ И САМОВИЛИТЕ ВО МАКЕДОНСКИОТ ФОЛКЛОР И НИВНАТА ИМАГИНАРНА ПРЕОБРАЗБА ВО РАСКАЗИТЕ НА МИТКО МАЏУНКОВ	701
80. Фьон Фам Май – УСТАРЕВИШИЕ НАИМЕНОВАНИЯ ОДЕЖДЫ 1. В ПРОИЗВЕДЕНИЯХ И.А. БУНИНА	709
81. Hadzi-Nikolova Adrijana, Tasevska Marica – EDUCATIONAL TECHNOLOGY, THREAT OR BENEFIT TO TEACHERS	715
82. Чарыкова Ольга – ЭТНОКУЛЬТУРНАЯ СПЕЦИФИКА МЕТАФОРИЧЕСКОЙ НОМИНИЦИИ	727
83. Чурсина Дарья – НАИМЕНОВАНИЯ ЖИЛИЩА В ВОРОНЕЖСКИХ ГОВОРАХ В ЭТНОЛИНГВИСТИЧЕСКОМ АСПЕКТЕ	735
84. Шеху Флорина, Котева Мојсовска Татјана – ПОСТАВЕНОСТА НА КОМУНИКАЦИСКИТЕ КОМПЕТЕНЦИИ ВО ИНИЦИЈАЛНОТО ОБРАЗОВАНИЕ НА НАСТАВНИЦИ	741
85. Шутаров Васко – ПРОЕКЦИИ ЗА МАКЕДОНСКАТА КУЛТУРНА ДИПЛОМАТИЈА, СПОРЕД „НАЦИОНАЛНАТА СТРАТЕГИЈА ЗА РАЗВОЈ НА КУЛТУРАТА ВО Р. МАКЕДОНИЈА ЗА ПЕРИОДОТ 2018-2022 ГОДИНА“	751
86. Wanke Michal – MOVING LAB BEYOND THE BORDERS. RESEARCH NOTES A PROPOS THE FREEDOMBUS INTERDISCIPLINARY PROJECT	759

AN EXAMPLE TO THEATRICAL VILLAGE PLAYS FROM THE BOLU REGION: HASAN PLAY

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Abstract

Theatrical village plays are mimetic and dramatic plays that are held by people living in rural areas and villages with the purpose of entertainment and having good time at certain times of the year or on official and religious festivals, celebrations, weddings and spring festivals. The theatrical village play, which is one of the phases completed by theatre until getting its present form, is perhaps one of the most important events in terms of people producing their own entertainment and ensuring the continuity of their beliefs. These plays, which have emerged in the village environment and have become widespread and a tradition over time, still exist in many regions all over Turkey through different plays. A theatrical village play, which is performed by the women gathering at the bride's house after having fun during the henna night, was determined in the Bolu region. In this study, information shall be provided regarding this play which is called Hasan Play by the peasants.

Key Words: *Theatre, Theatrical Village Play, Bolu, Hasan Play.*

1. INTRODUCTION

Considering the common works performed by the mankind from the very beginning, one of the factors we confront is, without a doubt, imitating what they see and shaping their lives according to it. The fact that a newborn baby starts total king, animals repeat each other's actions and that humans imitate the nature, all of them are activities carried out with the aim of revitalizing and ensuring continuity. The arts such as music, painting, sculpture and theatre existing along with imitation have also emerged throughout the process of imitation factor coming until today. The theatrical village play, which is one of the phases completed by theatre until getting its present form, is perhaps one of the most important events in terms of people producing their own entertainment and ensuring the continuity of their beliefs. These plays, which have emerged in the village environment and have become widespread and a tradition over time, still exist in many regions all over Turkey through different plays.

Theatrical village plays are mimetic and dramatic plays that are held by people living in rural areas and villages with the purpose of entertainment and having good time at certain times of the year or on official and religious festivals, celebrations, weddings and spring festivals. The roots of these plays, which are named as Peasant performances, peasant theatre, Anatolian village light comedies and theatrical plays etc., extend back to prehistoric times (Çıblak, 2005: 175).

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The theatrical village plays, which are one of the reflections of the cultural accumulation of the Anatolian people, include the theatrical events performed on the basis of the “making a play”, "organizing a play" tradition at certain times, which are important for the people of the village, such as weddings, holidays, harvest season, mid-season, when animals are mating or when crops are planted. Boratav makes the following attribution for theatrical plays: *“The theatrical plays are not merely the means of entertainment and are not imaginary or temporary things. They cannot be separated from the daily problems and sorrows of society, their worries, their joys, their works, their production and consumption efforts, their ceremonies and their traditions. They have fused into the life of the people with a single word, they are integrated as a whole and they can only be evaluated and interpreted together with various aspects of the life of the society”* (Tekerek, 2008: 69-70).

2. TYPES OF THEATRICAL VILLAGE

2.1. Ritual-Rooted Moral Theatrical Plays

The variability of natural events have affected primitive people directly and major changes occurring in nature every year have forced people to think about these changes. Primitive people believed that these changes could be affected by sorcery and they held sorcery ceremonies to raise the sun, to make it rain, to mature the nuts, to make animals reproduce and to bring the spring. In these ceremonies, the death and resurrection of God was portrayed. The purpose of these ceremonies, which portrayed the event of death and resurrection at the beginning of spring and during solstice, was to influence the ultimate powers and to accelerate the change. Primitive people or primitive societies took a variety of means such as sorcery and ceremonies in order to have better lives and to overcome difficulties. Theatrical village plays are plays that are performed at certain times of the year since they are based on issues like reproduction, harvest, revival of nature and death. In other words, they emerge according to a certain calendar. We can list these plays as follows:

- a.** Plays Performed for the Revival of Nature
 - b.** Plays Performed at the End of Harvest
 - c.** Plays Performed for the Animals to Reproduce (Saya Gezme)
- (Artun, 2008: 2).

2.2. Theatrical Plays for Entertainment Purposes

The historical development of ritual-based theatrical plays also applies for theatrical plays with entertainment purposes. However, the theatrical plays based on ritual ceremonies have gradually turned into plays, which dealt with social issues, and at the same time they have developed an educational and entertaining characteristic. As humans became dominant over the nature, their need to practice sorcery has also disappeared. As a result of this, the functions of these plays have decreased and comedy factor has entered into the plays. Moreover, the change of performance time reveals that these plays have been performed at weddings, holidays, and special occasions only for entertainment purposes. This is also the result of social, economic and cultural changes in society. In theatrical village plays, new plays have been created on the basis of tradition about the current subjects over the old examples or new variations have been created by changing old plays. Plays based on plant and animal cult have begun to be played for entertainment purposes as a result of being

updated by pushing its ritual function to the background and losing the first characteristic in the context of solving the secrets of nature. These ritual-based plays have survived until today as a result of cultural interactions. The non-contextual movement, which is verbal or non-verbal, diversifies by changing although it is repeated and performed by the same creators-performers (Artun, 2008: 2-3).

According to Metin And, it is possible to divide the theatrical village plays into seven groups:

- a. Ritual-based, ceremonial and myth-based plays - realistic plays,
- b. Resurrection and abduction of girls plays,
- c. New Year and year-end plays,
- d. Agricultural plays - shepherd plays,
- e. Animal imitation plays,
- f. Dumb shows - puppet, humorous plays,
- g. Single and double threaded plays - series plays (And, 1985: 72-74).

3. PERFORMANCE OF THE PLAYS

3.1. Director

In the theatrical village plays, the manager, in other words the director, is in fact the traditions and customs. Through a proper interpretation of the plays inherited from the ancestors of the peasants, divine narrator ensures that the play is performed according to the spirit of the play. However, since social changes are rapid in some regions, it is seen that the customs have also applied those changes, begun to shape them according to its own circumstances, and thus the director has begun to be involved in the plays. In places, where tradition and customs are valid, the director of the play pays regard to remain loyal to the past in the directing work. He/she continues the mission of the first sorcerer or the first cleric. Under this comment, he/she chooses the actors and shows them what to do. He/she takes care of their make-up and costumes. He/she even checks whether the play is performed same as before. Even if he/she does not want it, the audience forces him/her to do this. The audience starts criticizing unless they are satisfied with the play. Even in this type of regions, there is no need for a director. This is because everyone knows what to do. In regions, where traditions and customs have begun to keep pace with the social conditions, the director has begun to be determined. The old stereotyped habits have begun to change, and thus some intermediate points have emerged. The actor, who can be called as "the director" has to take on new functions. He/she shall pre-determine the cases and words to be accepted by the audience and shall cast the play.

3.2. Acting

The actors of the theatrical village plays are the willing and talented people from the village. The person, who is at work during the day, goes to the wedding at night. The work they do is a job. He has no privileges. He goes to coffee and mosque, sharing the same shortage and abundance as all other peasants. His clothes, attitude, attitudes, feelings, thoughts are not different from others. He is a person of the same society and same conditions. He acts in ceremonial or sorcery-based plays performed at certain days such as *Saya Gezme*, End of Harvest in the belief of fulfilling a sacred tradition. His action is faithful, kind of sorcery. Acting differs in plays for

entertainment purposes. It is very close to the contemporary theatre actor. In such plays, the actor acts with consciousness, not with faith. His aim is to entertain the audience and to have a good time. There are no ceremonial patterns. He makes all kinds of jokes and farcical comedy as much as the audience can bear and he is quite free. Personal talent is at the forefront comparing to the sorcery-based plays. The audience evaluates the actor in this sense (Tekerek, 2008: 136-137).

3.3. Audience

The audiences of the theatrical village plays are peasants. They establish their strongest connections while watching the play performed in a square or a room. Participation in the play is high. However, there are always some obstacles for the audience to watch it all together. In places, where Islamic influence is so intense, the women, men and children do not watch the play together. Women watch it through the windows or on the roofs. They do not participate in the play physically. Usually children watch the plays performed by children. Men cannot watch the plays performed by women. Women cannot watch the plays performed by men (Tekerek, 2008: 138). In plays with entertainment purpose, women play for themselves and men play for themselves. Since there are sexual jokes, the elderly people do not want children to participate and they do not participate themselves either. Sometimes audiences become accessories and decorations of the plays. Pranks are made to the audience sitting in front and they are even beaten sometimes. In plays for entertainment, the participation of the audience in the play is formally the same. The emotional exchange changes the atmosphere. The audience does not participate in the play so that the nature supports him/her. Other than the sorcery purposes, he/she will just have a good time. To the extent of his/her personal talent and characteristics, he/she participates in the play as the social status of the village allows and communicates with the actors. He/she can even disrupt the play, if necessary. However, he/she cannot do this in ceremonial plays (Tekerek, 2008: 138).

3.4. Place of Performance

The place of performance for theatrical village plays is the squares in summers and the rooms in winters. They are performed in anywhere. The sides of the stream, forest, village square, courtyard, roof and room etc. can all be counted. The place in theatrical village plays is spacious enough to fit in the audience. The audiences are located in a circular setting or all around the room so that the actors are surrounded. Thus, the play establishes the most advanced bond. There is a place suitable for the impersonal feature. Since they do not have many technical issues such as decor, light, etc. everything is solved instantaneously in that place. It can be performed during the day or during the night in the luxurious light or around a burning fire (Tekerek, 2008: 141).

4. AN EXAMPLE TO THEATRICAL VILLAGE PLAYS: HASAN PLAY

It is one of the plays performed by the women gathering at the bride's house after the party held during the henna night, in Bolu region. It is called Hasan Oyunu among the peasants. At the beginning of the play, the wedding-owner offers some

treats to the crowd gathering in the house and this treat is usually roasted chickpeas and roasted sunflower seeds.

Roles:

Hasan

Old woman whose daughter is to be married

On the right and on the left of Hasan are two women asking for the girl in marriage for Hasan (one is Hasan's elder sister and the other is his aunt)

The old and lame woman (the mother of the other aspirant man whose name is mentioned throughout the play but does not appear in the play)

The necessary preparations are made for the play during offering of treats. One of the bride's peers masquerades as a man and she definitely wears shirts, trousers, jackets and a cap, and in her pocket she carries especially wipes to use in the play later on. Often, a moustache is drawn with the charcoal and the eye brows are marked.

The play begins with Hasan coming inside together with persons on the right and left to him and the audiences are informed about the beginning of the play by the folk songs and the short poems told while going inside.

At the bottom of quince

At the bottom of fruit

We came to you

We came for a girl

They come to the girl's mother and ask for her daughter to get married and during this time Hasan is praised for his honesty, industriousness and considerateness. The mother of the girl asks for some time to think. Then an elderly lame woman with a tray wrapped around her back starts hitting her back with a rolling pin in her hand. In this way, the attention of distracted audience is gathered and the other scene of the play begins. The old woman aspires the girl and asks for her mother's permission. When she meets the mother, they start saying;

Elderly woman: Who is here?

Mother: A brave man is here.

Elderly woman: What does he want?

Mother: He wants a girl.

Then, she aspires for the girl asks for her own son and when her mother asks why she did not bring her son, she tells that her son away for college and that he will study and become a civil servant. The mother asks for some time to think and sends the elderly woman away.

When the stage gets empty, Hasan and the two women next to him come in front of his mother while singing the same song and ask her whether she has made her decision. The mother says that there is another aspirant for the girl and that she wants her to marry the civil servant and be comfortable. After the praises made for Hasan again, the mother asks for some time to think. Once the stage is empty, the elderly and lame woman comes in with her rolling pin in her hand and starts talking with the same dialogue again. This time the elderly woman says that Hasan is a farmer and that if she gets married Hasan, she will be devastated by ploughing and breeding animals. She praises her son and says that he will become a civil servant and very rich. Again, the mother of the girl is indecisive and sends the elderly woman. When

the old woman leaves, Hasan and the persons around him comes in for the third and last time. The women, who come in with Hasan, say a variety of songs and folk songs, while coming inside. During this time, silence is provided among the audience. This time, the daughter's mother says that she is worried about her daughter getting tired, if she gets married to a farmer, a ranching family. While she says this, she also says that she likes Hasan and his appearance. This time, the women aspiring on behalf of Hassan, respond as follows:

We sell all one has
We worth of gold
Give us your daughter
We will make her our lady

After that, the girl's mother is willing to give her daughter to Hasan. Hasan kisses the mother's hand, at which time the elderly and lame woman enters and asks whether they decided or not. The mother of the girls says that she gave her daughter to Hasan that she likes Hasan and she wants him. The crowd gets angry at the elderly and lame women and while they are trying to push her away, a tin or copper tray is wrapped around the woman's back comes out. However, during the play, she said that the voice, which came out when hitting with a rolling pin, was the voice of gold.

After the play ending this ways, a party with music begins with the participation of audience. First, Hasan starts dancing, he dances with the people accompanying him to the right and left to him respectively, and then with the audience. Hasan throws the handkerchief, which he carries his in his pocket, to the girls he likes and whoever the handkerchief is thrown at, stands up for dancing and puts it back to the pocket of Hasan. Hasan, who is dancing to young girls with masculine attitude, throws his handkerchief on the ground several times and waits for the girl to place his handkerchief back in his pocket while trying her patience. Especially, women with sons at the age of marriage point to Hasan to invite the girls they like for dancing. In this way, almost all young girls are invited to dance.

At the end of the night, this play, which is played at home after the party held outside, often lasts up to two nights. Hasan dances to the girl he likes and then leaves the room between the cheers of the audience holding her arm, so that the guests are informed of the ending of the play and the party (K.Ş.-1).

5. CONCLUSION

Theatrical village plays have an important role in the productions that make up our cultural assets. Theatrical village plays are shaped by religion, customs, traditions, lifestyle, joys, sorrows and fears. They have survived until today by being inherited from generation to generation within the frame of certain rules and it has gained an important ground in rural entertainment and meetings as a production of verbal tradition. Theatrical village plays, which has been an indispensable element of rural entertainment and meetings until recently, have begun to be lost and fade into oblivion against popular entertainment just like other folk culture productions.

The theatrical village play, which we detected in Dörtdivan district of Bolu province and is named as Hasan Play among the peasants, still continues to be played in some villages. This theatrical village play, which is included in the "Theatrical Plays for Entertainment Purposes" group within the above mentioned Theatrical

Village Play classification, has been performed based on movement and word, which are not related to the context, like other theatrical plays and have diversified and changed from time to time.

In plays with entertainment purposes, women usually perform for themselves and men perform for themselves. Since there are lot of sexual jokes in these plays, the opposite sex is not desired to watch the play. Hasan Play also maintains this general characteristic as a play performed during henna night only among women. Hasan Play is a traditional theatrical play, in which the women participating in the henna night go out to enjoy themselves and have fun, and they still continue to play even today.

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