

A STUDY ON TURKI HOOR, TURKISH BEAUTY*

TURKI HOOR, TÜRK GÜZELİ ÜZERİNE BİR ÇALIŞMA

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Abstract

Having come under the influence of Parsi/Persian during the First World War, The Urdu Theater and especially Bombay Parsis established numerous itinerant Natak theater companies such as Victoria, Original, Alfred and New Alfred. Initially, Parsi playwrights wrote plays for these companies and Urdu playwrights/authors after 1880 and poets began to join them. One of the prominent playwrights of the time, Agha Hashr Kashmiri (1879-1935) began to write plays with a decision he took after a harsh dialogue he had with Mehdi Hasan, another playwright who he met in Benares. Kashmiri's plays are dominated by a colorful imagination, humor and rhetorical power rather than an exaggerated poetic style. With a conscious effort, he raised people's tastes and standards. It is these qualities of his that distinguished him from his colleagues. His famous plays include Turki Hoor, Esir-e Hırs, Shahidnaz, Yahudi ki Larki, Khab-e Khasti and Rüstem u Suhrab. The theater remained inactive for a long time as a branch of art not favored by Muslims in the Indian sub-continent. However, with the arrival of the Western people, it became a favorite branch of literature in the sub-continent again. Muslims, too, regarded this genre as the best means of reflecting their feelings and ideas to the people. They tried to treat many topics connected with the Ottoman State and its cultural structure through drama especially at the beginning of the Caliphate Movement process and afterwards. Turki Hur is one of the fine examples of these works. In this article drama written by Agha Hashr Kashmiri is analyzed technically and presented to the attention of the Turkish and World Theater enthusiasts.

Keywords

Urdu Drama, Agha Hashr Kashmiri, Turki Hur.

Öz

Urdu tiyatrosu, Birinci Dünya Savaşı döneminde Parsi sahnesinin etkisi altında kalmıştır. Özellikle Bombay Parsileri, oyunlarını sahnelemek için Victoria, Original, Alfred New Alfred gibi pek çok gezici Natak tiyatro kumpanyaları kurdular. Bu kumpanyalara başlangıçta Parsi yazarlar oyunlar yazdılar ve 1880'den sonra Urdu yazarları ve şairleri bunlara katılmaya başladılar. Bu dönemin önemli oyun yazarlarından Ağa Haşır Kaşmiri (1879-1935) oyun yazarlığına Benares'te yine oyun yazarı olan Mehdi Hasan ile tanışmaları sonrası, aralarında geçen sert bir konuşmanın

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ardından aldığı kararlar başlar. Kaşmiri'nin tiyatro eserlerinde abartılı şiir tarzı yerine tahayyül renkliliği, mizah ve belagat hâkimdir. Bilinçli gayreti ile halkın zevkini ve sanat kalitesini yükseltti. İşte bu vasıfları onu çağdaşlarından ayıran öne çıkan özellikleridir.. Tanınmış oyunları Turki Hur, Esir-i Hürs, Şehidnaz, Yahudi ki Larki, Hab-ı Hesti ve Rüstem u Suhrab'tır. Hint Alt Kıtası'nda tiyatro geleneği Müslümanlar tarafından uzunca bir süre rağbet görmeyen bir sanat dalı olarak atıl kalmıştır. Ancak Tiyatro Batıların gelişiyile birlikte kıtada tekrar ilgi duyulan bir edebiyat türü olmuştur. Müslümanlar da duygu ve düşüncelerini halka en iyi yansıtmaya aracı olarak bu sanatı gördüler. Özellikle Hilafet Hareketi sürecinin başlangıcında ve sonrasında Osmanlı Devleti ve kültürel yapısıyla alakalı birçok konuyu drama yoluyla işlemeye çalıştılar. İşte Turki Hur bu çalışmalara güzel örneklerden biridir. Bu çalışmada Ağa Haşır Kaşmiri'nin yazmış olduğu bu drama teknik açıdan incelenerek Türk ve Dünya Tiyatro meraklıların bilgisine ve takdirine sunulmaktadır.

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Anahtar Kelimeler

Urdu Tiyatrosu, Ağa Haşır Kaşmiri, Turki Hur.



INTRODUCTION

The Urdu theater, which came under the influence of the Parsi stage during the First World War, and Bombay Parsis in particular, established numerous itinerant Natak theater companies to stage their plays such as Victoria, Original, Alfred and New Alfred. Initially, Parsi authors wrote plays for these companies but Urdu authors and poets began to join them after 1880. Among them, Raunak Banarasi, Husaini Miyan Zarif, Ahsan Lakhnavi, Navain Partab Bitab and Agha Hashr Kashmiri are especially worth mentioning (Reis 1961: 34).

Agha Hashr Kashmiri (1879-1935), one of the prominent playwrights of that period, decided to write plays when he became acquainted with Mehdi Hasan, also a playwright, in Benares and had a fierce argument with him (Rahmani 1968: 330). After his career as a playwright in Benares, Kashmiri went to Mumbai (then Bombay), which was the Mecca of drama, and worked for Parsi theater companies. Then, he came to Lahore in 1913 and established his own theater company. Upon his wife's death, he left Lahore to work in Calcutta in 1916. Kashmiri thought of establishing his own theater company a second time and returned to the city of Benares, where he had been introduced into the theater world, in 1924 (Ashraf 1992: 89). Kashmiri staged several plays in the theater company he had founded in the cities of Agra and Allahabad for four years. However, when he came to Calcutta a second time, he noticed that drama had begun to fall out of favor in the city and was being replaced by the cinema, so he wanted to adjust to the changing conditions, writing screenplays for the films *Kismet ka Shikar*, *Avrat ka Piyar*, *Dil ki Ag* and *Yahudi ki Larki* (Reis 1961 35).

Agha Hashr Kashmiri is the first playwright who gained an artistic identity to the Urdu drama. He reduced the number of aimless songs in the drama and added prose to dialogues. Kashmiri stated his purpose clearly in the following words: "...I lay the time and social incidents before the eyes of the people. I organize my reform program according to this. I had to bid farewell to measured and meaningless drama which was in high esteem twenty years before." (Ashraf 1992: 100). He made use of traditional stories in writing the plots of many of his plays. In the second and third stages of his career as a playwright, Kashmiri did not turn a blind eye to the social problems plaguing the country and dealt with those themes in his plays. The language he used in his drama is clear and easily intelligible (Reis 1961: 36).

Kashmiri's works of drama are dominated by colorful imagination, humor and powerful rhetoric rather than an exaggerated poetic style. He elevated the taste of the people through his conscious efforts. It was these qualities that distinguished him from his contemporaries. Among his prominent plays are *Turki Hoor*, *Esir-e Hirs*, *Shehidnaz*, *Yahudi ki Larki*, *Khab-e Hasti* and *Rustem u Suhrab* (Reis 1961: 37).

Urdu drama became gradually insignificant in the mid-20th century, when Marxism and Communism assumed a dominant role in literature in the Indian Sub-Continent. Now, some literati, who were not even playwrights, had begun to write plays and it had become a huge task to stage the texts written, which prioritized literary plays rather than writing plays for the stage.

It is seen that plays of predominantly religious content began to be staged after 1947, under the influence of the Islamic literary movement and due to the oppressive attitudes of the authorities of the newly established Pakistan Islamic Republic. However, comprehensive studies that will be conducted on the factors affecting the development of the post-

independence Urdu literature will make a significant contribution to the solution.

1. Analysis of the Identity of the Play

The play entitled *Turki Hoor* was written in December 1922 and is composed of three acts, seven scenes and 123 pages. The first act contains four scenes, while the second act contains two scenes and the third only one. Agha Hashr Kashmiri's play *Turki Hoor* involves as main characters Farid Bey, a respectable Ottoman pasha, an Ottoman officer, namely a captain called Anvar, Arif, a cultured and prosperous man, his wife Rashide, who loves her husband unconditionally, Rashide's close friend Laila, Ziyad Bey, an alcoholic, and his intimate friends Tarik and Numan, a tramp called Ghanim, who wants to benefit from Arif by leading him astray, and two women by the names of Shamim and Nasim, who make their living by entertaining men.

2. Theme and Plot of the Play

"Theme involves dealing with a topic to explain an idea." (Güler 2012: 1315). This element, which represents "the author's main idea", (Özakman 2001: 56) continues unchanged throughout the play.

Özdemir Nutku defines "plot", which is a fundamental concept of dramatic theater, as an organized structure "a chain of events whose beginning and ending are determined and a whole where events take place within a framework of probability and obligation" (1983: 95).

Plot is divided into five basic components: exposition, conflict, crisis, climax and resolution (Nutku 1983: 166). Let us examine the elements included in the plot in the play *Turki Hoor*.

2.1. The Plot

The plot in *Turki Hoor* involves, with occasional resort to poems, Arif's beginning to make bad friends and spending his time in drinking and dissipation; his neglect of his wife Rashide and his home as a result of alcohol addiction; squandering all his money with his friend Ghanim, a mean man who pursues self-interest in his relations; and while all these things are taking place, Rashide's eternal devotion and fidelity to her husband Arif.

ACT ONE

Scene 1

The stage opens with a discussion of at whose house the next meeting will be while Rashide and her friends are leaving home. In the meantime, Arif and his friend Ghanim come out of a room. They, too, agree on when and where to meet the next time and depart. The love affair between Arif and Rashide still maintains its freshness. Ghanim has managed to bring Arif to his own "orbit" through an extremely sentimental conversation and began to addict him to drink gradually. Arif and Ghanim meet the next time at a fun party organized by Ziyad and their friends Tarik and Nazim. However, Arif is lost in thought at this party. Ziyad offers him a drink, thinking that it will dispel his gloom. Day turns to evening and evening to night. Rashide is waiting for Arif's return with grief and concern. Ayaz, their faithful servant wants to console her, at the same time telling her that they should be wary of Ghanim. Having been informed of the situation, Farid Bey comes to his daughter's house and tries to persuade Rashide to go with him. Meanwhile, Arif returns home totally inebriated and enters into a fierce

argument with his father-in-love. Having failed to persuade his daughter to come with him, Farid Bey leaves, cross with her.

Scene Two

Nasim, the mother, and her daughter Shamim, who earn a living by entertaining men, are at home, discussing the topic of how they can screw money out of men by impressing them. At that moment, Nazım, a wealthy man who they had trapped in their web, arrives. He presents Shamim with his gift accompanied by lavish compliments. On the other hand, Rashide and Ayaz, one of the loyal servants, discuss the situation of Arif, who came home drunk at midnight, in one of the rooms at Farid Bey's house. Meanwhile, Arif and Ghanim arrive home. Ghanim begins to disparage their servant Ayaz. Ghanim cajoles Arif once again into drinking in the daytime. At the same time, he begins to advise him about how to use his fortune and he even goes so far as to suggest him that he should gamble and bet in horse races to increase his wealth. However, Ayaz enters the room and tries to prevent Arif from drinking further. Ayaz also rebukes Ghanim with regard to the predicament his master has fallen into. Arif is disturbed by this reproachful talk and chastises Ayaz, believing in Ghanim's previous complaints about him. Ayaz puts the blame on Ghanim for this and attacks him but Arif stops him and just when he is about to hit him, his father-in-law Farid Bey and his wife Rashide enter. Farid Bey tells Arif that it is not too late to get rid of this change in the wrong direction and immoral acts but Arif is not in a state to take heed of these warnings. A fierce exchange of words takes place between them. Rashide is disturbed by this and therefore sides with her husband. Farid Bey, in his turn, is troubled by his daughter's taking sides with her husband. Overcome by anger, Farid Bey expels Arif from his home. Rashide gets ready to leave home but Farid Bey is further exasperated by this act of his daughter's. Rashide tells her father that whatever happens, a woman is obliged to stand by her husband. Now, this is beyond what Farid Bey can tolerate and therefore fires both of them.

Scene Three

Ziyad Pasha and his friend are walking along a street at noontime, talking about the beauty of Istanbul and the Bosphorus. They decide to have lunch at an Armenian hotel and head for there. Meanwhile, Laila, a florist trying to sell her flowers in the same street singing songs, moves to one side of the street. While Captain Anvar and his two brothers-in-arms are strolling along the street, he tells his friends what has happened to his sister. They, too, decide to go to the same Armenian hotel to be able to talk in a more comfortable atmosphere. At that moment, Laila goes near them to sell flowers. Anvar wants to buy flowers from the girl but he has no change on him. Laila the florist says that money does not always matter and wants to give him the flowers as a present. Anvar offers to give banknotes in return for the flowers but Laila the florist finds that the money is too much and refuses to take it. Anvar is deeply impressed by this magnanimity of the florist.

Scene Four

Ziyad Pasha, Arif, Ghanim and other friends are at a table at the Armenian man's hotel, drinking alcohol and Shamim move among the tables, dancing. Some snipe at her while others give her money. Ghanim tells Arif to give the belly dancer money. Ziyad asks Ghanim to invite

Shamim to their table. Arif leaves a generous tip with Shamim. Ghanim takes half of the tip from Shamim. It is understood from the talk between them that the two are very close. Arif asks for the bill to leave the hotel on the pretext of some business. Ghanim, who has designs on the tip left to the waiter, puts the screws on him but when he fails to get the money, he attacks the waiter. The hotel owner immediately calls for the police but Ghanim runs away as soon as he sees the police. Arif is caught and handcuffed. In the meantime, his loyal servant Ayaz comes to the hotel. He explains to the inspector that one cannot be arrested for a simple fight and adds that he is ready to bail him out. The inspector invites him, too, to the police station to complete the procedures and they leave. Just as Ziyad Pasha and Tarık, who had remained at the hotel, are about to leave the hotel, they see Laila the florist, who enters into the hotel from the street. However, Laila notices even at the entrance that it is not a good place. Ziyad Pasha is impressed by the beauty of the girl and tries to hit on her. At that moment, Anvar and his two brothers-in-arms are entering into the hotel and witness the unpleasant incident. As a result of their intervention, Ziyad Pasha and Tarık get a well-deserved beating.

Act Two

Scene Five

Ziyad Pasha obtains information about Anvar from Ghanim to take revenge for the beating he had got. Ziyad makes plans about what kind of malice he will perform; He will sleep with Anvar's sister, who is also Arif's wife. In the meantime, Rashide implores her husband Arif desperately to give up. Anvar, on the other hand, stands by his sister. However, Arif still has not learned his lesson from what he has experienced. He dismisses Anvar from his house. Although Anvar attempts to persuade his sister to go with him, Rashide argues that a morally upright woman will not quit her husband when he is in trouble. Rashide pushes, after her father, aside her elder brother for the sake of her husband. After several days on, while Arif is in bed sleeping, Ayaz enters sneakily and having taken all the money in Arif's safe, leaves the room. At that moment, Arif wakes up due to a nightmare he sees. He immediately checks the safe where he has put his money but the money is nowhere around. He goes back to sleep in grief. Having been overwhelmed by Arif's extreme grief, Ayaz reenters the room secretly and while he tries to replace some of the money, Arif wakes up and catches him on the spot. Although he asks where the rest of the money is, he gets no response. Rashide rushes into the room upon the noises coming from the bedroom and learns that Arif has caught Ayaz while he was stealing his money. However, Rashide does not believe in the truth of this event. Arif chucks Ayaz out of the house to take him to the police station.

Scene Six

Ghanim has sneaked out of the hotel and now has arrived at Shamim's house. He is in grief because the man who he wanted to rob of his money went unharmed. Nasim is not pleased at all with Ghanim's coming to their house. Shemim, on the other hand, is in love with Ghanim; whatever he does, she is ready to forgive. Arif had attempted to expel Nasim from the house but she had not said anything to that, either. However, she interposes between Nasim and Ghanim, and tells them that Nazım is in the adjoining room and that they should not abort her scheme, so she sends Ghanim out for some time. Shamim goes into the room where Nazım is. Nazım is cross with Shamim due to his unrequited love for her and explains that he has spent money lavishly for her sake but she has tried to betray him each time. Shamim, in return,

teaches him a lesson, just as a prostitute does, saying that if he has no money, he should stay clear of her. Nazım is dismissed from the house by Shamim, who he thinks is his beloved. Rashide begins to live in a decrepit house after her husband has lost all his property. It is now Rashide's duty to earn bread for the house. She makes friends with the florist girl Laila. Laila tries to help Rashide by selling the things Rashide has knit. Arif, on the other hand, has spent the last remaining five thousand liras gambling and drinking and now takes by force from his wife whatever she earns. Rashide tells Laila of her plight in tears. While she explains to her that Ayaz does not deserve to be in prison, she gets further aggrieved and runs deeper into the house, no longer able to restrain her tears. Laila meets Anvar at the door while leaving house in desperation. This coincidental meeting delights both of them. This is the first time they have fully got acquainted there. Rashide is pleased with her elder brother's visit but she does not mention any of the problems she has been going through. However, Anvar gives his sister some money and leaves. Later on, Arif comes home drunk and asks Rashide for money. Rashide replies that she has no money except for four liras which she earned from knitting socks and that it could only meet the food costs. He is exasperated upon this, saying what she is doing is wrong and leaves home to drink again after having taken the money from her. Arif meets Ghanim on the way. He tells Ghanim what a self-seeking man he is, that he had left him when he was destitute and that he does not deserve his friendship. Ghanim responds to his each accusation brazenly. Arif leaves after their quarrel. In the meantime, Ghanim encounters Ziyad Bey. Ziyad Bey reminds Ghanim of his promise to take revenge on Anvar and asks when he will fulfill the promise. Ghanim explains that he has a plan. He tells him that he is planning to abduct Rashide, who is Arif's wife and Anvar's sister. Ghanim leaves the spot to implement the plan. Sometime later, Ghanim comes to Ziyad Bey's house, delighted that he has fulfilled the task. He explains how he kidnapped Rashide telling her that her husband Arif was injured in an accident and he receives the prize for the job. Ziyad Bey hides somewhere in the room and Ghanim brings Rashide into the house. Rashide calls out for her husband in haste and curiosity but instead of her husband, a man she does not know at all appears before her. Ziyad Bey wants to persuade and conquer Rashide without delay. However, Rashide resists him, displaying a great example of morality. During the scuffle, she picks up Ziyad Bey's pistol, which has fallen onto the ground, fires at him and Ziyad Bey is wounded.

Act Three

Scene Seven

In the meantime, Captain Anvar and his friends Jalal and Ilutmush are at the military garrison, talking. A soldier enters the room and tells him that a woman by the name of Laila wants to talk to him. Anvar orders the soldier to bring the woman in immediately. Laila enters the room. Anvar is extremely delighted by this visit. After a brief conversation about their health, Laila begs Anvar to help his sister Rashide. Anvar responds that his sister is madly in love with her husband and whatever they may do, she will not be separated from him. However, Laila manages to convince Anvar in the end. At the same time, Anvar imparts to Laila that he loves her deeply and asks her to marry him. While all these are taking place, Ayaz is talking to inmates in the prison about their problems. Instantly, the door to the prison cell opens and in comes Ghanim dressed in prison clothes. While the prison warden warns him of the nasty things that await him during the two years he will serve there, Ayaz tells him that he has come to prison to reap what he has sown. At Arif's house, on the other hand, Rashide is

utterly exhausted and sick due to what she has been through. In one corner, Arif is muttering to himself, venting his anger at the innkeeper for not giving him drink on credit. For an instant, he stops as if he has remembered something. He rises to his feet immediately and heads for the mattress where his wife hides her money. When he lifts the mattress, he finds the money Anvar has given Rashide for a rainy day. Arif thinks that Rashide has cheated on him. Rashide tells him that her elder brother has left the money but fails to convince Arif. Arif thrusts a knife he has found around into Rashide's body and she falls down, losing consciousness. At that moment, Laila and Anvar come in. Finding Rashide drenched in blood, Laila rushes out to call for the police. Arif defends himself, claiming that his wife has betrayed him and shows Anvar the five hundred liras. Anvar tells him that he himself gave those five hundred liras to his sister Rashide. Laila returns to the house with some police officers. The police officers handcuff Arif immediately. Meanwhile, Rashide begins to regain her consciousness slowly. When she has totally come to, she sees her husband before her eyes handcuffed and between police officers. Upon this, she tells the police officers that her husband Arif has not stabbed her and adds that she has stabbed herself by mistake. The police officers release Arif upon her statement. Arif asks his wife for forgiveness in repentance and promises that he will relinquish all of his bad habits.

Scene Eight

While Ziyad is happy that he has survived the attack with a minor injury, he also feels frustrated by the fact that he has failed to conquer Rashide. Now, his desire to own Rashide has further increased. He tells his friend Tarık that as soon as they seize an opportunity, they should kidnap Rashide and bring her to him. In the meantime, at Arif's house, Rashide tells Arif that her father is ill and that she wants to visit him. Arif agrees to this on condition that he will refuse if her father offers them money and that he will earn whatever he has lost again by the sweat of his brow. While they are talking, Ayaz, the loyal servant who completed his prison term, comes in. Rashide is deeply elated by this conversation. Arif, on the other hand, is extremely repentant due to what he has done to Ayaz and apologizes to Ayaz for his acts. Ayaz explains that twenty-five thousand banknotes that belong to Arif have been entrusted to him and returns that money to him. The happiness of Arif and Rashide is doubled. Now, days of suffering and misery are about to come to an end. Arif and Ayaz go out. Ziyad's men, who constantly follow them, intrude into the house to kidnap Rashide, who is alone at home, and although Rashide tries to resist them, they take her to Tarık's house forcibly. Ziyad orders servant girls to dress Rashide in beautiful clothes for him and adds that he will arrive there soon. He comes to Tarık's house within a short time and enters into Rashide's room. While Ziyad tells Rashide that things have now come to an end for her, Anvar comes into the room out of nowhere and begins to fight Ziyad. The winner of the fight is Anvar. Ziyad and Tarık pay a heavy price, that is their lives, for their mean behavior. Rashide, Anvar, Laila and Anvar's friends come to Arif's house, delighted that they have been rid of a huge trouble.

2.2. Exposition

The 1st Act Scene Seven of the play *Turki Hoor* constitutes the exposition section. This section explains who the characters are, and where and in what circumstances they are. Readers/audiences are made to feel that Arif is an impassive husband, Rashide is a wife who is eternally faithful to her husband, Ghanim is a parasite who affords an advantage using weaknesses of wealthy people, and Ziyad is a rapist who, emboldened by the power of the money he possesses, abuses chaste women. The description of one of the major characters,

namely Rashide, in the exposition section is especially worthy of attention. Rashide maintains that the *raison d'être* for a woman is to preserve her husband's life, wealth and honor. In addition, a woman is her husband's servant:

"RASHIDE. – Shall I leave him? How can I leave him, daddy? The bond of matrimony is not a trade that begins when two selfish human beings come together and should go on as long as it makes a profit and partners should separate when they lose money. Parents call their daughter's wedding day "sacrificial day of the daughter". Just as a river ceases to exist when it joins the sea, so a woman offers her heart, life, happiness, in short everything she owns to her husband as a gift on her wedding day and becomes his forever.

Time never ends for someone who sleeps while sleeping

Life will come to an end if no appreciation is expressed for the weeping"

A faithful wife does not cease to love and serve her husband when peace is broken. Her husband is her God in a metaphorical sense. Love for husband is faith, and serving the husband is worship."

There are thousands of people around in one's days of glory

Only those that remain with him in days of poverty and distress are true friends

And wife is one who stands by her husband in distress and grief

Stop laughing, give up happiness but never give up supporting your husband

The playwright prepares readers/audiences for what is to come in the subsequent acts with these heavy obligations he puts on women. Readers/audiences are forced to imagine what kind of distresses or sufferings a woman has to endure to maintain her family. The author succeeds in drawing readers/audiences' attention to the play by making them wonder what Arif will do to oblige his wife Rashide under the influence of Ghanim, a mean friend, and what kind of an attitude Rashide will assume in the face of her husband's pressure despite warnings coming from their faithful servant Ayaz. He prepares readers/audiences to witness the disasters Arif will cause by having them accompany a journey alongside Rashide.

In this way, the author sets both Rashide and readers/audiences on a troublesome trip that will take place.

2.3. Conflict

This section demonstrates what Rashide has experienced during her journey as a faithful and patient woman. This part is the intermediate section where action takes place in the fullest. It is here that events and persons introduced at the beginning section are engaged in a conflict. In this section, individuals are positioned in a socio-economic and socio-cultural ground. Individuals placed on this ground make use of their environment within the framework of their points of view of life.

Turki Hoor involves psychological and physical elements of conflict. The psychological element of conflict is the internal conflict experienced by Arif as a result of his heedless behaviors in the face of his wife Rashide's excessive devotion to him and her efforts to preserve her home and family. In the end, she wins back her husband Arif thanks to her morally correct and strong spiritual stance.

The first element of physical conflict in the play occurs when Captain Anvar tries to protect Laila, an innocent flower seller, against Ziyad Bey. Then, Ziyad Bey wants to have Anvar's sister Rashide to take revenge on him, but Rashide is at the same time the wife of Arif, who is a friend of his with whom he drinks together. This is not something embarrassing that will stop Ziyad from attaining his goal. Therefore, the second physical conflict arises when Ziyad attempts to kidnap Rashide the first time, which is the second external physical conflict. Frustrated by the failed attempt at abduction, Ziyad makes a second attempt to abduct Rashide and loses his life as a result, which is the third external physical conflict of the play.

Another conflict apart from psychological and physical conflicts involves, from a social aspect, the one with Ghanim, who causes Arif and Rashide to experience a wide range of events. Characters like Ghanim represent people with ill-will who may come across people at anytime and anywhere and attempt to thrive on them.

2.4. Crisis

Points of emotional focus that arise as a result of the progress of the plot constitute crisis (Retold by Güler 2012: 1320 from Nutku 2001: 177)

Emotional points of focus in *Turki Hoor* involve Rashide's talking to her father in a highly sentimental and fractious manner due to her husband Arif, Arif's forcible taking of her hard-earned money from Rashide and Ziyad Bey's abducting Rashide.

2.5. Climax and Resolution

The climax in *Turki Hoor* involves Ziyad Bey's abduction of Rashide and Anvar's saving her, where lead character Rashide rises to prominence. In the climax section, Rashide clearly exhibits faithfulness and virtue (chastity/honor), which she has defended throughout the play.

3. Personality Analysis

Persons included in *Turki Hoor* have been described clearly. Rashide, Arif, Ghanim, Farid Bey, Anvar, Ayaz, Ziyad, Tariq, Iltutmush, Jalal, The First Girl, The Second Girl, Prison Guard, The First Prisoner, The Second Inspector, Inspector and Private are concrete persons.

In this play, all of the heroes belong to the material world. Though it may seem that the events in the play revolve around Arif, the "pivotal character" is Rashide.

"Personification" in *Turki Hoor* occurs in the form of characters, types, supporting persons and extras.

3.1. Characters

Rashide;

Rashide is the main character of the play *Turki Hoor*. Psychologically, she possesses qualities that are unique to her. She is the only person in the play that demonstrates the quality of a character. The author idealizes Rashide in an exaggerated way.

The author depicts Rashide as a woman who is extremely faithful to her husband. She is the daughter of a respectable and wealthy family of Istanbul. She is married to Arif, who also comes from a rich family. However, they lose almost all of their wealth due to the fact that her husband has made bad friends. Her husband's addiction to alcohol is in fact the biggest

problem in society and Rashide indicates with the following couplet that this bad habit of her husband looming ominously over their marriage is not only their but also the whole society's problem;

Accept the prayers of the poor and the desperate

Oh God! Eradicate this evil from this land. (Turki Hoor: 144)

On the other hand, Rashide's father Farid Bey is displeased with the plight of his daughter and suggests that she return to her father's home. Yet, she states that no matter what difficulties she may experience, she will not leave her husband:

As long as I live, I will be with him,

I will not let go of his feet so long as my hands are not cut off.

I have bloomed flowers in his shade.

My world and heaven are beneath his feet. (Turki Hoor: 159)

Rashide does her best to bring home the bread and tries to earn money embroidering and knitting, although she knows that her husband will squander their daily earning on alcohol. She experiences poverty to the maximum limit but she does not abandon her husband as in the poem;

There are thousands of so-called friends around in one's days of glory

But only those that remain with him in days of poverty and distress are true friends

And wife is one who stands by her husband in distress and grief

Stop laughing, give up happiness but never give up supporting your husband (Turki Hoor: 160)

In fact, she states with the following poem that she will endure all suffering caused by him, thereby exemplifying unlimited patience;

I am with him in wealth and in poverty, I should be,

I will regard wounds inflicted by him as a decoration

I have not forgotten and will not forget his blessing,

Whenever he kicks me, I will kiss his feet (Turki Hoor: 161)

The last and most depressing example of the infiniteness of this patience and love comes with the following statement when she is stabbed by her husband;

"Rashide. – My head spun due to sickness and frailty, the knife fell on the ground, and I was wounded when I fell on it." (Turki Hoor: 235)

Rashide is tested in the play not only with her love and patience but also with her honor (virtue). She does not surrender when a wealthy man called Ziyad abducts and tries to conquer her and she resists his efforts:

Even for a second will my eyes not be distracted from my husband's face,

This heart of mine is a flower from which the smell of fidelity will never disappear.

Never will you find guile in my words and manners,

'Cause I sucked honor from my mother's breast, not milk (Turki Hoor: 217)

In the end, she ensures, as a reward for her faithfulness, that her husband is rid of his bad habits and experiences happiness she has desired so much.

3.2. Types and Supporting Personalities

In the play *Turki Hoor*, the number of persons who we can consider bearing traces of daily life, having a single quality, and a clichéd and standard type is quite limited. It would be appropriate to designate Arif, Farid Bey, Ayaz, Ghanim, Ziyad Bey, Hotel Owner, Waiter, Inspector and soldier in the play as supporting persons or extras.

Although he seems to assume a significant role in the play, Arif is a supporting character. He and the other persons help, with their positive or negative behaviors, the action to progress and Rashide to rise to prominence and develop.

Ghanim is the second supporting person who lets loose all evil. There are almost no supporting persons unaffected by the evil released by him. He puts Rashide and her family in a difficult situation by addicting Arif to drink:

"GHANİM. – You put the blame of drinkers on poor alcohol. One needs money to buy it whereas one needs intelligence to drink wine. Life is born of the seed, but one and a half seyr into a stomach, of which a quarter is full One naturally develops cholera. Water is part of the body but if you drink a bucketful instead of one or two glasses surely your stomach will swell and explode. Drinking alcohol has its rules. Drink it as if it is medicine, drink now and then and drink moderately. Oh, one more thing, if you want to derive pleasure from drinking, drink with a lover." (Turki Hoor: 134-135)

He provokes Ziyad Bey against Anvar and abuses Ziyad Bey and his friends to serve his malevolent designs:

"GHANİM. – When wealth and power do not work, then deceit comes into play. You should decide on the type of the gift. One word from my mouth will bring that beautiful gazelle into the famished lion's stomach."

ZIYAD. – If you manage to deceive her and bring here to me, I will reward you with ten thousand rupis." (Turki Hoor: 211)

He deceives Shamim, the belly dancer, with his words of love and exploits her financially:

GHANİM. – (Muttering to himself) Say, it is holiday. You have pushed aside what may have come into the cash machine and in your pocket. People rightly say that those who care about small change are in a bad state. Five thousand banknotes found their way into Arif's pocket. He received five thousand liras as his commission fee for selling a house, plus three thousand into his bank account. With these thirteen thousand liras, he could have lived a decent life for at least thirteen months but wine and evil dragged him behind them. Thirteen thousand liras ran out within three hours of bafflement. It would still be alright if I could get a few things from that slut Shamim. (Turki Hoor: 192)

It is this performance that he acts to develop the play puts him in the second place after Arif as a supporting character.

The third supporting person in the play is Ayaz. He is a loyal servant who raised Arif. He is the first person in the play who realizes Ghanim's intentions.

"AYAZ. – What shall I do? Ghanim is very close to you. Or else, I would never let this impertinent and deceitful man into this house."

RASHIDE. – But he sees him not only as an ordinary friend but also as a very intimate one."

AYAZ. – Yet, this friend will be his greatest enemy. It is up to him to take my advice or not, but I have warned him that he can make friends with poison or fire but never with Ghanim. He is a sword disguised as a friend. Today, he will bend his head submissively but tomorrow he will slit his throat and leave." (Turki Hoor: 139)

In the course of the play, to abort Ghanim's designs, Ayaz demonstrates such boldness as to

steal his master's money to protect him and be imprisoned for this but beforehand acts prudently enough to hide the money. This boldness on his part will in the end come as a godsend for Arif and relieve him and Rashide.

Ziyad Bey is the fourth supporting person in Turki Hoor. He is a wealthy and pleasure-seeking person. Moreover, he is enchanted by Istanbul's beauty.

"ZIYAD. – This attractive place used to be called the prince of Asia's beautiful cities, but it seems as if Freedom, which has come from Europe, has rid its body of the outdated garment of chastity/virtue and worn-out jewelry of faith; instead, it has been doused with alcohol, dressed in a worldly garment and jewelry made of drunkenness, and sprinkled with the powder of wastefulness and fashion. Its beauty has been ever more dazzling since then.

TARIQ. – You are right sir.

ZIYAD. – You know why I have given up my pen, manor house and palace and spend 8 months of the year in this city like an ordinary rich man." (Turki Hoor: 164)

However, Ziyad, too, becomes one of those people who are deceived by pleasures and self-indulgence of this city. He has a desire to defile Rashide's honor to take revenge on Anvar. He has Ghanim and his friend Tarik kidnap Rashide and wants to rape her:

"GHANIM. –You must listen. A person's life is superior to his property and his honor is even superior to his life. He shall distribute all his wealth among orphans and the poor. He shall sacrifice his life for the sake of his country and nation but he shall never allow his honor to be trampled by others. It follows from this that honor is much dearer than life and wealth. When you want to retaliate, you should attack his honor in return for your life.

...

GHANIM. –Arif's wife Rashide, who is Anvar's sister, is an exemplary figure among the women of our country by virtue of her beauty and youth. She is extremely beautiful. She is like a newly blossoming flower in spring ... Shall I continue or have you understood?

ZIYAD. – Young as the morning and beautiful as a picture... I see. You wish to take out the essence of sweet smell and colorful flower and ruin this beautiful flower.

GHANIM. –Yes, this is a horrible retaliation... After his sister's honor has been defiled, Anvar will never be able to look you in the eye and speak in your presence. Anvar's courage, life and happiness will be devastated on the day when Rashide loses her chastity." (Turki Hoor: 201-211)

All these supporting characters put Rashide directly in the position of both agent and patient via their actions throughout the play.

Farid Bey, Anvar, Laila, Tariq, Iltutmush, Jalal, Hotel Owner, Inspector, Waiter, Prison Guard, First and Second Girls, First and Second Prisoners are extras included in the play for the action to develop.

4. Setting

It involves the stages in a theater play that are given in brackets at the beginning of each scene to help stage manager and where events take place. Setting is formed around a specific topic and more than one event takes place in a single scene (stage) or in more than one scene (stage). It constitutes an organic link in the cause and effect relationship. Agha Hashr Kashmiri does not symbolize a setting (place) in the play Turki Hoor; he has left this task to Rashide. Therefore, the setting has served as a link/bridge in the course of events in terms of the cause

and effect relationship.

The author does not give much space for description of places. He just mentions them as scene where the event has taken place

5. An Evaluation of the Play

Agha Hashr Kashmiri maintains in his play Turki Hoor that an honorable woman should remain faithful to her husband in all circumstance. He also emphasizes honor of women in his play entitled *Yahudi ki Larki* (1915).

Agha Hashr Kashmiri attempts to reveal to audiences Rashide's ideas about the plight caused by her husband, and her efforts to preserve her fidelity and honor through songs and poems.

Rashide shows her love for her husband with the first song:

Oh, darling I hunger after love,

I am your slave.

Oh my beloved, show me your love,

And encircle my neck with your arms ... (Turki Hoor: 128)

This love drags her into a series of events where her fidelity is put to test. This is so much so that in one couplet she wonders what more can happen to her.

What might be the remedy for troubles pouring from the sky,

And what else might be in store in this unfortunate destiny. (Turki Hoor: 139)

On the other hand, fate is spinning its web quietly. Rashide does not abandon her husband in the ordeal where she is tested with poverty.

There are thousands of so-called friends around in one's days of glory

But only those that remain with him in days of poverty and distress are true friends

And wife is one who stands by her husband in distress and grief

Stop laughing, give up happiness but never give up supporting your husband. (Turki Hoor: 160)

My peace lies neither in his house nor in his wealth,

I am happy in any case, whether he is rich or poor.

Ingratitude I cannot even think of it,

When he is in trouble, I will stay with him and even ask for alms.

(Turki Hoor: 160)

Rashide exaggerates the love she feels for her husband to such an extent that she responds calmly to any attack that might come from her husband.

I am with him in wealth and in poverty, I should be,

I will regard wounds inflicted by him as a decoration

I have not forgotten and will not forget his blessing,

Whenever he kicks me, I will kiss his feet (Turki Hoor: 161)

The tests in Rashide's life never come to an end. When Ziyad Bey kidnaps her and then makes financial offers to persuade her, she refuses all.

*When God has created earth and water
He created the woman's heart of love and sacrifice.
So that the woman should lead a faithful life,
And not only her hand, but also her heart, spirit and everything she owns should belong to her
husband. (Turki Hoor: 215)*

*Fidelity is the source of my peace and benevolence is my decoration,
My modesty is my clothing and love is my jewelry.
Those who possess wealth should maintain a smiling countenance,
And the cover of my honor (virtue) spits on two shawls. (Turki Hoor: 217-218)*

The author makes some recommendations to audiences by giving didactic messages in various scenes. He specifically emphasizes the ills of drinking alcohol by drawing a cause and effect relationship and adds harmony to the play through poems.

We were not able to establish that all of the poems in Turki Hoor belong to Agha Hashr Kashmiri but since we know that the author also wrote poems, we consider it highly probable that all of the poems in the play belong to him. Evidence for this is that the author wrote poems and songs in the same style in his other Urdu dramas. This is so much so that the Awadhi Urdu language he used in the songs in his works *Ankh ka Nashah*, *Asir-e Hirs*, *Pehla Piyar*, *Rustem o Suhrab*, and *Shahid-e Naz* can be cited among the evidence of this.

CONCLUSION

The Romantic Movement, which was prevalent in the Indian sub-continent in the early 20th century, manifests itself in the theater play *Turki Hoor*. In this framework, the Woman character serves as a determining factor in the formation of the theme and plot of the play.

The author, who tries to shape the plot of the play through the troublesome incidents that occurred to Rashide's husband, gave rise to missing links between Exposition, Crisis and Resolution sections of the play. This may have resulted from a desire on the part of the author to clearly state the causes of the problems that were to happen to Rashide. The language used in the play is quite clear and involves dialogues between characters. The poems in the play were written in the Urdu language but the songs were penned in Awadhi Urdu. In addition, in the personification of the characters, Agha Hashr Kashmiri chose, except for Rashide, people who exist in society and are easy to come across. He attached almost no importance to descriptions of setting and scenes. This tells us that the author paid more attention to the theme of the play and did not employ much technical and aesthetic narrative in order to give prominence to his message or present the right ideas.

The purpose of the author should not be handled from a single perspective only, which is the woman's resistance against the problems she has encountered because the author chose Istanbul as the setting of the play. As a result of the search we conducted in this regard, we found no evidence that Agha Hashr Kashmiri had been to the Ottoman State. However, it is a well-known fact that the serious problems being experienced by the Ottoman State were closely followed by the Muslims of the Indian sub-continent. Therefore, it may have seemed probable to the author that the Ottoman State, which was weakened under pressure from the West, may also have grown weak socially. Thus, a second goal for the writing of the play might have been

to give the message to audiences that should be wary of and abstain from some bad habits introduced to the society through Westernization or it might also have been to send a message to Indian Muslims that they should help rid the Ottoman State and people of these ills. Moreover, one can see from the names given to the characters by Kashmiri in his play that these names correspond exactly to the names in the Turkish culture. It can be concluded from this that although the author had not been to Istanbul, he examined the works describing social life there.

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