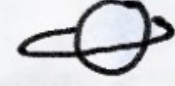




Likya Dede



Senfoni Orkestrası ve Sazendeler için
Anlatıcılı Masal

Story for Symphony Orchestra and
Ethnic instruments

Tolga Zafer Özdemir



Or

Click me

MIDI Orchestra : Oğuzcan Şehiraltı

Kanun : Esra Berkman

Percussions : Ömer Avcı

Bağlama : Alican Karapınar

Keman : Metehan Dada

Arp : Senem Çine

Recording : Ateş Erkoç

Illustrations : Asu Ceren

Likya Dede

SENFONI ORKESTRASI, İKİ ANLATICI VE
SAZENDELER İÇİN

DANSLI HİKAYE

SYMPHONY ORCHESTRA, TWO NARRATORS AND
AUTHENTIC INSTRUMENTS

STORY WITH DANCE

Composition: Tolga Zafer Özdemir
Libretto: Tolga Zafer Özdemir, Ruteba Tatlı, Emre Özkan

Süre/Duration: 60 dakika/minutes



Likya Dede - Özet

Küçük Kız'ın uykusu kaçmıştır. Likya Dede'den kendisine hiç bilmediği bir masal anlatmasını ister. Likya Dede Küçük Kız'ın ricasını kırmaz, ancak bir şartı vardır: öyküdeki kahramanların isimlerini küçük kızın bulması gerekmektedir. Küçük Kız heyecanla kabul eder ve Likya Dede ona bir kadın ile bir adamın hikâyesini anlatır.

Masal boyunca Kadınla ile Adam'ın:

NASIL VAR OLDUKLARINI,
NASIL YÂR OLDUKLARINI,
NASIL YEK OLDUKLARINI,
NASIL YOK OLDUKLARINI
NASIL HEP OLDUKLARINI ANLATIR.

Likya Dede'nin hikâyesinin kaynağı, binyıllar boyunca devinerek oluşmuş, diller, dinler ve ırklar-üstü "Anadolu'yu Anadolu Yapan" öykülerdir. Bu gayeye hizmet ederken kimseyi kimseden yukarıda tutmaz, tarihsel bir sıralama gözetmez.

Likya Dede, dansın, müziğin ve tiyatronun birlikte kullanıldığı, disiplinler arası bir tasarıma sahiptir. Dokuz ana bölüme ayrılmış olan eserde, sahne üzerinde Likya Dede ve Küçük Kız olarak iki ana karakter bulunur. Bölüm aralarında ikisinin diyalogu sayesinde bir konudan diğer konuya bağlanılır. Diyalogun hemen arkasından Likya Dede'nin resitatif tarzda lirik tiradıyla müzik başlar ve dans ile devam eder.

Bölümlerdeki ana karakterler, kadın ve erkek figürü üzerine kurulmuştur. Ne kadının ne de adamın isimleri eser boyunca belirtilmez. İzleyicinin oyundaki karakterleri nasıl algılayacağı evrenselden yerele serbest bırakılmıştır.

Eser, sembolik olarak Küçük Kız'ın "Erginlenme Töreni"ni temsil eder. İpuçlarını bir araya getiren Küçük Kız, kadın ile adamın ismini bulacaktır.



Likya Dede Synopsis

The little girl is out of sleep. She asks Likya Dede to tell her a story that she has not heard before. Likya Dede accepts with one condition: At the end of the story she must find the name of the story and the characters. She happily accepts the challenge and Likya Dede begins his story about a man and a woman.

Through out the story he talks about:

HOW THEY EXIST,
HOW THEY BECOME LOVERS,
HOW THEY BECOME ONE,
HOW THEY BECOME EXTINGUISH,
HOW THEY BECOME PERMANENT.

The source of the Likya Dede stories are based on Anatolia. His main aim is to present the wholeness of Anatolian culture which had been shaped in thousands of years, by many civilisations.

Likya Dede has been composed as a multidiscipline-work of dance, music and theatre. There are two main characters on the stage, little girl and Likya Dede during twelve consecutive movements. A monolog of Likya Dede pursues the dialogue and music continues.

Two main characters of the dance are based on woman and man. Their names are not heard during the play, how to interpret is up to the audience.

The piece is symbolising the rite of passage for the little girl. At the end of the story, she will find the name of the characters.

Anlatıcılar/ Narrators

Likya Dede



Tarihten fırlamış bir Anadolu Âşığıdır, zamanı ve mekânı yoktur. Yeri gelir, kendisini Homeros yerine koyar, yeri gelir Yunus Emre olur, yeri gelir Halikarnas Balıkcısı... Lirik bir dille hikâyelerini Küçük Kıza anlatır.

He is a Lover of Anatolia who has emerged from history, he has no time and place. Sometimes he becomes Homer, then he becomes Yunus Emre or, the Fisherman of Halicarnassus... He tells his stories to the Little Girl in a lyrical language.

Küçük Kız/ Little Girl



Yedi-sekiz yaşlarındadır. Saf ve temiz bir dille Likya Dede'ye sorular sorar, bu şekilde bir hikâyeden diğerine geçme konusunda farkında olmadan köprü görevi görür. Eserin sonunda, hikayedeki kadın ve adamın ismini bulacaktır.

She is a seven to eight years old girl. She asks questions to Likya Dede in a pure and clean language, and in this way, she unwittingly acts as a bridge in passing from one story to another. In the end, she will find the name of the woman and the man in the story.

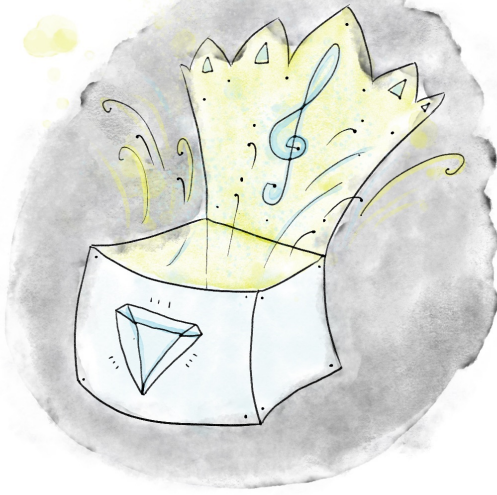
Sembolik Analiz/ Symbolic Analysis

Lahit/ Sarcophagus

Likya Dede'yi sembolize eder. Üzeri abartıya kaçmayan zarif desenlerle süslü, yalın, tipik bir Likya taş lahdidir. Likya Dede lahdi ve çevresini bir yaşam alanı olarak kullanmaktadır.

It symbolises Likya Dede, It is a simple, typical Lycian stone sarcophagus decorated with elegant patterns without exaggeration. The sarcophagus and its surroundings are the living space of Likya Dede.

Müzik Kutusu/ Music Box



Likya Dede'nin son bölümde Küçük Kız'a verdiği müzik kutusu, erginlenme töreninin tamamlandığını sembolize eder. Küçük Kız'ın müzik kutusundaki ninni ile uykuya dalması, onun hikâyeyi özümlediğini ve artık kendi hikâyesi olarak kabullendiğini temsil eder.

The Music box that Likya Dede gave to Little Girl in the last scene symbolises the completion of the initiation ceremony. Little Girl falling asleep with lullaby in the music box represents her internalisation and accepting it as her own story.

Yatak/The bed



Likya Dede'nin lahдинin tam karşısında yer alan yatak, Küçük Kız'ın yaşam alanıdır. Bu bağlamdan bakıldığında sahnede realiteye ait olan tek yerdir. Küçük Kız yatağından kalkarak bir hayal âlemine girer. Son bölümde uyumak için tekrar yatağına döndüğünde artık hayal dünyasını da beraberinde taşımaktadır.

The bed, which is located directly opposite the sarcophagus of the Likya Dede, is the living space of the Little Girl. It is the only space on the stage that belongs to reality. Little Girl gets out of her bed and enters a fantasy world. In the last scene, when she goes back to the bed to sleep, she carries the fantasy world with her.

Sahne 1

Farkında Ol

Act 1

Be conscious



Seyirciyi karşılayan ve selamlayan Anadolu kültürünün anlatımıdır. Bölüm boyunca ileride görülecek figürler sahnede boy gösterir.

It is the expression of Anatolian culture that welcomes and greets the audience. During the scene, the figures to be seen later appear on the stage.

(The stage is dark. In the right part of the stage, Little Girl's bed stands. Wind chimes are located around the bed. Little Girl sleeps in her bed. A sarcophagus is in the left part of the stage. This is the sarcophagus of the Likya Dede. Likya Dede stands behind the sarcophagus so that the audience will not see him. When the stage is faintly lighted, the Little Girl's bed and Likya Dede's sarcophagus appear. Little Girl sleeps in her bed. After a while, she wakes up, and sits on her bed. She looks around, plays a little with her baby, then she notices Likya Dede's sarcophagus. Little Girl gets out of her bed, walks towards the sarcophagus with the baby in her hand. She stands in front of the sarcophagus and knocks on it as if knocking on a door.

Silence.)

LITTLE GIRL- (Knocks the sarcophagus.) Likya Dede! Likya Dede! (Waits patiently.) (A short silence.)

LITTLE GIRL- I'm here!

LIKYA DEDE- (Comes out from behind the sarcophagus. In a kind and humorous way.) Young Lady, did you ask me for something?

LITTLE GIRL- I'm not sleepy, Likya Dede. Would you tell me a story? (Asks as if it is an important request.) But this time, tell me a story I don't know.

LIKYA DEDE (He pretends to think with a more serious attitude to show that he cares about Little Girl.) A story you don't know?

LITTLE GIRL- (She holds Likya Dede's hand, and they walk slowly on the stage.) No giants and dwarves, no princesses, and kings... And then I don't want witches. And I'm already done with the rabbit story.

(She stops and goes in front of Likya Dede.) Tell me a story you know, and I don't.

LIKYA DEDE- I can tell you a story of the woman and the man with no beginning or end. Would you like to hear it, young lady?

LITTLE GIRL- (Excitedly.) I would like to! (Stops for a while.) But why is there no beginning of the story?

LIKYA DEDE- Because I don't know either.

LITTLE GIRL- (Naively) Why don't you know, have you forgotten?

LIKYA DEDE- (Smiles) Because I wasn't there when this story began.

LITTLE GIRL- So why is there no end of the story?

LIKYA DEDE- (Caresses Little Girl's face) And I won't be there at the end of the story.

LITTLE GIRL- (Self-confidently) Don't worry, maybe I'll find the end of the story.

LIKYA DEDE- (Smiles) Okay, so I will start. However, one condition.

LITTLE GIRL- What is it?

LIKYA DEDE- This story has both several and a single names. At the end, you have to find out the name of the story.

LITTLE GIRL- (Rejoices.) This story is like a riddle! If I solve the riddles, I can also solve the name of the story. That's nice! (She takes Likya Dede's hand) Let's start Likya Dede!

O zaman gel otur yanıma,
Bir benden bak içeri,
Geçeni gör,
Bir kendinden bak dışarı,
Geleni gör.
Bu yüce yapı içinde,
Bir nerdesin onu gör.

Then come sit by my side,
Look through mine inside,
See who passes by,
Look through yours outside,
See who comes by.
In this sublime presence,
See where you lie.

Bir var imiş, bir yok imiş
Aslında var bildiğin bile
Bir zamanlar yok imiş
Her şeyden, herkesten önce
İsmin kimse bilmez
Cismin kimse anmaz
Bir kadın var imiş.

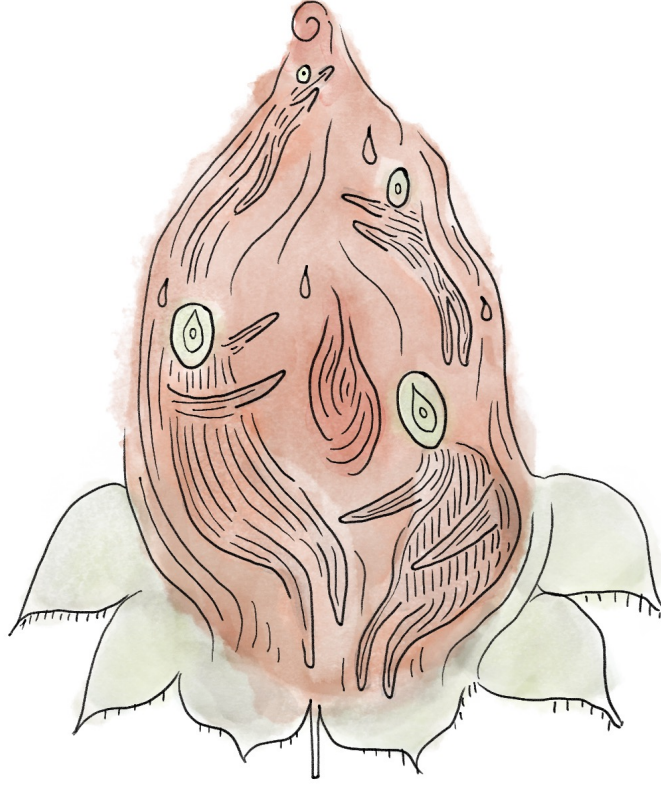
Once upon a time
The one known to be
Actually did not exist
Before everything and everyone
Name unknown to anyone
Presence alluded by no one
There was a woman.

Sahne 2

Devingen Ol

Act 2

Be in motion



Anahtar kelime Purulliyaş'tır (Hititler'de 21 Mart bahar bayramı). Bölüm boyunca sırasıyla çiçekler ve ateşle yapılan açılış seremonisi, çiftçilerin ekim sahnesi, kanun taksimi ile İnanna'nın dansı ve seremoni sonunda adamın ortaya çıkması sahneleri sergilenir.

The keyword is Purulliyas (Spring festival of the Hittites on March 21). During the scene, the opening ceremony with flowers and fire, the farmers' planting scene, Inanna's dance with the Qanun improvisation, and the man's appearance scenes are shown one by one at the end of the ceremony.

LITTLE GIRL- Likya Dede! In the beginning, you said you were going to tell the story of the woman and the man.

LIKYA DEDE- Yes.

LITTLE GIRL- But you just told about the woman.

LIKYA DEDE- (Smiles.) You are listening carefully, young lady.

LITTLE GIRL- And will you tell me about the man?

LIKYA DEDE- Of course! The woman's name is unknown to anyone, her presence alluded by no one. I told that, right?

LITTLE GIRL- Yes?

LIKYA DEDE- Because without the man, the woman would not have a name.

LITTLE GIRL- You mean the man named her?

LIKYA DEDE- First the woman named the man, then the man named the woman...

LITTLE GIRL- (Confusedly) It's a very complicated riddle.

LIKYA DEDE- (Affectionately.) You can ask me whatever you want to know, young lady.

LITTLE GIRL- Okay.

Önce kadın varmış dedik ya,
Öylece oturup beklermiş sessizlik içinde,
Bir gün kendine ait bir isim istemiş, Kendine
benzer bir cisim istemiş...

As we said, first there was woman
Who awaited in silence
One day wanted a name like herself
Wanted a presence as herself

Önce açmış yüreğini sonuna kadar,
Kendinden toprağa can vermiş.
Sonra daldırmış kollarını
ateşten nemli çamura,
Çekmiş çıkartmış adamı, adına canan demiş.

First, opened her heart to the utmost
Gave life to earth from her own
Then plunged her arms inside
The fiery damped mud
To pull out man, calling him "beloved"

Adam gözünü açınca,
Tanımış kadını, ismini söylemiş,
Kadın mutlu, sevinçli,
Adamın cismini soylamış.

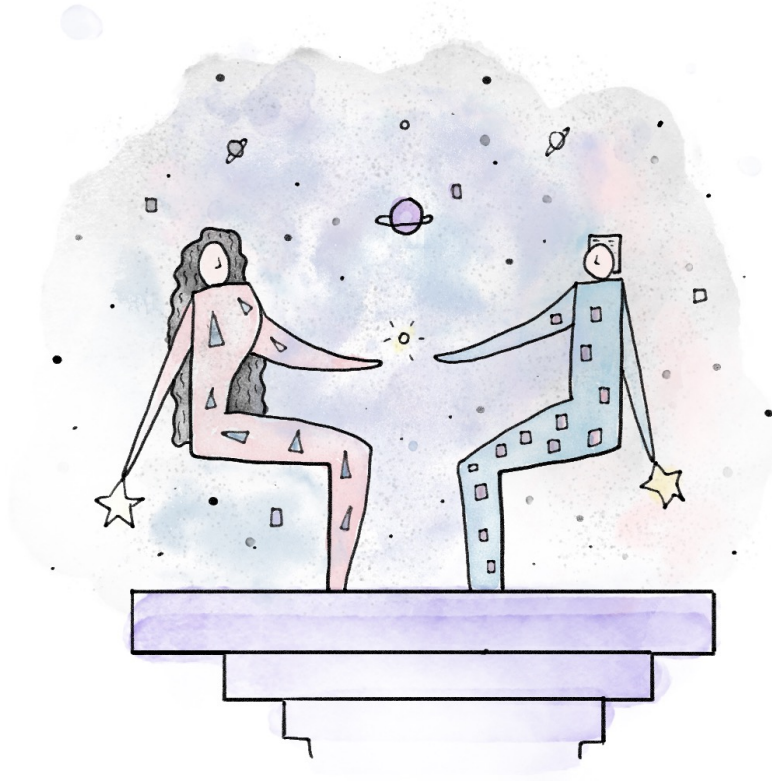
As the man opened his eyes
Knew who she was, uttered her name,
Woman merry and gay
Procreated the presence of man.

Sahne 3

Dengeli Ol

Act 3

Be balanced



Hümanizm, tolerans, kadın-erkek eşitliği anahtar kelimelerdir. Bölüm boyunca kadın ve adam arasında denge üzerine kurulu bir semah dansı vardır. Yedi Erenler bölümü ile birlikte sahneye Yazılıkaya'daki Hitit kabartmalarına benzeyen külahlı erenler girer, gezegenleri temsil edecek şekilde dansa katılırlar.

Humanism, tolerance, equality between men and women are the key words. During the scene, there is a semah dance based on the balance between the man and the woman. With the Seven Saints scene, the saints with dervish hat who resemble the Hittite reliefs in Yazılıkaya enter the stage. Then, they join in the dance like representing the planets.

LITTLE GIRL- (Thoughtfully wanders around the Likya Dede. Talks to herself.) The woman and the man. The man and the woman. The woman and the man. The man...

LIKYA DEDE- What are you thinking, young lady?

LITTLE GIRL- Everything you say is like a riddle, and I can't solve.

LIKYA DEDE- (Caresses Little Girl's hair.) You will learn in time, step by step. That's how the woman and the man learned, step by step.

LITTLE GIRL- Really? So, what did the woman and the man do when they found each other?

LIKYA DEDE- (Holds Little Girl's hands.) They started playing an endless game.

LITTLE GIRL- (She is happy.) An endless game!

(Likya Dede and Little Girl start to whirl slowly.)

Dengedir bu oyunun adı,

Ortayı bulabilmektir...

Birbirini tamamlayan,

İkinin bir olduđu oyun...

Balance is the name of this game

Finding the centre is the aim

Completing one another

Becoming one with each other

Ne bir adım önde, ne de geride,

Her daim ve her noktada eşit mesafede...

Birisi ayaklar üstünde, diğeri baş aşağı,

Ne fazla yukarı, ne fazla aşağı...

Not one step ahead, nor one behind

Always equal in distance, on every side

One standing, the other upside down

Not a bit higher nor a bit lower

Dengedir bu oyunun adı,

Ortayı bulabilmektir...

Dengeyi dengede tutabilmektir...

Balance is the name of this game

Finding the centre is the aim

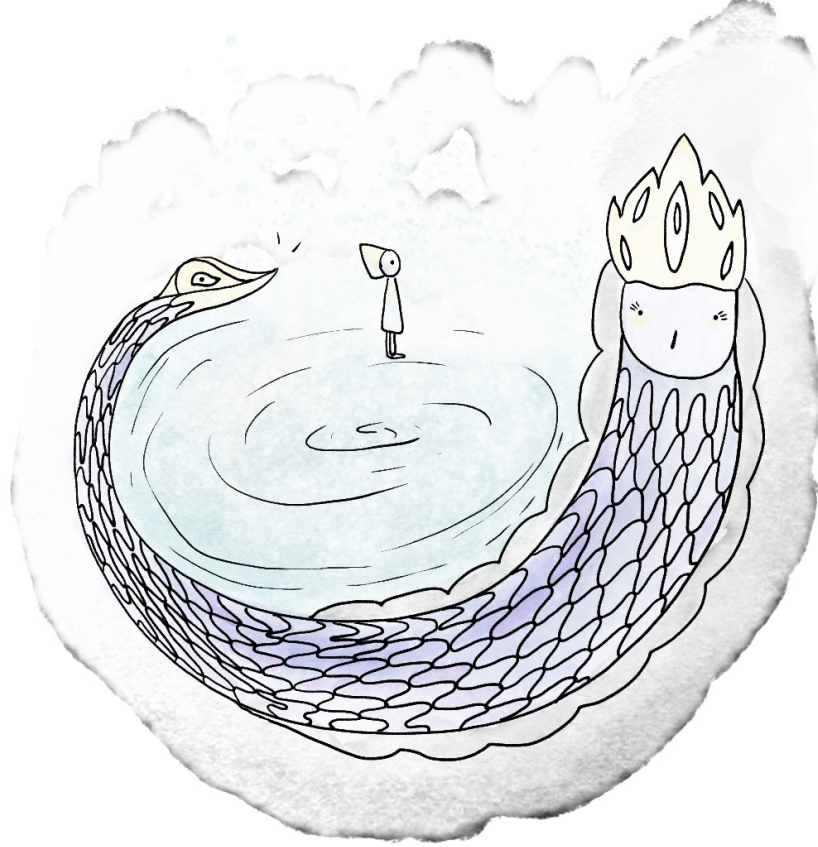
Keeping the balance is the gain

Sahne 4

Bereketli Ol

Act 4

Be generous



Bölümde Şahmaran hikayesi anlatılır. Dans, Şahmaran ile Tahmasp'ın yılanlı mağarada karşılaşması, insanlık tarihi üzerine sohbetleri, vezir'in bilgiyi elde etmek için uğraşması ve sonunda Tahmasp'ın lokman hekime dönüşüp şifa dağıtması ana başlıklarında toplanır.

The story of Shahmaran is told in this chapter. The meeting of Shahmaran and Tahmasp in the cave with snakes, their conversations about human history, the vizier's attempt to obtain information and finally Tahmasp's transformation into a 'lokman physician' and healing others are the dance's main themes.

LITTLE GIRL - (As if repeating what she had learned.) The man and woman met...

LIKYA DEDE - (Nods to approve). Uh-huh.

LITTLE GIRL - They danced...

LIKYA DEDE - (Nods to approve). Uh-huh.

LITTLE GIRL - They started playing a game (She pauses for a moment; a difficult question is stuck in her mind). Likya Dede, which game were the man and woman playing?

LIKYA DEDE - (Laughs.) They used to play games that they made up. Their games taught them how to share.

LITTLE GIRL - (Looks carefully at Likya Dede.) Sharing?

Kadın ile adam bir olunca,
Konuşmuşlar boylu boyunca, soylu soyunca...
Kendisini anlatmış adama kadın,
İlk kez aynı noktaya gelmişler tarih boyunca.

Kadın koşmasını beklerken,
Adamı görmüş hala emeklerken...
Anlamış ki paylaşmak için bir olmak gerek,
Tereddüt etmemiş kendini kurban ederken...

As woman and man became one
Talked everything, of what to become
Told about herself to the man
First time in history's race
Were they at the same place

Waiting for the man to run
Crawling is what she sees
Understands the "must" to be one
Nothing but sharing is to be done
Hesitation did not suffice
For the woman to sacrifice

Sahne 5

Bilge Ol

Act 5

Be wise



Anahtar kelime astronomi'dir. Sahnenin solunda Batı Anadolu, sağında ise Doğu Anadolu astronomlar dekordaki devingen yıldız haritasına bakarak gözlemlerde bulunurlar. Demokritos şarap ve su karışımından atomu sunar, Thales denklemlerini gösterir, Harran Üniversitesi'nde astronomi çalışılır. Bölümün ortalarında kadın gökyüzünden hilal olarak iner, solo dansını yapar, astronomlar ona eşlik eder.

The keyword is astronomy. Western Anatolian astronomers on the left of the stage and Eastern Anatolian astronomers on the right make observations by looking at the décor's dynamic star map. Democritus presents the atom through the mixture of wine and water, displays Thales' equations, studies astronomy at Harran University. In the middle of the chapter, the woman descends from the sky as a crescent and performs her solo dance, accompanied by the astronomers.

(Likya Dede sits down, and the Little Girl turns around him, as if dancing, or makes a clumsily learned figure from the dances she has watched.)

LITTLE GIRL - (Stops.) It is always the woman who is saying something to the man. Let the man tell the woman something.

LIKYA DEDE - (Caresses the Little Girl's face.) There will come a time when the man also tells.

LITTLE GIRL - When?

LIKYA DEDE - When he understands the meaning behind what the woman tells.

LITTLE GIRL - How will he understand then?

LIKYA DEDE - He needs to put in more effort and look everywhere.

LITTLE GIRL - (Incoherently) Where does he have to look?

Gün gelir, devranlar döner,
Adamın başı üstünde âlemler döner.
Gökte bakar büyüğü,
yerde bakar küçüğü görür,
Dönüp kendi içine baktığında orada kadını
görür...

Zaman durmadan aktıkça,
Anlamak için kendini yaktıkça,
Daha fazlasına hâkim oldukça,
Kadını kendine daha yakın görür...

As the day comes, time passes by
On top of his head realms spin
Up in the sky he sees the major
Down on earth sees the minor
Turns inside and sees the woman

As time passes by
Burns inside to understand why
Taking control of more
Feels closer to the one that adores

Sahne 6

Su Ol

Act 6

Be water



Bölüm boyunca Akdeniz ve kültürü anlatılır. Karşı kıyıya ulaşan denizciler meşalelerle kadını aydınlatır.

The Mediterranean and its culture are discussed throughout the chapter. The sailors approaching the opposite shore light up the woman with torches.

(Likya Dede walks slowly; as if pacing, this is the type of walk that goes back and forth at a certain distance. The Little Girl is right behind Likya Dede and is following him. Likya Dede suddenly stops. The Little Girl keeps walking.)

LIKYA DEDE - What are you doing?

LITTLE GIRL - (Thoughtful.) Do water and fire talk? Fire said heart, water said (does not know what to say, forgets. She thinks as she looks up at the sky.) What did the water have to say Likya Dede?

LIKYA DEDE - Love.

LITTLE GIRL - Didn't the water put out the fire while fire and water were having a conversation?

LIKYA DEDE - Yes, the fire has been extinguished, and the water has evaporated, so what remains of the man and the woman?

LITTLE GIRL - Nothing!

LIKYA DEDE - Do you see? You responded to the question you asked earlier.

LITTLE GIRL - I think I'm starting to understand... So, which one turned into fire, and which one turned into water?

LIKYA DEDE - It could go either way. Which one would you choose?

LITTLE GIRL - (Excitedly.) Then let the woman be water.

Merhaba!

Demiř adam, Kalbinin btn ateřiyle,

Merhaba!

Kadın maęrur, gururlu,

Kadın engin, mavi,

Saçaklarında beyaz pırıltılar,

Glmseyerek selamını almıř adamın.

Açmıř kollarını, kucaklamıř,

Nefesindeki rzgrla tařımıř ateři uzak
diyarlara,

Sndrmeden, incitmeden...

Yayıldıkça adamın ateři,

Suyu aydınlatır olmuř,

Çevirdikçe drt bir yanını,

Kadının ismine yeni manalar bulmuř...

Hello!

Said the man,

With all the fire in his heart

Hello!

Woman proud and lofty,

Woman vast and blue,

White sparkles at her hemline

Took his salute with a smile

Opened her arms and embraced

Carried to faraway lands

The fire with the wind of her breath

Without putting it out, without hurting it

As his fire spread,

It enlightened water

As it encompassed every corner

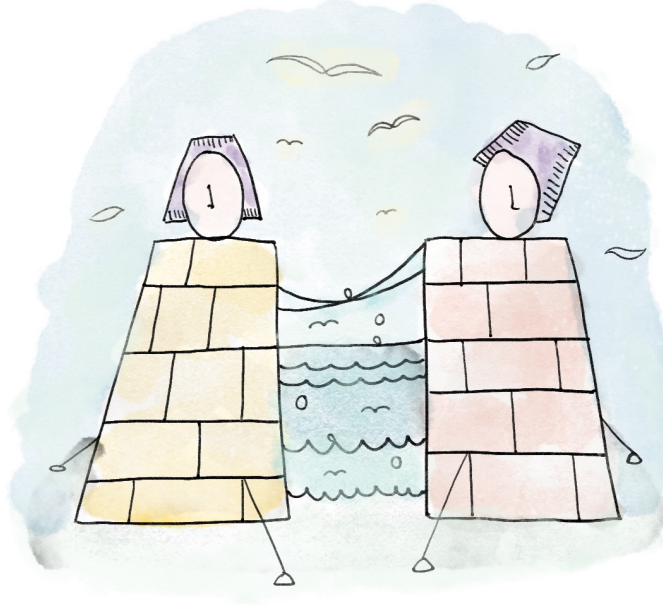
Found new meanings for the woman's name..

Sahne 7

Özgür Ol

Act 7

Be free



Anadolu'daki özgürlük savaşları betimlenir(Likya özgürlük mücadelesi, Truva savaşı, Çanakkale ve Kurtuluş harbi) Harabe halindeki bir ülke tasvirinden sonra savaş sahnesi devreye girer, solo vurmali ile birlikte kadın ile adam arasında sert bir dans yapılır, özgürlüğün kazanılması ile birlikte karşılama teması duyulur.

Anatolia's freedom wars are depicted (Lycian freedom struggle, Trojan war, Çanakkale, and the War of Independence). The battle scene follows the depiction of a country in ruins. With the solo percussion, a rather harsh dance is performed between the man and the woman, and the theme of greeting is heard with the gaining of freedom.

(Little Girl pulls on Likya Dede's dress.)

LITTLE GIRL - Is it a good thing to love Likya Dede?

LIKYA DEDE - Perhaps you should find the answer to some things.

LITTLE GIRL - But you told me, (impersonating Likya Dede) you can ask me whatever you want to know, young lady. So, I am asking; is love a good thing?

LIKYA DEDE - Why are you so curious about the answer to this question?

LITTLE GIRL - Because fire and water were in love. They didn't counteract each other this time. Isn't that a lovely thing?

LIKYA DEDE - Yes, love is a beautiful thing, though there's no one way. They can find love by counteract each other.

LITTLE GIRL - (Shrugs.) Here we go again, another thing I won't understand!

LIKYA DEDE - Don't give up too easily, young lady. I told you about the story in which the woman represents water, and the man represents fire. Do you not want to hear the opposite?
LITTLE GIRL - Will fire and water fall in love by neutralising each other this time?
LIKYA DEDE - You will make that decision at the end of the story.
LITTLE GIRL - (Thinks.) Alright... In that case, let the woman be fire and the man water.

Bazen bir olabilmek için,
Hiçliğı seçebilmek gerek,
İsmi korumak için,
Cisminden vazgeçebilmek gerek.

Sometimes to be one
You need to choose none
To protect your name
Must give up your presence

Kadın ateş olduğunda,
Canı dara vurduğunda,
Elleri, ayakları kurduğunda,
Su olup koşabilmek gerek.

When woman becomes fire
When she gets in a bind
Drying up her hands and feet
Must run and be water

Adamın dileği belliyse,
Özgür olabilmek tek isteğiye,
Can çağırıldığında hiç düşünmeden,
Ateşe atlayabilmek gerek.

If the man's wish is evident
Being free is his only desire
When beloved calls, without hesitation
Must jump into the fire

Ne ayrı isimler kalır sonunda,
Ne de farklı cisimler,
Ateşi söndürebildiği o mutlu gün,
Bir olup kucaklaşabilmek gerek.

Eventually, no separate names
No separate presences
A day becomes happy
As soon as the fire abolishes
Becoming one, embracing.

Sahne 8

Aşık Ol

Act 8

Be in love



Mübadele ve yaşadığı topraklardan ayrılmak zorunda kalmış insanların acısı resmedilir. Sonunda Prulliyaş'a bağlanan tema, umudu ve birleşmeyi temsil eder.

The agony of people forced to exchange and leave their lands is portrayed. The theme that eventually connects to Prulliyaş represents hope and unity.

(The Little Girl shyly snuggles up to Likya Dede. She moves as if she wants Likya Dede to lean against her. Likya Dede leans towards the Little Girl.)

LITTLE GIRL - (Giggles.) I understand! Love! The man and woman fell in love.

LIKYA DEDE - Yes.

LITTLE GIRL - Do they love each other regardless of whether they are similar or not?

LIKYA DEDE - Yes, they love each other whether they are the same or opposite. They love each other regardless of whether they are together or not.

LITTLE GIRL - (Sad.) Even if they split up? Are the man and woman separated?

LIKYA DEDE - I said that sometimes they are one and sometimes none. Do you remember?

LITTLE GIRL - Yes, I remember. But woman and man shouldn't be separated. I want them to be reunited. Why are they breaking up just as I'm beginning to understand? Tell me about their reunion Likya Dede.

LIKYA DEDE - (Kneels in front of the Little Girl, holding her hands.) Be happy when they are together, but don't be sad when they are apart, remember that they will meet again one day. The woman and the man don't lose each other.

Zaman geer, roller deřiřir,
Birbirine olan bakıřlar dnřr,
brnn varlıęı ile birlikte
Dięerinin anlamı oluřur.

Time passes by, roles develop
Change holds the perspectives
With the being of the other
Developing the meaning of the other

Araya daęlar girse de,
Derin, kara kaplı denizler
Hafızaları silse de,
Yrekler konuřsun yeter;
Gn gelir ayrılıklar biter,
Yollar yeniden kavuřur.

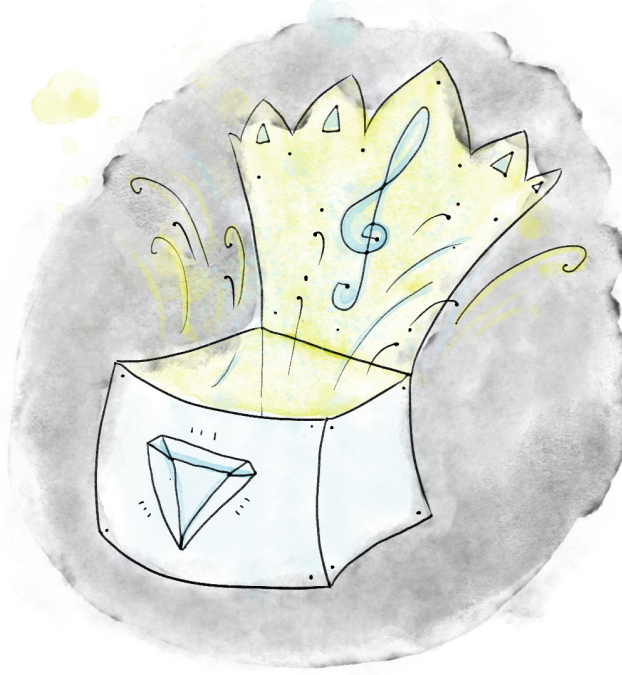
Even if mountains ,
Deep, landful oceans are amid
Even if memory is erased,
The discourse of the hearts
Is what matters
Day comes, seperation ends
Intersecting the roads again

Sahne 9

Işık Ol

Act 9

Be light



Küçük kız bölüm ortasında uykuya dalar, bütün dansçılar müzik ilerledikçe sahneye girerler. Bütün bölüm boyunca dansçılar ve orkestra sanki küçük kızı uyandırmak istemez bir tavırdadır, dinamiklerini kontrol altında tutarak sahnelerler. Bir ara müziğin dinamiği artar ve kızı uyandıracak seviyeye ulaşır. Likya Dede dansçılara sessiz olmalarını söyler ve sahneyi yavaşça terk eder. Bölüm sonunda dansçılar yatağın etrafında toplanırlar, yere yatarlar. Bütün sahne kararır, sadece yatağın ön tarafında kalmış müzik kutusunun üzerinde bir ışık vardır, müzik bitmiştir, sadece kutunun çaldığı müzik duyulmaktadır, bir de yatağın etrafında bulunan rüzgâr çanlarının sesi.

The little girl falls asleep in the middle of the chapter, and all the dancers enter the stage as the music progresses. Throughout the whole chapter, the dancers, and the orchestra act as if they don't want to wake the little girl, keeping their dynamics under control while performing. At some point, the dynamics of the music increase and reach a level that will wake the little girl. Likya Dede tells the dancers to be quiet and leaves the stage slowly. At the end of the chapter, the dancers gather around the bed and lie on the floor. The stage darkens, only the music box in front of the bed has a light, the music ends, music can only be heard through the music box, and the sound of the wind chimes around the bed.

(They walk towards the Little Girl's bed. Little Girl stands in front of her bed, lays down her doll but she doesn't get into bed. Likya Dede looks at her with a smile.)

LITTLE GIRL - (Innocently.) Don't end the story.

LIKYA DEDE - This is an endless story. I told you, I wouldn't be there at the end of the story.

LITTLE GIRL - Yes, I know, one day I will help you by figuring out the ending of the story.

LIKYA DEDE - (Smiles) I know you will find it.

LITTLE GIRL - (Shyly) Likya Dede, may I ask you one last question?

LIKYA DEDE - Please, young lady, go ahead.

LITTLE GIRL - Could you tell me a little bit more about the woman? I can also solve this riddle if I know the woman. Then I could tell you what the story was called.

LIKYA DEDE - Okay young lady, will you tell me? What was required for the man to be a man?

LITTLE GIRL - Knowing the story...

LIKYA DEDE - What else?

LITTLE GIRL - To be one with the woman.

LIKYA DEDE - In that case, the woman and the man are one, aren't they?

LITTLE GIRL - (Trying to make sense of what Likya Dede said) Yes?

LIKYA DEDE - Well now that I've told you, who knows this story?

LITTLE GIRL - Me!

LIKYA DEDE - Then who is the woman in this story?

(Little Girl looks at Likya Dede, with the happiness of having solved the riddle, she hugs him.

Likya Dede takes the Little Girl's hand and puts her into bed. The Little Girl gently gets into her bed. She does not take her eyes away from Likya Dede, she is happy. Likya Dede sets up the music box and places it beside the bed.)

LIKYA DEDE - Now it's time for me to ask you a question.

LITTLE GIRL - (Sleepy but aware) I know, you want me to tell you the name of the story.

LIKYA DEDE - (Smiles)

LITTLE GIRL - I know the name, but I'm not going to say it.

LIKYA DEDE - (Surprised) Why?

LITTLE GIRL - Because Likya Dede, this will only be the name of my story. A name associated with my story. One day when I tell this story to others, they will also find different names, which is why the name of the story will be kept secret with me.

Uyu güzel kız,
Gözlerin kapansın, yüreğin açılsın.
Bu hikayeyi anlattıkça,
Yüzünden ışıklar saçılsın.
BEN'i al, benden geçir,
benden al, BEN'i geçir,

Benden aldın, senin oldu,
Şimdi senin sıran geldi,
Senden ver, onların olsun,
Umarım ki bir gün sayende,
Bütün cisimler saf isimde bir olsun.

Sleep pretty girl
Let your eyes close, heart open
As the story is told
Let the beams bounce of your face
Take me, teach mine from me
Take from me, teach me from mine

You took from me, it is yours
Now its your turn
Give it from yourself, let them have it
I hope oneday you will be
The reason for all images
To become one in pure name.