

The Lives Behind the Sounds: The Music Culture of Teke Region and Its Socio-Cultural Stories

Assoc. Prof. Dr. Sibel Karakelle¹, Expert Mehmet Yiğit Ersoydan²

¹(Music Education Department-Faculty of Education/ Mehmet Akif Ersoy University, Burdur, Turkey)

²(Music Education Department-Faculty of Education/ Mehmet Akif Ersoy University, Burdur, Turkey)

ABSTRACT: According to research, culture is composed of knowledge, system of belief, artistic activities, legal system, moral values, other competences and social customs generated by the individuals within a society as a whole. With regard to its output of artistic values, "Culture of Teke Region" is appreciated as an essential constituent of Turkish cultural structure. This research is conducted with a view to analyze the socio-cultural factors underlying the music culture in Teke region. Lyrics of 322 "Teke Region Folk Songs" given place within the scope of "TRT Turkish Folk Music Anthology 1-2" were studied by use of content analysis method. Data is analyzed with SPSS 17.0 program and tabulated by use of descriptive statistics (% and f) methods. In accordance with the findings obtained, the socio-cultural factors underlying the music culture in Teke region are identified to be "love" by % 60,2, "longing" by %14,3, "not being able to get married" by %8,7, "bravery" by %4,7, "becoming a bride" by % 4,3, "separation" by %3,1, "marriage" by %2,5, "beauty" by %1,6 and other factors ("death", "military service", "destiny", "gratitude", "friendship", "forgiveness", "private") by %0,6.

Keywords: Culture, folk songs of Teke region, music, sociology

I. INTRODUCTION

The development of societies is a complex process. It is influenced by multiple factors, e.g., the rules applied in the society, beliefs of the people, their ethical values, artistic practices and the rituals carried out by the people. During the formation of a social culture, both materialism and spirituality come together contributing in equal terms. These different factors have a complex structure and the process becomes even more complicated when these factors combine together, making it extremely difficult to analyze their impact. Cultural theorists Kroeber and Kluckhohn (1952), during their study of the cultural anthology, have compiled and presented a list of 164 different descriptions of the cultures and the influencing factors. The word culture can be interpreted differently in different domains. Sometimes it refers to a society and sometimes to a whole civilization (İçli, 2009). In some cases it is considered an explanation of the general social patterns and sometimes theorized as the relationship between man and the society (Burke, 2006; Adorno, 2007). Tylor (1871) considers culture and civilization to be synonymous, describing them to be comprising of art, traditions and the knowledge proposed by the society members (s.1). Culture reflects the behaviors and attitudes that are shared by a society and are perceived to be of an acceptable standard. These behaviors could be spiritual or materialistic, representing a diffusion of the inner and outer desires. According to Güvenç (1994), a diffusion process constitutes the results expressed in the enculturation and acculturation, bringing a cultural change (s.122). Based on this, one concludes that the cultural values do not stay rooted to the societies in which they originate but instead they spread around the world centering on the originating society. According to Giddens (2000), culture is a mutual relation system that connects the people together without considering any boundaries of geography, race or religion.

Turkish culture, which is now playing its part in the universal cultural system, was originally the "steppe" culture. The first settlements done by Turks in Ural-Altay region had to be moved to the west (Roux, 2004; Çoruhlu, Türkmen, Seçkin & Yılmaz, 2006). The migration was forced by over-population, narrow fields and the subsequent droughts. Kafesoğlu (1982, p.15) states that these migrations done in the 'context of geography and climate on culture' shaped the Turkish thinking style, strongly influencing the societal norms, values, beliefs, rituals and even the artistic activities. The continuously changing conditions forced the Turks into living as tribes and forming the steppe culture in order to fulfill their needs (Ögel, 1962; Haldun, 1982).

Turks came to Anatolia after migrating from the central Asian steppes in the tenth and eleventh century. The Manzikert victory (1071) further speeded up the migration movements, facilitating the Türkmen (Turkman) tribes to gain this region as a country (Turan, 1980; Eröz, 1991; Türkay, 2001; İnalçık, 2003; Köprülü, 2005, Kaçmazoğlu, 2010). The tribes that came to Anatolia agreed between themselves on some settlement policies in terms of which tribe should be settled in which area. In the Ottoman and Seljuks times, the actual Turkification took place (Karaca, 2002).

According to the Ottoman Empire management system, the Sanjaks belonged to the states (İnalçık, 2003). As the borders widened, the states grew and so did the Sanjaks. Some Turkman tribes were settled at locations of political and strategic importance. An effort was made to employ the same policies with the unsettled Türkmen/Yörük (Turkman/Yoruk) societies but these efforts were only partially successful (Roux, 2004, s. 242). Legal arrangements were practiced to encourage the settlers.

Hamid Sons, Teke Sons and Menteşe Sons were some of the Türkmen (Turkman) tribes that practiced the settlement policy (Uzunçarşılı, 1988; Halaçoğlu, 1997; Köprülü, 1999). These three tribes, neighboring each other, founded the Beylics with their own names. Today, Hamit Sanjak is the area near the Mediterranean region, Teke Sanjak is the region in the central west and Menteşe Sanjak is the area going up to the Muğla-Milas on the south of Egean region. Because of the practiced policies, Türkmen (Turkman) settled down partially, i.e., their steppe habits were toned down but they did not completely disappear. Rebellions in Sanjaks, wars, trade and other social activities, e.g., cross-marriages, created diffusion waves modifying the cultural norms and values with the passing time (Emery, 1972).



Teke region culture is the term used for describing the socio-cultural system that originated from the steppe culture and developed within the Hamit, Teke and Menteşe Sanjak's political borders (Arıkan, 1988). Today, the Teke region culture is more widespread than its historic borders. The South border involves Antalya and its districts and the North border involves Burdur, Isparta and their districts, Afyon and its districts Dinar and Sandıklı. The West border involves places all the way up to Uşak excluding Bodrum-Milas (districts of Muğla) and the Eastern border spreads to the Silifli, Mut, Erdemli (districts of Mersin). These regions are influenced by the Teke region. Because of the 'diffusion effect' property of the socio-cultural systems, it is impossible to exactly mark the geographical boundaries where such a socio-cultural system is present (Güvenç, 1994). Like any other cultural system, the Teke region culture has also influenced all neighboring areas, spreading much farther than its point of origin. The unsettled Türkmen/Yörük (Turkman/Yoruk) has produced many artistically valued works, bringing many neighboring cultural elements into their own culture (Kuban, 2010). Despite the external influences, the Turkman have managed to maintain their own artistic values. Using reed 'what they call it is Kopuz' by reed players, music (including folk music) related to victory, heroics, love, both good and bad memories was played and sang (Kafesoğlu, 1982). This sociological effect, coming from steppe culture, is still owned by Teke region. The music culture of the Teke region, including folk music, is unique, rich in content and melodious as well.

"Gurbet Havası, "Teke Zortlaması/Zortlatması", "Zeybek", "Kabaardıç", Kırık Hava and "Dımıdan" ve Boğaz Havaları (Hada)" are some of the many styles that are played and danced to (with minor variations) in different areas of the Teke region. Global behaviors and styles gain a uniform appearance when it comes to expressing them in a musical fashion. For example, the folk songs related to death and to being separated while being in love are formed almost universally using longing ambiance music. The Türkmen (Turkman) women in Teke region enjoy singing folk songs and playing musical instruments, e.g., "Bakır", "Leğen", "Delbek".

The practical motivation for this research was to analyze socio-cultural components that represent Teke Region's cultural music with the help of scientific data. While the research was being conducted no previous related literature was available for reference on cultural music system of Teke Region. It is believed and hoped that the outcome of this research will contribute in upgrading the socio-cultural music. It will help in

investigating folk songs with respect to socio-cultural effects. The data of this research will provide scientific knowledge about the qualities of articles to the music researchers. The study is limited to the lyrics of 322 “Teke Region Folk Songs” given place within the scope of “TRT Turkish Folk Music Anthology 1-2” album.

II. METHODOLOGY

2.1. Model of the research

The content analysis (Tavşancıl ve Aslan, 2001; Karasar, 2002)) of the Lyrics of 322 “Teke Region Folk Songs” given place within the scope of “TRT Turkish Folk Music Anthology 1-2” is being used.

2.2. Data collection and analysis

The content analysis is classified into oral and written data. Assessment of certain factors has been made to get a specific aim. Frequency analysis has been used to analyze the data. The key aim here is to examine the frequency of determining percentages, and the intensity of certain categories. The data was analyzed by taking percentage (%) and frequency (*f*) values with the help of SPSS software (version 17).

2.3. Categorization process

After initial investigation, all independent messages were categorized based on the nature of the content. Suitable to the determined categories, 322 Teke region folk songs were re-analyzed and categorized depending on the objective and the systematic and general principles.

III. RESULTS AND DISCUSSION

This study is basically about socio-cultural components that constitute the cultural music of Teke Region. The lyrics of this music have been examined by content analysis method. The findings highlight that socio-cultural components that represents the cultural music of Teke Region are composed of 9 different factors. Determined factors and percentage/frequency values are shown in Table 1.

Table 1 Socio-cultural factors constituting music culture of Teke region

Socio-Cultural Factors	Frequency (<i>f</i>)	Percentage (%)	Valid Rate	Rising Rate
Love	194	60,2	60,2	60,2
Longing	46	14,3	14,3	74,5
Not being able to get married	28	8,7	8,7	83,2
Bravery	15	4,7	4,7	87,9
Becoming a bride	14	4,3	4,3	92,2
Separation	10	3,1	3,1	95,3
Marriage	8	2,5	2,5	97,8
Beauty	5	1,6	1,6	99,4
Other social factors (death, military service, destiny, gratitude, friendship, forgiveness, private)	2	0,6	0,6	100
TOTAL	322	100	100	

Over the period of time the different standards of life affected the social life of the Turks. The economic power of Turks increased due to abundant agriculture, selling of land, livestock and loans which helped them to be prosperous, settled and create societies based on trading (Giddens, 2000). These characteristics are also reflected in their folk songs. The research and findings reveal that social events and daily life situations are been depicted in its regional folk music.

As shown in the Table 1., out of 9 different factors the most common factor used in the folk songs is that of “Love” with weighted average of 60.2%. The reason why Love is the most widely used factor in the folk songs is due to the socio economic migrations present in the Türkmen/Yörük (Turkman/Yoruk) tradition.

In order to protect the inheritance (e.g., protecting the inherited land from getting divided), individuals were forced to marry the person selected by their family, the other person was mostly a distant family member for instance a son would be forced to marry his second or third cousin so that the family wealth remains in the family. The extra social pressure (barring people from openly expressing their feelings) encouraged people to use folk music as a means to express their feelings to the other gender (Yalçın, 2004). This is reason the why Love is the most common factor in the folk songs.

After love, another factor that is commonly used is “Longing” as evident from the Table 1. It has weighted average of 14.3%, second only to Love. The key reason behind is the travelling and trading that formed the centre of social life of Turkmen. For example the shepherd Turkman used to stay far away from their home to feed the sheep and live in tents to earn money (Türkdoğan, 2006). They travelled for days on animals to

earn livelihood for their families while the females remained rooted at one place waiting for their loved one to return. In order to express their longing the females sang folk songs on the subject of “longing”.

The third factor is “Not being able to get married” with 8,7 % rate. The Turkish culture placed key importance on the fertility of women and this determined her stature in the society. Females suffering from infertility issues faced social pressure affecting her status and value in the social system. The same factor was used in the folk songs to describe the plight of women who were not able to get married due to infertility issues and hence forth faced kind of social ban from the society (Uzunçarşılı, 1988; Arıkan, 1988; Eröz, 1991)

The next common factor with weighted average of 4.7% is “Bravery”, bravery is another important factor for Turkmen's position in the society. Man should be of leadership qualities (Uzunçarşılı, 1988; Arıkan, 1988; Eröz, 1991) and brave to protect his family, society and culture. In order to accelerate the same, folk songs used bravery as important factor to remind the Turkmen about their key virtue which would help them establish an important position in the society.

Bravery is followed by another factor with a weighted average of 4.3%, it is “Becoming a bride”. In Turkish culture marriage is of key importance and when a girl is married the groom goes to the bride's place in order to ask for her hand for the matrimony, the celebration of becoming a bride and the customs are depicted in the folk songs (Türkdoğan, 2006).

The “Separation” factor with 3,1 % weighted average is independently different from the “Longing” factor. Turkmen fought many wars resulting into death of many soldiers, the separation songs were being sung by the widows of the war soldiers. Thus war and, death due to different reasons resulted into separation of partners. The same is depicted in the lyrics of the folk songs. (Yalçın, 2004).

Seventh factor with 2,5 % weighted average is “Marriage”. Turkish culture laid importance on the health and beauty of women since they believed that healthy and beautiful women will give birth to a healthy generation. Beauty is considered important for marriage and the same socio cultural element is reflected in the folk music (Karaca, 2002).

The other social events, with combined weighted average of 0,6 % included “Death”, “Army”, “Fortune”, “Friendship”, “Thanksgiving”, and “Forgiveness”. All these factors reflects different norms and values in Türkmen/Yörük (Turkman-Yoruk) tradition (Eröz, 1991; Yalçın, 2004; Türkdoğan, 2006).

It is evident from the findings that the social situations played a key role in determining the different socio-cultural factors used in the folk songs of Teke region. All the classified eight socio cultural factors are the result of different social conditions ranging from love, longing, not being able to get married, bravery, becoming a bride, separation, marriage, beauty and other events. However it can be derived that the key two important social arrangements of marriage and travel played a key role in creation of different situation. With the culture of Teke region rooted in the institution of marriage, the different socio cultural situation came on surface. For instance marriage gave rise to the situation of beauty, infertility, widows, separation, longing and heritage. Similarly when Turkmen travelled to distant places to earn livelihood or fight a war, they were separated from their loved ones or partner resulting into longing, separation, bravery, death and other factors.

IV. CONCLUSION

The research indicated that the origin of the culture system of Teke region is the steppe culture of Türkmen/Yörük (Turkman/Yoruk). Socio-cultural factors in folk music correspond to the sociologic dynamics of the steppe culture. Love, longing, not being able to get married, bravery, becoming a bride, separation, marriage, beauty, and other factors; such as death, military service, destiny, gratitude, friendship, forgiveness, were associated as an essential constituent of Teke region music culture. It is seen that Teke region protects its unique structure although city culture creates negative pressure on the demographic, financial and technologic developments.

The results suggest some implications for folk music and its research; they are as follows:

- Finding urban area of folk culture shouldn't be nostalgic anymore.
- Music sociologists should spread the Anatolian music culture (a reflection of folk music) both nationally and internationally by working among disciplines.
- The center of research practice of Anatolian music should be formed. Folk music shouldn't only be studied sociologically but also philosophically and psychologically.
- This study, which is only limited to Teke region, should include other regions by music sociologists and researchers.

REFERENCES

- [1] Adorno, T. W. (2007). *Kültür endüstrisi-kültür yönetimi* (1. Baskı b.). (A. Artun, E. Gen, & N. Ülner, Çev.) İstanbul: İletişim Yayıncılık.
- [2] Arıkan, Z. (1988). *XV-XVI. yüzyıllarda Hamit Sancağı* (1. Baskı b.). İzmir: Fakülte Yayınları.
- [3] Burke, P. (2006). *Kültür tarihi* (1. Baskı b.). (M. Tunçay, Çev.) İstanbul: İstanbul Bilgi Üniversitesi Yayınları.

- [4] Çoruhlu, Y., Türkmen, N., Seçgin, N., & Yılmaz, A. (2006). *Orta Asya'dan Anadolu'ya Türk sanatı ve kültürü*. Ankara: Yeni Türkiye Yayıncılık.
- [5] Emery, F. (1972). *Systems thinking*. Harmondsworth: Penguin.
- [6] Eröz, M. (1991). *Yörükler*. İstanbul: Türk Dünyası Araştırmaları Vakfı.
- [7] Giddens, A. (2000). *Sosyoloji*. Ankara: Ayraç Yayınevi.
- [8] Güvenç, B. (1994). *İnsan ve kültür*. İstanbul: Remzi Kitabevi.
- [9] Halaçoğlu, Y. (1997). *XVIII. yüzyılda Osmanlı imparatorluğu'nun iskan siyaseti ve aşiretlerin yerleştirilmesi* (3. Baskı b.). Ankara: Türk Tarih Kurumu Basımevi.
- [10] Haldun, İ. (1982). *Mukaddime* (1. Baskı b., Cilt I). İstanbul: Dergah Yayınları.
- [11] İçli, G. (2009). *Sosyolojiye giriş* (4. Baskı b.). Ankara: Anı Yayıncılık.
- [12] İnalcık, H. (2003). *The Ottoman empire classical age (1300-1600)* (1.Baskı b.). (R. Sezer, Çev.) İstanbul: Yapı Kredi Yayınları.
- [13] Kaçmazoğlu, H. (2010). *Türk sosyolojisi tarihi üzerine araştırmalar* (Cilt Bayrak Matbaası). İstanbul: Kitabevi.
- [14] Kafesoğlu, İ. (1982). *Türk milli kültürü* (2. Basım b.). İstanbul: Ötüken Neşriyat.
- [15] Karaca, B. (2002). *XV. Ve XVI. yüzyıllarda Teke sancağı* (1. Baskı b.). Isparta: Fakülte Kitabevi Yayınları.
- [16] Karasar, N. (2002). *Bilimsel araştırma yöntemi* (11. Baskı). Ankara: Nobel Yayınları.
- [17] Köprülü, F. (1999). *Osmanlı devleti'nin kuruluşu* (6.Baskı b.). Ankara: Türk Tarih Kurumu Basımevi.
- [18] Köprülü, M. (2005). *Anadolu'da islamiyet* (1.Baskı b.). Ankara: Akçağ Yayınları.
- [19] Kroeber, A., & C.Kluckhohn. (1952). *A critical review of concepts and definition*. Newyork: Random House.
- [20] Kuban, D. (2010). *Batı'ya göçün sanatsal evreleri*. İstanbul: Türkiye İşbankası Yayınları.
- [21] Roux, J.-P. (2004). *Historie des Turcs*. (A. Kazancıgil, & L. A. Özcan, Çev.) İstanbul: Kabalıcı Yayınevi.
- [22] Ögel, B. (1962). *İslamiyetten önceki Türk kültür tarihi*. Ankara: Türk Tarih Kurumu Yayınları.
- [23] Tavşancıl, E. & Aslan, E.A. (2001). *Sözel, yazılı ve diğer materyaller için içerik analizi ve uygulama örnekleri*, Ankara: Epsilon Yayınları
- [24] Turan, O. (1980). *Selçuklular tarihi ve Türk islam medeniyeti* (3. Basım b.). İstanbul: Ötüken Neşriyat.
- [25] Türkay, C. (2001). *Osmanlı imparatorluğu'nda oymak, aşiret ve cemaatlar* (1. Baskı b.). İstanbul: İşaret Yayınları.
- [26] Türkdoğan, O. (2006). *Türkiye'de köy sosyolojisi* (1. Baskı b.). İstanbul: IQ Kültür Sanat Yayıncılık.
- [27] Tylor, E. (1871). *Primitive culture*. Londra: J.Murray.
- [28] Uzunçarşılı, İ. H. (1988). *Anadolu beylikleri* (4. Baskı b.). Ankara: Türk Tarih Kurumu Basımevi.
- [29] Yalçın, C. (2004). *Göç sosyolojisi*. Ankara: Anı Yayıncılık.