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Araştırma Makalesi • Research Article

The Effect of Greek And Rum Identities Living in Anatolia Geography on Greek Music¹

Anadolu Coğrafyasında Yaşamış Olan Yunan ve Rum Kimliklerinin Yunan Müziğine Etkisi

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ÖZ

Toplumsal tarih içerisinde, toplumların değişik bölgelerde farklı adlandırılmaları, yaşamış oldukları coğrafyadaki inançlarıyla, yaptıkları işlerle veya etnik kökenleriyle ilgili olduğu düşünülmüştür. Uzun yıllar Anadolu topraklarında varlık gösteren Yunan halkı için de benzer bir durum söz konusudur. Bizans halkının büyük bir kısmı Ortodoks Hristiyan oldukları için etnik kökenlerine bakılmaksızın hepsine Romalı denilmiştir. Romalı halka Türk egemenliği döneminde Pontuslu anlamına gelen, "Rum" olarak isim verilmiş ve Osmanlı döneminde de etnik kökene bakmadan Ortodoks olan Hristiyanları tanımlamak amacıyla kullanılmaya devam etmiştir. Osmanlı Devleti Yunan halkına, bağımsız bir devlet sahibi olana kadar, "Rum" ifadesini kullanmıştır. Osmanlı Devleti içerisinde farklı bölgelerde yaşayan Yunan toplulukları ortak kültürün var olmasında oldukça etkili bir öneme sahiptir. Anadolu topraklarında beraber yaşayan Rum ve Türk halkları, halk danslarını, şarkıları ve etkinliklerini paylaşarak birbirlerinden etkilenmiş ve tarihsel nedenlere bağlı olarak gittikleri bölgelerde de bu ortak kültürü yaşatmayı sürdürmüşlerdir. Bu çalışmada, Anadolu coğrafyasında yaşamış olan Yunan ve Rum kimliklerinin Yunan müziğine olan etkisinin incelenmesi amaçlanmaktadır. Araştırma, betimsel bir çalışmadır. Araştırmada nitel araştırma yöntemlerinden doküman analizi yöntemi kullanılarak konu ile ilgili alan yazın taranmış, tarama sonucunda Anadolu'da yaşamış olan Yunan ve Rum kimliklerinin nasıl oluştuğu hakkında bilgiler tespit edilerek, geleneksel müzikleri arasında bağ kurulmaya çalışılmıştır.

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ABSTRACT

The different naming of societies in different regions was thought to be related to their beliefs in the geography they lived in, their jobs, or their ethnic origins in social history. A similar situation exists for the Greeks, who have lived in Anatolian lands for numerous years. Because the majority of Byzantines were Orthodox Christians, they were all referred to as Romans, regardless of ethnic origin. During the Turkish rule, the Romans were given the name Rum which means Pontic, and it was used to describe all Orthodox Christians in the Ottoman period, regardless of ethnicity. Until Greece acquired independence, the Ottoman Empire referred to them as Rum. The Greek communities living in different regions within the Ottoman Empire have played a significantly influential role in the existence of a shared culture. The Greek and Turkish populations living together in Anatolian lands have influenced each other through sharing folk dances, songs, and activities, and they have continued to preserve this culture in the regions they migrated to due to historical reasons. This research aims to examine the influence of Greek and Rum identities, which existed in the Anatolian region, on Greek music. The research is a descriptive study. The literature on the subject was scanned using the document analysis method, which is one of the qualitative research methods, and as a result of the scanning, information about how the Greek and Rum identities who lived in Anatolia were formed and was tried to establish a link between their traditional music.

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Introduction

When we look at social history, the naming of cultures with different names in different regions is related to their beliefs, jobs, or ethnic origins in the geography they live in. Different opinions have been put forward about the Greek name and its origins. Philipp Fallmerayer, a German historian and professor at the same time, says about the past of the Greeks in his book titled "History of Byzantium" that the Greeks living today do not come from ancient Greeks but are of Albanian and Slavic origin. Konstandinos Paparrighopoulos, another Greek history professor who also defends the same thesis, says that as a result of the Romans' destruction of the city of Corinth in 146 AD, the Greeks were wiped out of history, and the Albanians, Slavs, and Vlachs who came to the Greek peninsula settled in this region. Today, instead of the Greek word, the Greek word, which originally came from Slavic, is used all over the world. In the Ottoman Empire, since they were of Ionian origin, the word Greek was used in diplomacy, and the meaning of "Rum", that is, from Rome, was used for the Greek people (Kalelioğlu, 2008, p.106-107).

Doğan (2017), in his master's thesis titled "Bilingual Small Asian Songs in Post-Exchange Greece", examined the relationship between Turkish and Greek oral traditional Anatolian songs and the society, the cultural identity of the society during and after the exchange process, and the social change and transformation points where the traditional songs associated with Anatolia gained popularity. As a result of the research, it has been determined that although they are performing the same songs in both communities, their unique musical understanding has developed, and Anatolian music has gained a social identity in Greece.

Pappas (1999), in his study titled Concepts of Greekness: The Recorded Music of Anatolian Greeks after 1922, published in the Journal of Modern Greek Studies, found that after the migration, additions were made to the recordings of traditional Anatolian songs, replacing the old lyrics with expressions reflecting the social status of the immigrants without touching the essence of the song.

Samson and Nicoletta Demetriou (2015), in their book titled Music in Cyprus, outlined the joint practices of traditional music and dance and determined that, after the de facto partition of the island, the Greek Cypriots also sang Turkish oral melodies, especially these songs, which were sung by the musicians in both languages, were adopted by both communities.

The aim of this research is to shed light on the issues in this field by determining the impact of Greek and Rum identities, who lived in Anatolian geography, on Greek music and the regions that are thought to be culturally affected. In line with this purpose, the sub-objectives were determined as follows, considering the effect of Greek and Rum identities, who lived in Anatolian geography, on Greek music.

- What are the Greek and Rum identities in Anatolia?
- How did the Pontus Greek State affect Anatolian and Greek music?
- How did Cyprus Island affect Anatolian and Greek music?
- How did the Cappadocia region affect Anatolian and Greek music?
- How did the Western Thrace region affect Anatolian and Greek music?

This research is important in terms of revealing the musical interactions as a result of the events experienced by examining the journey of Greek music, which was influenced by the Anatolian geography, in search of musical identity and shedding light on the new studies to be made on this subject. There are studies on the musical formation of Greece and its connection with the Anatolian lands; however, there has not been enough research on how the interaction

of Greek music with the historical processes experienced in Anatolian life, the changes that occurred after independence and after the exchange, and the difficulties experienced in the cultural confusion after the 1964 forced migration affected the musical cultures of the two communities. By examining the reasons for these difficulties experienced between the two communities, it is thought that it is important to determine more clearly that we also have differences in the musical field, although it is assumed that we have similar commonalities.

Method

The research is a descriptive historical study. By carefully reading historical documents or speaking with people who were alive at the time, historical research looks for an answer to the question "what happened in the past" regarding the issue at hand. The researcher tries to understand what happened in that period as accurately as possible and to explain why it happened" (Büyüköztürk et al., 2012, p. 19). It is a qualitative research study, and the general survey model was used in the research. For the qualitative research method process, Neuman (2017) states that with a qualitative approach, the researcher evaluates social and historical events from a viewpoint suitable for himself by thinking inquisitively without focusing on a specific question (p. 23).

The publications and research about the existence, belief, mentality, and music of the Greek civilization in Anatolian geography were scanned. Within the framework of this method, data were collected from secondary sources with an exploratory research approach, and document analysis techniques were used in line with the obtained data. In the document analysis, it has been tried to find ties with the cultural spectrum of the Anatolian geography by determining the points that are especially effective in the historical processes of the societies.

The Identification of Greek and Rum in Anatolia

When we look at social history, the naming of cultures with different names in different regions is related to their beliefs, jobs, or ethnic origins in the geography they live in. The same was true for the Greeks, who had lived in Anatolia for centuries. According to Esin and Demirgen (2017), the Anatolian equivalent of Romayiko, Pontiaka, and Romeika taught in schools during the Roman Period is known as Hellenic, and today's Turkish equivalent is known as Greek. Speaking Greek and Hellenic languages well is among the priorities of Roman education (p.392).

When the Pontus Greek State, which was founded in Anatolia by Mithriades of Iranian origin, collapsed and passed to the Romans, the Pontus Region was considered Roman territory, and this region was called Romania and its people Romaio (Özüçetin and Özcan, 2008, p. 50). According to Göktürk's (2017) research, the word rum comes from the Greek word romios, which means Roman. What is meant here is actually the Roman and Byzantine Empires. Since a large part of the Byzantine people were Orthodox Christians, they were all called Romans, regardless of their ethnic origin. During Turkish rule, the Roman people were given the name "Rum", meaning Pontic, which continued to be used to describe Orthodox Christians in the Ottoman period, regardless of their ethnicity (pp. 37–38). The same term was used among the Greek-speaking Istanbulites, Bulgarians, Serbian Orthodox, and even Anatolian Orthodox, as they were part of the Greek community. The word "Rum" has passed into Anatolian Turkish from Arabic. The pronunciation of the word Roman in western languages is "Rom". Since there is no "o" sound in Arabic, it took the form of "Rum, El-Rum" and was used for the people living under Roman rule (Albayrak, 2010, p.221).

The Ottoman Empire used the term "Greek" until it had an independent state for the Greek people. This word, taken from the Roman language, means descended from Byzantium and was not used only for the Greeks. Many Christian ethnic cultures and communities, such

as Albanians and Bulgarians, who lived under the auspices of the Byzantine empire are also referred to as "Roman". Rigas Velestinlis, one of the important names of the Greek revolution, also defined his own nation as Romios, which means the same as Greek (Palabıyık and Bozkuş 2011, pp. 90–91).

After the proclamation of the "Republic" in 1923, the same term continued to be used for citizens of Greek origin and minority Greeks affiliated with the Fener Greek Patriarchate, and the language they spoke was called Greek. Greek for the citizens of Greece of the same origin and Greek for the language they speak. The word "Helen" was not used much to describe the Greeks in Turkish; instead, the word "Greek", derived from the Arabic Term Ion, was used (Göktürk, 2017, s.38).

The Influence of the Pontus Greek State on Greek Music

Starting in the 8th century BC, the Ancient Greeks established the city of Sinop by placing their first colonies in the Black Sea. The Arcadians, who lived in the Peloponnese near the Alfeios River in the same period, established the city of Trabzon in the mountainous region of the Black Sea in order to continue their lives in better conditions and to have plenty of natural water (Akurgal, 2005, p. 310). In 521 BC, the eastern regions of the Black Sea were annexed to the Persian Empire on the condition that a different status be applied to the colonies belonging to the Greeks, which fell under the rule of the Persians. All lands in Anatolia within the Persian Empire were governed by the "State of Cappadocia". Over time, when the Eastern Black Sea region became a commercial region, this region was called "Pont Cappadocia", and after the importance of the region increased, it was named Pont Province, and these lands were called Pontus. In 449 BC, as a result of the long wars between the Persians and the Greeks, the Greek colonies living in the coastal part of the Black Sea became independent, although they were lands belonging to the Persian Empire. The region was dominated by Alexander the Great, who went on the India Campaign in 334–323 BC. After the death of Alexander, there was administrative turmoil in the Pontus Province, and Mithridates, who took advantage of this turmoil, established an independent state in the region in 298 BC, whose capital was Amasya. Although the rulers were of Persian descent, they wanted to have the status of the Hellenic king. The official language of the state was accepted as Greek, so the Pontus State became a mixed-cultural country that included Greek culture along with Iranian and Anatolian cultures. After the wars with the Roman Empire and the death of Mithridates, the founding king of Pontus, the existence of the Pontus State in history ended in 63 BC. The people of the region, who continued their lives under Roman rule, started to become Christians with the emergence and spread of Christianity. As a result of the fall of Istanbul to the Latins in 1204 and the weakening of the Byzantine administration, a new administration, the Trebizond State, was established in the Pontus region in 1207. This state, which was included in Ottoman rule by Mehmet II in 1461, is known as the Trebizond Greek Empire, also known as the "Pontus Greek Empire". Towards the end of the 17th century, the Ottoman-Russian wars began to take place, and the majority of the Muslim people who fled the Caucasus under the pressure of the Russians settled in the Eastern Black Sea Region. This wave of migration continued to increase in mass after the First World War (Acun, 1999, pp. 22–25). "The dominant people in the empire were Pontic Greeks, who had long enjoyed regional independence, but the majority residing in the empire were the Laz and Tzan, warrior clans of possibly Georgian origin." (Bryer and Sakarya, 2010, 137).



Picture 1. The Empire of Trebizond and its neighbors (Zazhariadou and Keçiş, 2007, s. 223).

Laz people, who have Caucasian characteristics in their culture, history, and language, are one of the oldest peoples living in the Eastern Black Sea Region today. Local music on the themes of love, hunting, longing, nature, and being abroad; genres of horon, lullaby, lament, and bickering; and many types of instruments such as kemençe, kaval, and tulum are mentioned as a part of this culture (Taşkın, 2016, pp.123-129).

In general, numerous ethnicities such as Persian, Caucasian, Greek, Turkish, Laz, and Georgian lived together in the Eastern Black Sea Region. The local people, who had to migrate as a result of natural reasons, continued their similar folk instruments, song lyrics, local dances, and rhythmic structures in the different geographies they went to. The Kemençe instrument and the Horon dance performed with this instrument have also become cultural phenomena, played and danced by the Greek people as a result of migrations.

The Black Sea kemençe, which is in the string instruments group, is an instrument unique to the Eastern Black Sea Region and is an important part of the musical tradition performed in this region. When the kemençe, which is played in Greece, is considered as the style of playing, it is understood from the works made that there are many cultural differences between the two communities. It is possible to see the melodic differences in the way the kemençe is performed in Greek music. Although the Black Sea kemençe is called the Pontus lira today in the Greek lands, this instrument is called the "kementze" in the cultural memories of the Greeks of the Black Sea (Şentürk, 2020, pp. 192–194). The Horon dance, which the kemencha plays in accompaniment of, is a type of dance that the Greeks brought from the Pontus region to Greece. The way the Horon dance is performed is characteristically different from other folk dances in Greece. While performing, the figures are complex, and the dancers perform the figures by moving forward to a certain distance or standing still (Hunt, 2004, s.139).

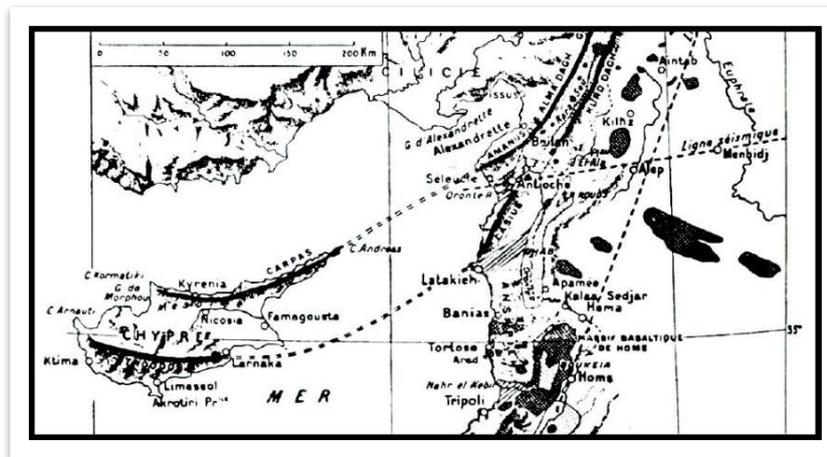
Cultures that lived together for a long time in the same geography were, of course, influenced by each other. It is a natural historical result that the Turkish society and the Greeks, who have lived together for centuries on the same land, are culturally influenced by each other.

The Influence of the Cyprus Island on Greek Music

The Island of Cyprus has hosted many states due to its location in the eastern Mediterranean, and many pieces of information reflecting the cultures of the communities living in the region have survived to the present day. Depending on this feature, Cyprus has been called many names in history until it got its current name. It is one of the strongest rumors that it is called Cypress in Latin because there are many cypress trees in Cyprus. The first

settlements in Cyprus, which broke away from Anatolia and became an island after natural earthquakes and geological movements, were from Anatolia. First of all, the people of the island, who lived independently, were invaded many times by the powerful states in the Mediterranean, and as a result, every culture that existed in Cyprus left traces of itself and created a rich culture on the island.

Since its inception, Cyprus has been under the rule of Phoenician, Persian, Alexander, Roman, Byzantine, Venetian, Ottoman, and British states. With the spread of Christianity in the Byzantine Period, churches were established on the island, and Greek began to be used as the official language. In 1184, Isaac Commeneus seized power on the island and established the Cyprus Empire; however, this empire passed under the rule of England in a short time, like seven years, during the third Crusade. The island, which was captured by the Venetians in 1489, was ruled by the Ottomans in 1571 (Özkul, 2002, pp. 2-6).



Picture 2. Map showing that Cyprus belongs to the Taurus system (Erzen, 1976, p.97).

Cyprus continued its life under Ottoman rule for 307 years. The problems that arose due to political reasons towards the end of the 19th century had an impact on the island's residents, who had been living in peace and tranquility during this time, and the atmosphere of peace ended as a result. The Greeks who settled on the island of Cyprus from different geographies increased the Greek population on the island, and after this situation, the majority of the Turks living on the island migrated to Anatolia. After the Treaty of Lausanne, the Ottoman Empire left Cyprus to the British on November 5, 1914, and gave up all its legal rights. Migration movements, which started to intensify after 1923, continued until 1938 (Çakmak, 2008, pp. 203-210).

As a result of the decisions taken at the Zürich and London Conferences, the Cyprus Constitution was prepared, and the Republic of Cyprus was established on August 16, 1960. As a result of the tensions experienced after the rights claims that emerged over time, the Turkish army, which entered the island of Cyprus on July 20, 1974, seized the northern regions where the Turks were concentrated and ensured the establishment of the Turkish Federated State of Cyprus on February 13, 1975. The Turkish Republic of Northern Cyprus was established on November 15, 1983, as a result of a unanimous decision following the intense meetings that took place after the establishment of TFSC (Eroğlu, 2002, pp. 744-767).

The folk dances and songs of the Greek and Turkish musicians living on the island of Cyprus, which exist in the common culture, were performed at events such as weddings and entertainment, and the island music took its current form. The musicians spent their time staying in the places they went during the wedding entertainment that continued for days in Cyprus, observing the different behaviors and new techniques of the regions and carrying them to the

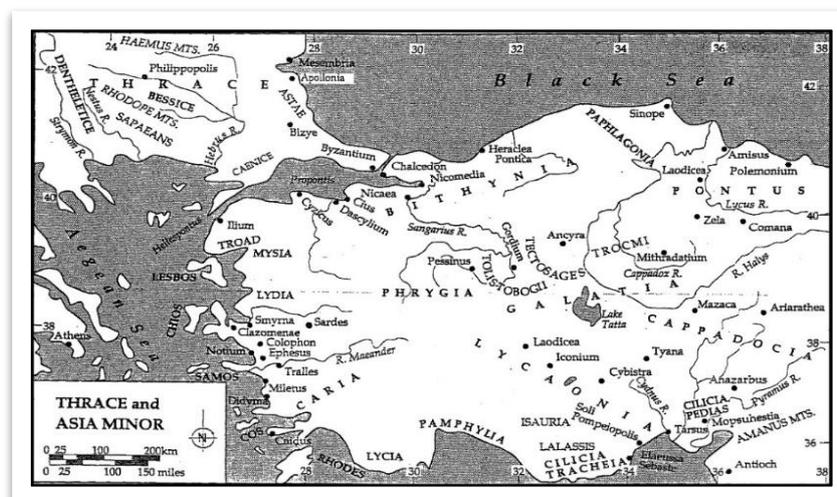
next point. The fact that Turkish and Greek musicians worked together at weddings was one of the important factors in the formation of a culture between the two communities. These joint works have had a great impact on the formation of the Cypriot music culture. The people living on the island sang Greek and Turkish songs together, had fun, and danced to the same music (Albayrak, 2008, p.16).

An indispensable and versatile piece for musicians, Dillirga or Tillyrkotissa is a Greek composition, but its composer and lyricist are unknown. For this reason, the piece is considered anonymous among Cypriots." (Albayrak, 2008, p. 42). Dolama is frequently played at weddings and entertainments in the Turkish part of the island. The song is composed of a story that took place in Cyprus in 1833 and tells of the joint revolts of Christians and Muslims. Another popular anonymous song from Cyprus is Feslikan. The song, whose Greek name is PSintri Vasilitzia Mou, or My Little Princess, was sung in Greek by two groups on the island. "The song known as Anonymous used to be played and sung on the island with only Greek lyrics. However, in 1985, as a result of the interest shown by the Turks in the song and the disconnect between the two communities at that time, the Turkish lyrics were written by Cemal Özgürsel" (Albayrak, 2008, p. 52). There is no melodic difference between the song sung in the two languages, but there are slight changes in the lyrics in terms of fitting into the prosody. The Greek word for Dillirga, which is frequently played in both communities of the Cyprus island, is Tillyrkotissa, and it is loved and listened to in both Greece and Turkey. Dillirga, Dolama, and Feslikan are undoubtedly the first songs that come to mind when Cyprus is mentioned. "

The common culture formed on the island of Cyprus was displaced after the exchange and migration, and both communities continued to sing their songs in their mother tongue. As a result, common songs and dances continue to exist in both Greece and Anatolia today.

The Influence of the Cappadocia Region on Greek Music

The Cappadocia Region, which consists of lava and ashes sprayed by Hasan Dagi, Erciyes, and Melendiz Mountains millions of years ago, has taken on its current form as a result of the erosion of the layers by wind and rain over time. The region was accepted as a homeland by the Hattians in 2500 BC, by the Luwians and Hurrians in 2000 BC, and then by the Hittites. Since it was at the crossing point of the trade route during the Hittite period, it became one of the most geopolitically important settlement areas (Şahin, 2021, pp. 1-3).



Picture 3. Cappadocia region in ancient times (Şar, 2004, p.341).

In the 1st century BC, the Romans expanded their borders to the Euphrates by capturing the Anatolian cities established in the Hellenistic Period. By changing the management system

in these cities they conquered, they created a status of freedom for some cities and a city status by combining smaller cities. It can be said that the purpose of the administrative change in the Roman Empire was the self-government of the cities, because the continuation of their culture and income depended on their development. Along with the developing empire, changes are observed in the status of the cities. The Kingdom of Cappadocia is an important settlement in the Pontus region, and after the rapid spread of Christianity, they accepted becoming Christians. In the 3rd century AD, the attacks of the Germanic tribes in the west and the Persians in the east began, and the plague epidemics that followed put the kingdom in a financially difficult situation. After the death of King Archelaos, Cappadocia became a province of the Roman Empire and became a strategically important place in the transition from Cilicia in the south to the Black Sea coast (Erpek, 2020, pp. 643-647).

Cappadocia Region, which is located in the middle parts of Anatolia, is located in a wide area covering all the cities of Nevşehir, Malatya, Kayseri, Niğde, the eastern part of Ankara, and the northern part of Adana. The people of Cappadocia, who were exposed to many attacks from different directions, turned the caves formed by volcanic activity in the region into underground cities in the 7th and 8th centuries and used them as shelters (Birinci and Feyzoğlu, 2019, pp. 883-884).

The region, which was ruled by the Byzantines in the 9th and 12th centuries, became one of the castles where the Byzantines took refuge and trusted. After the capture of Constantinople in 1204, the Byzantine State, which had started to lose Anatolia, entered the process of collapse. Although the Byzantines recaptured Constantinople in 1261, they could not regain their former power and neglected Anatolia by turning to the West. In the 13th century, the dominance in the region passed to the Seljuks after this indifference (Akyürek, 2015, ss.1-3).

The Cappadocia Region, which continued its existence in the period of the Anatolian Seljuk State after the Seljuk State, was ruled by the Karamanoğulları, also known as the Karamanids, one of the most powerful principalities in Anatolia, with the disintegration of the lands under its control. Returning victorious after the war with the Hungarians, the Ottomans took action on Karaman, Seydişehir, Beyşehir and Akşehir, and then Konya and Karaman were under their dominion (Şahbaz, 2019, pp. 337-338).

Anatolian Rums living in Cappadocia under the rule of the Ottoman Empire are known as Karamanlides. A clear answer could not be found to the question of whether they are Greek or Turkish in origin due to insufficient resources. Some of the Anatolian Christians living in the Cappadocia region preferred to be Greek over time and even gave their children Greek names. Cappadocian Greek continued to exist in the region until the end of the 19th century, and people living in the villages and towns of Konya, Nevşehir, and Niğde spoke Greek for a long time (Göktürk, 2017, p.38).

Karamanis Orthodox Turks living in the Cappadocia region were settled in many cities of Greece, especially in Thessaloniki, with the population exchange in 1923. They still continue their lives in Greek cities such as Kavala, Thessaloniki, Athens, and Larissa (Öger and Türk, 2013, pp. 1138-1140).



Picture 4. Two Greek Orthodox women playing the spoon game (Doğan and Karahasanoğlu, 2017, p.127).

After the population exchange, the fact that the immigrants from many regions of Anatolia sang and danced the Konyalı folk song together even though they spoke different languages and had different traditions and customs helps us understand how cultural diversity was adopted. Anatolia has a rich geography where different ethnic origins have lived together and influenced each other culturally for centuries. Migrants who immigrated to Greece from the Cappadocia region, through their associations, meet each year in different cities of Greece at an event called "Gavustima", that is, "Reunion", and play Cappadocia folk dances and games (Doğan and Karahasanoğlu, 2017, pp. 125-127).

It is seen that the Anatolian Rums who migrated to Greece expressed their longing for the past in a cultural sense. Karamanis Rums, who expressed themselves with the words "Even though we are Rums, we do not know Greek, we speak Turkish, we neither write in Turkish nor speak Greek, we use Greek alphabet to say in Turkish." (Balta, 2003, p.25), They continue to keep the Anatolian culture alive with the Turkish folk songs they sing.

The Influence of the Western Thrace Region on Greek Music

The existence of the Turks in Western Thrace goes back to the 4th century with the Avars and Huns. In 1364, the Ottoman Empire conquered Western Thrace.

With the Treaty of San Stefano made after the Balkan Wars, the region except Thessaloniki and Edirne was given to Bulgaria in 1878. The most difficult wars in the Balkans were fought in this region between the Ottoman Empire and Bulgarian forces. The Bulgarians, who wanted to besiege Istanbul, occupied Edirne with the support of Serbia in order to achieve this goal. The Ottoman Empire lost the cities of Yanya, Shkodra, Thessaloniki, and Edirne during the Balkan Wars I, but in 1913, with the Balkan Wars II, it took them back again. After the negotiations with Bulgaria, the Istanbul Agreement was signed in 1913, and Western Thrace was left to Bulgaria. With the acquisition of Komotini by Greece in 1920, the Treaty of Thrace with the Allied Powers was signed on May 14, 1920, and the region came under the rule of Greece. With the Lausanne Peace Treaty, final arrangements were made, and Western Thrace was completely separated from the Turkish lands. With the population exchange that took place in 1923, the majority of the Greeks who migrated from Anatolia settled in this region. Western Thrace, which came under Bulgarian domination during World War II, was re-added to Greece in 1945 after the end of the war. The efforts of the local people to continue their lives after the

war, the difficult conditions, and the famine that started in the region caused a great wave of migration to Turkey via Thrace (Kaşıkçı, 2012, pp. 13-19).



Picture 5. Western Thrace map (Yenigün and Tanımı, 2010, p. 691).

Western Thrace, which lived under the rule of the Ottoman Empire until the 19th century, started to experience its first serious problems with the Ottoman-Russian wars that started in 1828. In order not to cause great losses, first the Edirne Treaty and then the London Protocol were signed with the Russians. After these agreements were made under the influence of the nationalist movement, Greece declared its independence with the support of its powerful states. During the population exchange in 1923, Muslim Turks living in Western Thrace were excluded from the exchange and prevented from immigrating to Turkey. In the population exchange, around 1,200,000 Greek Christians migrated from Anatolia to Greece, while approximately 500,000 Turks passed from Greek lands to Turkey (Yılmaz, 2019, pp. 253-254). After World War II, Greece decided to expropriate the lands inhabited by Turks in the Western Thrace region on the grounds of cooperation with the enemy.

After long-lasting tensions, a period of friendship began between Turkey and Greece in 1950, which would last for 10 years. After the cultural agreement, a high school was opened in the Thrace region, and teachers were sent from Turkey, but after the Cyprus problem that started in 1963, the tension between the two countries rose again, and the school was closed. The Turkish government canceled the "Free Movement and Residence Agreement" signed with the Greek government in 1964 and deported approximately 8500 Greek citizens living in Istanbul. In retaliation for this action, Greece banned the purchase of real estate by Turks living as a minority, confiscating Turkish properties and distributing them to Greek citizens. Following the 1974 Cyprus Operation, Western Thrace experienced an increase in pressure, looting and nationalization of Turkish property, tank surrounds of Turkish villages, and the deployment of 70,000 soldiers. Although Greece canceled the issue of granting citizenship to minorities mentioned in Article 19 in 1998, it did not give the Turkish minority living in the country the right to become a Greek citizen because the government did not change the citizenship law. 60,000 Turks who were stripped of their Greek citizenship still continue their lives in the Western Thrace region as "Haylatmoz", that is, "Stateless" (Yenigün and Tanımı, 2010, pp. 695-701).

According to Kaşıkçı's (2012) research, musical ensembles have a great influence on communication between the two communities in Western Thrace. He says that among these established ensembles, nay, cello, tambura, qanun, oud, and kemanca continued to be played in their music, along with percussion instruments. It especially emphasizes that different communities living in the region have a positive effect on understanding each other's music and creating a common value, and the songs sung in both Greek and Turkish with the same music attract great attention in both communities (pp. 118-128). In the research made between Turkey and Greece, the Balkanatolia Group and Christos Hatzopoulos Music School Groups, which

conduct joint musical studies in the Western Thrace region, maintain the sense of this common culture existing in the region by singing both Turkish and Greek songs.

When the cultural indicators are examined, it is possible to say that one of the most important points is music. Intercultural interaction has led to cultural spread along with geographical displacement. Although the cultural interactions weakened from time to time in the societies that lived in the same geography as neighbors, they wanted to be a part of the culture they were used to again. Music is the most effective way to explain the problems they are experiencing and the harm they have done to themselves. It is an accepted fact that among the branches of art, the branch that creates the deepest impact on people is music. Music is not a phenomenon that occurs by itself; it is a form of transmission in which people determine who they are by passing on the emotions they experience throughout their lives from generation to generation.

Conclusion

Music is the most effective way of explaining the problems that societies experience and the harm they have done to themselves. It is an accepted fact that among the branches of art, the branch that creates the deepest impact on people is music. Music is not a phenomenon that occurs on its own; it is a form of transmission in which people determine who they are by passing on the emotions they experience throughout their lives from generation to generation. Even though we are two different countries, it is a fact that we carry traces of each other, and these traces sometimes show themselves in cuisine, sometimes in folk music, and even in the language we use in city names.

Although these similarities between the two societies cause conflicts from time to time, the common culture that emerged is the Anatolian culture, which is lived and continues to be lived in both sections. In the historical process, it is seen that as a result of the migration of the communities from their homelands due to war or other factors, they continue to keep their cultures and other traditions that they are accustomed to living in their lands by taking them with them. It is not surprising that the same cultures, habits, religious rituals, dances, and traditions are similar in different geographies. In order to adapt to the innovations encountered in historical processes, civilizations living together as different societies in the same culture have approached each other with the concept of the other, with the provocations of political or foreign powers in the flow of time.

As a result of the exchange, it was seen that many words that did not have Greek equivalents in the lyrics of the immigrants who went to Greece from Pontus, Cappadocia, Western Thrace, and the island of Cyprus remained in Turkish and continued to be spoken in Turkish. The Konyalı ballad sung by the Orthodox Cappadocian Turks in Greece has been an example supporting this situation and is still being sung in Turkish by many Greek musicians today. After the separation of the island of Cyprus into two different regions, it was observed that there were similar situations in the songs formed as a result of the common culture. Despite the political tensions, the Rum melodies, which were not erased from the ears, continued to be sung in the Turkish part, and Turkish lyrics were written for these songs and added to the island's repertoire. As can be understood, although both societies distanced themselves from each other, they continued to keep the common culture alive.

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