



Identity Traces from Pamir to Anatolia: Migration and Cultural Interaction in the Turkic World

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Abstract

This study examines the communicative dimensions of migration and processes of cultural identity construction through the case of the Kyrgyz community that migrated from Ulupamir village (Van) to the district of Çubuk in Ankara.

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Conducted within a qualitative research paradigm, the study employs ethnographic methods, including participant observation and semi-structured interviews. The collected data were analyzed using thematic analysis. The central hypothesis of this research is that cultural identity is not merely a fixed sense of belonging from the past but a dynamic structure reconstructed and sustained through communication in the post-migration context. The findings reveal that the Kyrgyz diaspora actively rebuilds its cultural identity through oral culture, symbolic spaces, and everyday practices. Cultural elements such as the komuz (a traditional musical instrument) and the game of aşık are not only traditional forms of entertainment but also serve as key tools in the transmission of collective memory and identity. Public spaces such as parks function as symbolic places where cultural memory is preserved and performed. Thus, this study argues that migration is not only a physical displacement but also a cultural process in which continuity and transformation are renegotiated through communication within diasporic life.

Key Words: Cultural identity, Migration, Communication, Diaspora, Kyrgyz community, Oral culture.

Pamir'den Anadolu'ya Uzanan Kimlik İzleri: Türk Dünyasında Göç ve Kültürel Etkileşim

Öz

Bu çalışma, Van'ın Ulupamir köyünden Ankara'nın Çubuk ilçesine göç eden Kırgız topluluğu örneğinden yola çıkarak, diaspora bağlamında göçün iletişimsel boyutunu ve kültürel kimlik inşa süreçlerini incelemektedir. Nitel araştırma yaklaşımıyla yürütülen çalışmada etnografik yöntem tercih edilmiş; katılımcı gözlem ve yarı yapılandırılmış görüşmeler aracılığıyla veri toplanmıştır. Elde edilen veriler tematik analiz yöntemiyle değerlendirilmiştir. Çalışmanın temel hipotezi, kültürel kimliğin sadece geçmişe ait bir aidiyet değil, göç sonrası bağlamda iletişim yoluyla yeniden kurulan ve sürdürülen dinamik bir yapı olduğudur. Bulgular, Kırgız diasporasının kültürel kimliğini; sözlü kültür, simgesel mekânlar ve gündelik pratikler üzerinden yeniden inşa ettiğini ortaya koymaktadır. Komuz ve aşık oyunu gibi kültürel öğeler, yalnızca geleneksel eğlenceler değil, aynı zamanda kolektif belleği taşıyan araçlar olarak kimlik aktarımında merkezi bir rol oynamaktadır. Park gibi kamusal alanlar da, topluluğun hafızasını canlı tutan simgesel mekânlar hâline gelmiştir. Bu bağlamda çalışma, göçün kültürel süreklilik ve dönüşüm süreçlerini; sözlü anlatılar, kültürel pratikler ve iletişimsel etkileşimler üzerinden şekillenen bir kimlik inşası olarak ele almaktadır.

Anahtar Kelimeler: Kültürel kimlik, Göç, İletişim, Diaspora, Kırgız topluluğu, Sözlü kültür.

INTRODUCTION

Migration is not only a geographical relocation; it can also be seen as a communicative process in which identity, belonging, and cultural memory are reproduced. With migration, individuals experience not only physical spatial displacement but also artistic and social dislocation. In this context, migration leads to identity transformations, new forms of communication, and cultural adaptation strategies at both individual and social levels. While migrant communities adapt to the new social structure they arrive in, they also strive to preserve their cultural values and pass them on to new generations. This entire process is fundamentally realised through communication.

Communication plays a central role in this context, functioning not only as a tool but also as a carrier of culture. For migrant communities, language, oral narratives, music, games, and symbolic spaces are crucial for connecting with the past and creating a sense of collective belonging in new environments. Within this framework, the everyday life practices of migrant communities should not only be seen as individual habits but also as cultural performances that sustain social memory.

Academic studies on Kyrgyz communities who migrated to Turkey and settled in the Ulupamir village of Van's Erciş district mostly focus on themes such as history (Doğan, 2019; Kutlu, 2019), culture (Özer, 2016), language (Kırgız, 2009), identity (Urmanbetova, 2015; Kaplan & Bulut, 2022), and social change (Bapaeva, 2021; Şimşek, 2019). These studies are largely centered on Ulupamir village. There is only one master's thesis (Yayabaşı, 2023) that examines the migration from this village to Yozgat's Yenifakılı district and the socio-cultural integration of the community. However, there is no academic research focused on Kyrgyz people who migrated from Ulupamir to Ankara. This indicates a significant gap in the literature concerning the construction of cultural identity in the context of large urban areas.

This study aims to examine the relationship between cultural identity, social solidarity, and communication practices in the case of the Kyrgyz community that migrated from Van to the Çubuk district of Ankara. The central point of the research is to analyse through which communicative practices and symbolic tools migrant communities in urban settings reproduce their cultural identities. The central hypothesis of this study is that cultural identity in diasporic contexts is not

a fixed structure but a dynamic and hybrid process shaped by communicative strategies and everyday cultural practices.

The research was designed using the ethnographic method within the qualitative research paradigm. The researcher resided in the Çubuk district of Ankara for a while in 2024 and conducted participant observations and semi-structured interviews. The participants were selected from Kyrgyz individuals of various ages and generations, and the collected data were analysed thematically. The researcher's Kyrgyz origin facilitated access to the field and enabled more natural interactions during participant observation.

The findings revealed that kinship-based social solidarity networks, oral traditions, cultural symbols such as the komuz, traditional practices such as the aşık game, and symbolic spaces such as the village park are key communicative elements that ensure cultural continuity during the migration process. Furthermore, the role of language in shaping cultural identity—as both a carrier and a transformative force—was emphasized. It was observed that hybridised linguistic identities have created new forms of belonging, particularly among younger generations.

This article argues that identity in the context of diaspora is not a static construct but a phenomenon that is reconstructed, transformed, and pluralised through everyday life practices. It also seeks to demonstrate that identity reproduction processes emerging through migration are shaped not only by cultural factors but also by communicative strategies.

The study is structured around five main thematic findings: (1) communicative meanings of migration, (2) cultural transmission practices, (3) the relationship between language and identity, (4) symbolic spaces and (5) intergenerational cultural transformation.

Communicative Meanings of Migration: Kinship and Social Solidarity Network

Migration can be defined as a physical change of location and a multidimensional, complex communication process in which individuals reestablish their identities, belonging structures and social relations. In this process, individuals and communities maintain their ties with their old communities and adapt to the new environment. Moving to a new place is never just about geography. It's a profoundly personal shift that makes people revisit

their past and figure out how to belong in a new community. Researchers often look at this experience through ideas like social capital, symbolic interactionism, and collective memory to better understand how people adapt and connect.

These concepts provide critical theoretical frameworks for understanding the transformation practices faced by the migrant individual at both individual and social levels. Social capital, one of the concepts used to explain the process, is a public good that facilitates cooperation through trust, norms and networks within the community (Putnam, 1995: 67). Bourdieu stated that social capital is the sum of the social networks that individuals have and the resources they obtain through these networks (Bourdieu, 1986: 248). The focal point of both approaches is that migrant communities adapt to their new environment by accumulating social capital at both individual and collective levels. In this context, social capital is considered a dynamic that enables both the continuity of social relations and the construction of new social networks.

One of the theories used to explain the migration process is symbolic interactionism. According to the theory above, individuals establish their identities and social meanings through interaction with others (Blumer, 1969: 2). For this reason, networks of kinship, kinship, and ethnic solidarity function as necessary symbolic resources in integrating migrants into new social environments. These networks can be considered a support mechanism and social structures where the sense of belonging is reproduced.

Another concept encountered in explaining the migration process is collective memory. In the most general terms, collective memory is how post-migration identity is structured in the spatial and historical field. In this context, collective memory is the structures that enable individuals to remember their past experiences in the social sphere in the new environment (Halbwachs, 1992: 38). In this way; migrant communities can revive symbols, names, places and ceremonies of the past and build collective belonging in the new environment. Anderson's (2006: 6) concept of 'imagined community' points out that this belonging is constructed physically and symbolically. In this context, migration is not only the physical presence of individuals in a new place; it is also a process in which memory, identity and the ordinary meaning world of the community are reshaped.

Economic reasons and the search for solidarity, collective memory and social cohesion within the community shape the migration process. Kaya (2001: 131) emphasises that these communities construct their sense of belonging, identity and space through geographical borders and within the framework of symbolic, cultural and emotional contexts. Abadan-Unat (2024: 128) states that there is a multidimensional negotiation in identity transfer and adaptation processes, especially in the second generation. These negotiations are shaped in a field of tension that includes both the individual's internal search for identity and external sociocultural expectations.

Solidarity practices of migrant communities develop not only through interpersonal relations but also through associations. While associations ensure cultural continuity within the community, they are also effective in the identity transmission processes of new generations. In this respect, migration can be considered a dynamic social experience that involves the preservation of cultural identity and the reconstruction process in new contexts. In this context, the Ankara Kyrgyz Culture and Social Aid Association, founded in 2022, is not only a structure where practical needs are met but also a carrier of collective memory, a symbolic space where intra-community communication is organised, and a place where cultural belonging is reproduced at the institutional level. Such structures are institutional actors that ensure the continuity of diasporic identity and structure common areas of meaning among community members in post-migration identity formation processes (Vertovec, 2004: 972).

Everyday Representations of Cultural Continuity: Komuz, Oral Tradition and Games

Migrant communities endeavour to preserve and reconstruct their existing identities in new contexts by maintaining the cultural practices they have brought from the past in their new living spaces. In this context, elements embedded in everyday life, such as music, oral narratives, and traditional games, fulfil an important function in terms of the continuity of identity and keeping the community memory alive. In this context, Giddens argues that identity is a narrative of the individual over time (Giddens, 1991: 54).

Hall, on the other hand, underlines that cultural identity is not a fixed and static structure but a constantly reconstructed, variable, and multi-layered narrative (Hall, 1996: 4). Based on Hall's approach, the komuz is more than

just a musical instrument; it can be considered the carrier of cultural belonging, the voice of social memory, and the symbolic tool of intergenerational transmission (Stokes, 1994: 5; Turino, 2008: 98).

From the perspective of Kyrgyz communities, it is evident that the komuz is not only a traditional musical instrument. Şener emphasises that the komuz has become a symbol that keeps the collective memory alive in Kyrgyz literature and functions as an emotional and cultural bridge between the past and the future (Şener, 2024: 60).

Similarly, oral narratives are seen as nostalgic elements and cultural carriers through which social norms, values and historical experiences are transmitted orally from generation to generation. Ong emphasises that oral culture can maintain its vitality through memory, performance and community interaction (Ong, 2012: 33). Based on migrant neighbourhoods, Chagel and Gültekin reveal that oral narratives play a decisive role in the organisation of solidarity relations and the consolidation of social belonging (Chagel and Gültekin, 2023: 112). In addition, Yüksel's qualitative study with Kyrgyz immigrant women in Antalya emphasised that oral traditions are used as a critical tool both in maintaining individual identity and in cultural transmission to children (Yüksel, 2022: 34). This situation shows that oral culture is a dynamic structure that not only belongs to the past but also shapes the present.

Another element of identity transmission is children's games. It is possible to see traditional children's games as critical cultural tools where identity transmission is embodied. In particular, games that have been passed down for generations, such as the aşık game, which is one of the games of the Kyrgyz, are not only a means of entertainment; they are also daily practices in which cultural codes, values and behavioural patterns are internalised. According to Eriksen, such games are among the daily cultural activities that play an active role in identity production (Eriksen, 2015: 126). According to the findings of Karakaya and Türkoğlu, traditional games have a profound impact on child development not only pedagogically but also in terms of cultural continuity (Karakaya & Türkoğlu, 2024: 31). These games also have an essential place in Kyrgyz traditional lifestyle. Taşbaş and Maratkızı reveal that Kyrgyz national games reinforce not only physical development

but also group consciousness, competition ethics and cultural loyalty in the individual (Taşbaş & Maratkızı, 2010: 225).

However, public spaces are also among the physical expressions of cultural identity in everyday life. Such spaces are not only parks where leisure time is spent but also symbolic spaces where the collective memory of the community is reproduced, and cultural representation is embodied. When evaluated within Nora's theory of 'memory spaces' (*lieu de mémoire*), such spaces contribute to the continuity of cultural identity as spatial equivalents of individual and collective memory (Nora, 1989: 2).



Picture 1. *Kyrgyz man from Chubuk playing the komuz*

METHOD

This research was conducted using an ethnographic method within the framework of a qualitative research paradigm. The aim is to examine the social and cultural lifestyles, identity perceptions and cultural transmission practices of the Kyrgyz community who migrated from Van to the Çubuk district of Ankara. In this context, both participant observation and semi-structured interview techniques were used.

The researcher conducted fieldwork in the Çubuk district of Ankara on two separate days in 2024. Social networks and individual relationships within the community provided access to the field. The Kyrgyz origin of the researcher facilitated access to the field and enabled him to establish a natural interaction in the observation environment. Interviews were conducted with first and second-generation Kyrgyz individuals living in Çubuk

TOKİ settlement. In-depth interviews were conducted with three people by audio recording, while the other participants were interviewed by taking notes. Attention was paid to diversity by considering the age, gender and generational differences of the participants.

Interviews were conducted with the first and second generations living in the village. There were both women and men among the participants.

N	Gender	Age
Participant 1 (P1)	Female	46 years old
Participant 2 (P2)	Female	62 years old
Participant 3 (P3)	Male	64 years old
Participant 4 (P4)	Male	40 years old
Participant 5 (P5)	Male	35 years old
Participant 6 (P6)	Female	18 years old

The method mentions the participants whose homes were visited and chatted with. In addition, conclusions were reached based on the participants encountered on the street and observations made while travelling around the village.

During the observations, daily life practices, reflections of traditional culture in the urban environment, social relations, language use, symbolic spaces and cultural activities were noted in detail. The data obtained were analysed thematically and evaluated in the context of artistic communication and identity construction.

FINDINGS

Communicative Meanings of Migration: Kinship and Social Solidarity Network

The migration process to Çubuk is a spatial relocation and a settlement strategy shaped through a strong social communication network. Most participants expressed their reasons for choosing Çubuk district of Ankara as ‘there were relatives, friends and acquaintances’. This situation shows that the decision to migrate was based on verbal communication, trust relations and a sense of belonging within the community beyond rational economic or political reasons.

When Kyrgyz were asked “Why did you prefer Çubuk for living?”, most of them answered as P5: “We had relatives, friends and acquaintances here”.

Therefore, the reason for settling in Çubuk is the presence of relatives. At the same time, they state that they do not have much difficulty in getting used to Ankara and in the adaptation process.

At the same time, this communicative structure facilitates the moment of migration and the adaptation process after migration. Thanks to the command of the Turkish language, the advantage of a small settlement and the existing social environment, the adaptation process to Çubuk was relatively smooth. This indicates that cultural adaptation is realised through linguistic and social interaction forms.

The phenomenon of association has also enabled this solidarity network to gain a formal dimension. Founded in 2022, the Ankara Kyrgyz Culture and Social Aid Association functions not only as an aid organisation but also as a place where identity is reproduced and intra-community communication is organised. Thus, a communication platform has emerged that protects the community's collective memory in the face of the identity dissolution that comes with migration.

Cultural Transmission in the City: Oral Tradition, Komuz, Aşık Game

Despite the changing physical environment with migration, cultural values are transmitted primarily through oral communication, traditional games and musical practices. Kyrgyz living in Çubuk endeavours to create an artistic atmosphere similar to living in a village. This effort is embodied by keeping cultural symbols such as traditional games, collective activities, and komuz alive in daily life.

One of the most striking elements in the participant observations is that the komuz is physically present in every house, and even if it is not played, it is kept as a symbolic identity indicator. Bringing the komuz to the researcher who can play it and requesting performance shows that this instrument is a communication tool that mobilises collective identity within the community. It is also emphasised that the komuz is not only a nostalgic object but also an active cultural value to be passed on to new generations.

Komuz is an item always present in the houses of Kyrgyz living in Çubuk. P1: 'We have two komuz in our house. My son bought it for me, emphasising the komuz. P2, in whose house the researcher was a guest: 'My husband also

plays the komuz. A friend of his brought it from Kyrgyzstan' and when asked, "From whom do they learn to play the komuz?" P2 answered: "They learnt it by playing it themselves when they were little". Then, they brought the komuz and asked the researcher to play it. P3: said, "I learnt to play the komuz myself", and played the komuz. At the same time, they show the videos of their acquaintances who can play the komuz well on the phone and show them to the researcher with admiration and pride.

Similarly, the aşık game is another example of intergenerational cultural communication. Children learn the game by watching their elders; the rules are passed on orally, and the game becomes an integral part of social interaction. The fact that the game is not only a form of entertainment but also an indicator of status within the community and a form of social relationship is evident because it is supported with rewards on special occasions such as military send-offs and birthdays.

These transfer processes are also embodied in a physical space: The park in the village. This park, which is still under construction, will be both a symbolic and functional carrier of cultural communication as an area that includes komuz, aşık game, and Kırgız yurts. This area, which was established with the support of the municipality, enables the cultural heritage that comes with migration to be sustained in the city.



Picture 2. *Playing Aşık Game*

Between Language and Identity: Hybridising Cultural Identities

Language, one of the strongest carriers of identity, plays a fundamental role in preserving the cultural belonging of the Kyrgyz community living in Çubuk. In the interviews, the participants clearly stated that Kyrgyz and Turkish are mixed in daily life; they indicated that they were aware of the language transformation with sentences such as 'Our language has become a mixture of Kyrgyz and Turkish'. This situation points to forming a new hybrid linguistic identity after migration.

Kyrgyz is tried to be kept alive, especially in domestic communication and conversations with family members. However, since the language of education and social life is Turkish, it is understood that the younger generations' contact with the Kyrgyz language is mainly limited to the family environment. The discourse 'We teach our children Kyrgyz first and then Turkish' shows that this effort is carried out with a conscious cultural preservation strategy.

Everyone he met on the street spoke Kyrgyz, and one of them said these words to the researcher: "You come here often, and you speak Kyrgyz with us. Our language has become a mixture of Kyrgyz and Turkish", and they spoke Kyrgyz with the researcher. When the participants were asked this question, they gave answers in this way:

P4: 'At home, we usually speak Kyrgyz, sometimes Turkish. We tell our children about our traditions, and they learn by seeing and experiencing.'

P5: "We teach our children Kyrgyz first and then Turkish".

When the first-generation representatives were asked, "How do young people learn the traditions?" P3 answered: "Usually by participating in these activities, sometimes we tell them". Another female participant said: 'Children have known the traditions since they were little. They speak Kyrgyz, and they learn while they live. Everyone speaks Kyrgyz and knows it themselves; we do not teach them. Children go to places where there is a toy, and they see and know. They learn that it is like this, they learn that it is like this', and says that children learn the traditions by living in the environment where they were born.

The perception of identity has diversified with linguistic hybridisation. The answers to the question 'How do you define yourself?' given to young people born and raised in Turkey indicate the hybrid identity perception. The participants defined themselves as 'Kyrgyz Turk', 'both Turkish and Kyrgyz' or simply 'Turkish but originally Kyrgyz'. This situation shows that identity in diaspora communities is not static but a relational and transformative structure. The answers given to the question 'Where is your homeland?' such as 'Kyrgyzstan and Turkey', "Ulupamir", and 'Turkey' reveal that spatial belonging has also gained a fragmented structure and that the perception of homeland is shaped by plural and often emotional references with migration.

Although most respondents would like their children to marry a Kyrgyz person, they are open to marriages with different ethnic groups. The only concern at this point is the possibility of loss of cultural and linguistic heritage. This shows that identity is seen as an individual belonging and a heritage carried by collective memory.

Landmark Sites: The park in the village and Representation of Ulupamir

The preservation of identity after migration is maintained not only through daily life practices but also through the construction of symbolic spaces. In this sense, the park in the village, which is being constructed in Çubuk, stands out not only as a social space but also as a physical and cultural representation of Kyrgyz's identity. Three yurts and the aşık game area in the park belong to the past and cultural memories engraved in the space.

Such spaces can be read as an effort to make the identities of communities displaced by migration visible. While the park keeps the cultural memory of the Kyrgyz in Çubuk alive, it also enables them to reproduce their identities in the public sphere thanks to the cooperation with the local administration. This situation shows that the cultural demands of diasporic communities are transformed into spatial expressions by communicating with local governments.

Ulupamir is another symbolic place that lives in this community's mental world. Almost all participants stated that they go to Ulupamir in the summer months to celebrate holidays and important events, such as weddings, which are primarily held in this village. The fact that even the funerals of the

deceased are sent to Van shows that Ulupamir has become a nostalgic and sacralised representation of the homeland. At the same time, holiday celebrations, toys, and traditional games in Ulupamir also function as the main grounds for cultural continuity.



Picture 3. *The Kitchen of a Family in Çubuk*

Ulupamir village is always talked about in Çubuk. Everywhere you go, they invite you to Ulupamir. P1: 'This place is not like Ulupamir. Come there in summer, it is beautiful. Journalists, researchers, and everyone who is curious come in the summer. They see our traditions, write about them, and take photographs. In Ulupamir, everyone is decorated at festivals and weddings and traditional clothes are worn. They invited the researcher to Ulupamir with the words, "If you come, every family will cook and host you".'

In this context, Ulupamir can be considered a place of memory of the past, culture, and belonging for the community. The park in the village is a communicative symbol space to keep this memory alive in the present. Both spaces play a vital role in reconstructing the identity fragmented by migration.

Intergenerational Cultural Transmission: Continuity and Transformation in Identity

Cultural differences observed between generations in post-migration urban life provide important clues about identity transmission and cultural continuity. The research's observations reveal that the relationship between the first generation (immigrant parents) and the second generation (young people born in Turkey) with culture has changed formally.

First-generation individuals are more sensitive to the issue of identity. The elders who learnt that the researcher was Kyrgyz frequently questioned where he was from and which tribe he came from; it was observed that cultural belonging was reinforced through a collective recognition process. On the other hand, the fact that younger generation individuals do not ask such questions shows that identity is perceived on a more individual and flexible level. This difference points to the weakening of traditional identity transmission mechanisms.

Identity definitions also support this difference. The fact that young people define themselves as 'Kyrgyz Turk', 'both Turkish and Kyrgyz' or only 'Turkish' shows the development of hybridised and contextualised forms of identity. This transformation reflects a process in which traditions are experienced and internalised rather than merely transmitted. As a matter of fact, in the words of the participants, children learn traditions by 'seeing and experiencing' by participating in toys and festivals.

This can be interpreted as a differentiated adaptation model rather than assimilation in the classical sense. Cultural values have not entirely disappeared; however, they have been shaped by the rhythm of urban life and have become more simplified and symbolic. Practical indicators of this transformation are the performance of the komuz rather than playing, the compression of minstrel dances to special occasions, and the organisation of the house in a modern way even though it contains traditional elements.

As a result, intergenerational differences should be read as a transition process in which cultural identity is reshaped in the urban context and modern and traditional are intertwined rather than a silent assimilation.

DISCUSSION

The study's findings reveal that the Kyrgyz community in Çubuk reconstructs its cultural identity through daily life, oral culture and symbolic spaces. In particular, cultural elements such as komuz and aşık game keep the collective memory alive and function as a link between generations. However, it has been observed that this transfer does not take place in absolute continuity but by transforming, simplifying and adapting to the context.

The young generation's self-identification with expressions such as 'Kyrgyz Turk' points to a hybrid and contextual identity that differs from the traditional understanding of belonging. This situation points to an ambiguous area between cultural adaptation and assimilation. Some participants stated that while they speak Kyrgyz only at home, they have completely switched to Turkish in social life. This shows that hybridisation in identity can sometimes be read as cultural dissolution. This dual situation should be analysed in more depth in future research.

LIMITATIONS and FUTURE STUDIES

The limitations of this study may affect the generalisability of the findings. The study focused only on the Kyrgyz community in the Çubuk district of Ankara, and the sample size was relatively limited. Therefore, the findings cannot be directly generalised to the Kyrgyz communities in Turkey or different cities. In addition, the Kyrgyz identity of the researcher, while providing an advantage in field access, may have created a risk of social desirability bias in the participants' responses in some cases.

Future studies could examine the variability of cultural identity construction by comparing Kyrgyz communities living in different cities. In addition, sociolinguistic or media ethnography-based research analysing the relationship between language use, media consumption and social environment is recommended for a deeper understanding of identity perception, especially among the younger generation.



Picture 4. Residents of the village Chubuk with representative of AKSAA

CONCLUSION and RECOMMENDATIONS

In the case of the Kyrgyz community who migrated from Ulupamir village in Van to the Çubuk district of Ankara, this study has revealed that migration is not only a spatial relocation but also a multi-layered process in which identity, cultural memory and belonging are reproduced through communication. The findings show that migrant individuals reshape their cultural identities through social relations, linguistic interactions, oral culture and symbolic spaces. For migrant communities, communication is a tool and a structure that carries and reconstructs the culture itself. Especially cultural elements such as komuz, aşık game, oral narratives and the park in the village play a critical role in connecting with the past and maintaining a sense of collective belonging.

The kinship-based social solidarity networks observed during the research process shaped the migration decision and the adaptation process to the new environment. Social capital can explain this situation, as trust, norms and networks within the community facilitate individuals to act in solidarity (Bourdieu, 1986; Putnam, 1995). At the same time, considering that individuals construct their identities through social interactions according to the symbolic interactionism approach, it is understood that the migration process leads to an individual and a collective identity transformation (Blumer, 1969). This transformation is realised through the spatial and cultural construction of a new 'space of belonging' through symbols, rituals and narratives in the collective memory (Halbwachs, 1992; Anderson, 2006).

One of the most important findings of the research is that oral culture and traditional practices can survive in the urban environment. Komuz is a musical instrument, the voice of the past, and a symbol that connects generations (Stokes, 1994; Şener, 2024). Traditional children's games, such as minstrel games, are entertainment and social practices through which cultural norms are transmitted (Eriksen, 2015; Karakaya & Türkoğlu, 2024). Especially the park in the village, as a spatial manifestation of these cultural values, both keep the memory of the community alive and give visibility in the public sphere. When this park is evaluated in line with Pierre Nora's concept of 'Vieux de mémoire' (places of memory), it stands out as an area where the past is engraved in space with symbols (Nora, 1989).

The issue of language has a central role in cultural continuity. As seen in the research, a hybrid linguistic structure in which Turkish and Kyrgyz are intertwined has emerged. This situation leads to the development of multiple forms of identity, especially among the younger generations, and is embodied in expressions such as 'Kyrgyz Turk' and 'Turkish but originally Kyrgyz'. As Stuart Hall (1996) emphasises, identity is not static but a continuously reconstructed structure. In this context, it is seen that Kyrgyz youth living in Çubuk have developed multiple belongings based on both Turkey and their origins.

Intergenerational differences are also striking. While the first-generation approaches cultural identity from a more collective and traditional perspective, second-generation individuals define identity more individually and contextualistically. However, this transformation does not mean the loss of cultural values; on the contrary, it is maintained in a manner adapted to the rhythm of modern urban life. Therefore, this transition process can be considered a cultural adaptation process in the classical sense (Giddens, 1991; Hall, 1996).

In this context, some suggestions can be developed. Firstly, it is important to build more cultural spaces in cooperation with local authorities to protect the community's cultural heritage. Linguistic continuity can be ensured by developing bilingual educational materials, especially for children (Baker, 2011). In addition, oral culture can be kept alive through workshops, festivals and cultural events that encourage intergenerational interaction. Finally, it is important to support ethnographic research on migrant communities in cooperation with the state and academia to document and sustain cultural diversity.

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Etik Beyan

“IdentityTraces from Pamir to Anatolia: Migration and Cultural Interaction in the Turkic World” başlıklı çalışmanın yazım sürecinde bilimsel kurallara, etik ve alıntı kurallarına uyulmuş; toplanan veriler üzerinde herhangi bir tahrifat yapılmamış ve bu çalışma herhangi başka bir akademik yayın ortamına değerlendirme için gönderilmemiştir.

Araştırmacıların Katkı Oranı Beyanı

Tüm araştırmacılar eşit katkı sağlamıştır.1. yazar yüzde %33,3 2. Yazar yüzde %33,3 3. Yazar yüzde %33,3

Çatışma Beyanı

Araştırma ile ilgili diğer kişi veya kurumlarla herhangi bir çıkar çatışması bulunmamaktadır.

Teşekkür

Bu çalışmanın saha alanını oluşturan Ankara'nın Çubuk ilçesinde yaşayan Kırgızlara özellikle minnettarız. Saha araştırması süresince bilgi ve deneyimlerini bizlerle paylaşan, samimiyetle katkı sunmaya çalışan katılımcılara ve yerel halka içten teşekkür ederiz. Verdikleri destek, çalışmamızın sağlıklı bir şekilde yürütülmesine önemli katkı sağlamıştır.

GENİŞLETİLMİŞ ÖZET

Bu çalışma, göç olgusunu yalnızca fiziksel bir yer değişikliği değil, aynı zamanda kimlik, aidiyet ve kültürel belleğin yeniden üretildiği çok katmanlı bir iletişim süreci olarak ele almaktadır. Van'ın Ulupamir köyünden Ankara'nın Çubuk ilçesine göç eden Kırgız topluluğu örneğinden hareketle, göçün bireysel ve toplumsal düzeyde yarattığı dönüşümler; kültürel kimlik inşası, kuşaklararası aktarım ve gündelik iletişim pratikleri bağlamında incelenmiştir. Araştırmanın temel amacı, diasporik toplulukların kentsel ortamlarda kültürel kimliklerini hangi sembolik araçlar ve iletişim stratejileriyle yeniden yapılandırdığını ortaya koymaktır.

Araştırma, nitel araştırma paradigması kapsamında etnografik yöntemle yürütülmüş; katılımcı gözlem ve yarı yapılandırılmış görüşmeler aracılığıyla veri toplanmıştır. Araştırmacının Kırgız kökenli olması, sahaya giriş ve toplulukla doğal bir etkileşim kurma sürecinde avantaj sağlamıştır. 2024 yılında Çubuk'ta yapılan saha çalışması, farklı yaş ve kuşaklardan Kırgız bireylerle gerçekleştirilmiş ve elde edilen veriler tematik analizle değerlendirilmiştir.

Araştırmanın bulguları beş temel tema etrafında yapılandırılmıştır: (1) Göçün iletişimsel anlamları ve sosyal dayanışma ağları, (2) kültürel aktarım pratikleri, (3) dil ve kimlik ilişkisi, (4) simgesel mekânlar ve kültürel temsil, (5) kuşaklararası kültürel süreklilik ve dönüşüm.

İlk tema olan göçün iletişimsel anlamları, bireylerin yalnızca mekânsal değil, aynı zamanda sosyal ve kimliksel bir yeniden konumlanma sürecine girdiklerini göstermektedir. Katılımcıların büyük bölümü, Çubuk'a göç kararlarını akrabalık bağları, tanıdık çevrelerin varlığı ve güven ilişkileri temelinde aldıklarını ifade etmiştir. Bu bağlamda göç, yalnızca bireysel değil; kolektif bir iletişim ağı

üzerinden şekillenen sosyal bir deneyimdir. Putnam'ın sosyal sermaye yaklaşımı (1995) ve Bourdieu'nün sermaye türleri (1986) göç sürecinde sosyal bağların yeniden üretimindeki işlevi anlamada teorik zemin sunmaktadır. Çubuk'taki Ankara Kırgızları Kültür ve Sosyal Yardımlaşma Derneği, bu sermayeyi kurumsal düzeye taşıyan bir yapı olarak değerlendirilmektedir.

İkinci tema olan kültürel aktarım pratikleri, komuz, sözlü kültür öğeleri ve geleneksel çocuk oyunları üzerinden şekillenmektedir. Komuz, her evde simgesel bir değer taşıyan, kültürel aidiyetin fiziksel bir temsiline dönüşmüştür. Katılımcıların komuzu araştırmacıya getirmesi ve çalmasını istemesi, bu enstrümanın topluluğun kolektif kimliğini harekete geçiren bir iletişim aracına dönüştüğünü göstermektedir. Aşık oyunu gibi geleneksel oyunlar da hem eğlenceli hem de öğretici nitelikleriyle kimlik aktarımında önemli rol üstlenmektedir. Bu pratiklerin gündelik yaşamda varlığını sürdürmesi, kültürel hafızanın canlı tutulduğuna işaret etmektedir. Hall'in (1996) kültürel kimliğin değişken, çok katmanlı ve sürekli yeniden inşa edilen bir yapı olduğu yönündeki yaklaşımı bu süreci teorik olarak desteklemektedir.

Üçüncü tema olan dil ve kimlik ilişkisi, göç sonrası ortaya çıkan melez dil yapılarının kimlik algısını nasıl dönüştürdüğünü ortaya koymaktadır. Katılımcılar günlük yaşamda Kırgızca ve Türkçeyi karışık biçimde kullandıklarını, çocuklara ise öncelikle Kırgızca öğretmeye çalıştıklarını ifade etmişlerdir. Ancak eğitim dili ve sosyal hayatın Türkçe olması nedeniyle genç kuşağın Kırgızcayla olan ilişkisi daha çok aile içi iletişimle sınırlı kalmaktadır. Gençlerin “hem Türk hem Kırgız” veya “Kırgız Türkü” gibi ifadelerle kendilerini tanımlamaları, kimliğin çoğul, bağlamsal ve hibrit bir yapı kazandığını göstermektedir. Göç süreci yalnızca fiziki değil, aynı zamanda dilsel ve kültürel melezleşmeye yol açmakta; bu da yeni nesillerde aidiyetin yeniden yorumlanmasına neden olmaktadır.

Dördüncü tema olan simgesel mekânlar, kimliğin mekânla kurduğu ilişkiyi somutlaştırmaktadır. Köydeki park yalnızca bir sosyal alan değil, aynı zamanda Kırgız kültürünün şehirdeki temsili için inşa edilen bir semboldür. Parktaki otağ alanı ve aşık oyunu mekânı, topluluğun kültürel hafızasını yaşatmaya yönelik birer temsil araçlarıdır. Diğer yandan, Ulupamir köyü, hala yaz aylarında gidilen, düğün ve cenaze törenlerinin yapıldığı kutsal bir mekân olarak belleklerde yaşamaktadır. Ulupamir'in varlığı, göç eden toplulukların sadece

geçmişe dair nostaljik bir bağı değil, aynı zamanda aktif bir kültürel referans alanı kurduğunu göstermektedir.

Beşinci ve son tema olan kuşaklararası kültürel aktarım, birinci kuşak (göç eden yetişkinler) ile ikinci kuşak (Türkiye’de doğan gençler) arasındaki kimlik algılarındaki değişimi ortaya koymaktadır. İlk kuşak bireylerin kabile kökeni, soy bağı gibi geleneksel sorulara önem verdiği; ikinci kuşak bireylerin ise bu soruları önemsemediği gözlemlenmiştir. Bu durum, geleneksel kimlik biçimlerinin zayıfladığını ve kimliğin bireyselleştiğini göstermektedir. Ancak geleneklerin tamamen yok olmadığı; sadeleştiği, modern yaşamla bütünleştiği ve özel günlerde sembolik olarak sürdürüldüğü görülmektedir. Bu süreç, asimilasyondan ziyade kültürel uyumun farklılaşmış bir formunu temsil etmektedir.

Sonuç olarak, bu çalışma göçün çok boyutlu bir iletişim süreci olduğunu ve kültürel kimliğin bu süreçte yeniden üretildiğini ortaya koymaktadır. Göçle birlikte kültürel değerler tamamen kaybolmamakta, aksine sembolik düzeyde yeniden biçimlenmektedir. Çubuk’taki Kırgız topluluğu örneği, diasporik kimliğin gündelik yaşam, dil, mekân ve kuşaklar üzerinden nasıl yeniden kurulduğuna dair somut bir saha sunmaktadır. Bu bağlamda iletişim, sadece kültürün taşıyıcısı değil; aynı zamanda kimliğin yeniden inşa edildiği temel zemin olarak değerlendirilmektedir.