

The Function of Turku Bars (Turkish Folk Music Bars) in Promotion of Turkish Culture And Its Role in Cultural Heritage Transmission As A Recreation Business

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Abstract

In this study, it is envisaged that in addition to the entertainment and socialization function of Turku bars, they have an important function in transferring intangible cultural heritage to future generations and providing a cultural experience in the presentation of Turkish culture, despite the fact that the popular culture became more common and local music is about to disappear. The study consists of three sections. In the first part, verbal culture and Turkus, in the second part, the Turku pubs as a recreational enterprise were examined conceptually and in the third part, a qualitative research was carried out to determine the function of the Turku pubs in the presentation of Turkish culture and transfer of cultural heritage. In this context, two propositions have been developed stated as Turku pubs are effective in promoting Turkish culture to foreign visitors and resident foreigners, Turku bars have a functional feature in the transfer of cultural heritage. Otherwise the research was designed in accordance with the case study model, one of the qualitative research designs. Idiographic research methodology is the methodology of this research. In the research, an interview was conducted in a Turku bar located in Marmaris district of Muğla province and it was determined that the findings supported the propositions.

Keywords: Turku Bar, Promotion, Cultural Heritage

Rekreasyon İşletmesi Olarak Türkü Barların Türk Kültürünün Tanıtımı ve Kültürel Miras Aktarımındaki İşlevi

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Öz

Çalışmada, teknolojinin gelişmesi ile popüler kültürün yaygınlaştığı ve müzikte de yerel olanın kaybolmaya yüz tuttuğu görüşünün hakim olduğu günümüzde, Türkü barların rekreasyon işletmesi olarak eğlenme ve sosyalleşmeye aracılık etme fonksiyonunun yanı sıra somut olmayan kültürel mirasın gelecek nesillere aktarılmasında ve kültürel bir deneyim sunması ile de Türk kültürünün tanıtımında önemli bir işlevi olduğu öngörülmektedir. Çalışma üç bölümden oluşmaktadır. Birinci bölümde sözlü kültür ve Türküler, ikinci bölümde rekreatif bir işletme olarak Türkü barlar kavramsal olarak incelenmiş ve üçüncü bölümde Türkü barların Türk kültürünün tanıtımı ve kültürel miras aktarımındaki işlevini belirlemek üzere nitel bir araştırma gerçekleştirilmiştir. Bu bağlamda konu ile ilgili olarak Türkü barlar yabancı ziyaretçiler ve yerleşik yabancılara Türk kültürünün tanıtımında etkilidir, Türkü barlar kültürel miras aktarımında işlevsel bir özellik taşımaktadır şeklinde iki adet önerme geliştirilmiştir. Ayrıca araştırma, nitel araştırma desenlerinden durum çalışması modeline uygun olarak tasarlanmıştır. Metodoloji olarak ise idiografik araştırma metodolojisi kullanılmıştır. Araştırmada Muğla ili Marmaris ilçesinde yer alan bir Türkü barda mülakat gerçekleştirilmiştir ve elde edilen bulguların önermeleri desteklediği belirlenmiştir.

Anahtar Kelimeler: Türkü Bar, Tanıtım, Kültürel Miras

Introduction

Music is a product of culture. Music, just like language, is not only a richly structured symbolic system, but also a series of behaviors that are sustained through intergenerational transmission over time (Lumaca et.al., 2018, p.3) and are the most important elements that enable verbal cultural products to be stored in memories, stereotyped and spread (Azar, 2007, p.130). Akın (2018, p.104-107) also likewise remarks “music” as one of the most common and effective methods used to transfer information stored in cultural memory. The author defines music as an art branch which is meaningful according to its definition in the cultural identity of the society to which it belongs and transforms into a powerful socio-cultural communication tool and underlines that it has an important function in cultural memory formation, transference and continuity.

When music is considered as a socio-cultural form of communication, it is possible to say that the Turkus carry very strong historical, social and cultural messages conveyed from the past to the future. Reflecting the characteristic features of their nations, the Turkus originating from folk literature are transferred from region to region and from generation to generation and continue to exist. We can say that the Turkus that constitute the building blocks of culture are the carriers of culture in this aspect. In Büyükyıldız (2015, p.76-77), besides the enthusiasm, pleasure, richness and entertainment that Turkish Folk Music gives to the public with different music forms, carries the poetry, literature, history, geography, tradition-custom elements and migrations, natural disasters, wars, heroic events, such as the events in the memory of the hard-erased events within and determines that its role in transferring Turkish culture from past to the future increases.

Ministry of Culture and Tourism (2019) determines the intangible cultural heritage as; “oral expressions, oral traditions, performing arts, social practices, rituals and festivals, folklore, practices related to the universe and nature, a concept that expresses cultural products and production processes such as handicraft tradition”. On the other hand, Kaplan (2015: 961) states that “every artwork is a product of culture, that it embodies culture and the resulting works are physically and emotionally related to the individuals of that culture, and it is a reflector and even an explanatory

of the environment and in this sense it has a communal historical value". In this context, Turkus can be evaluated within intangible cultural heritage. When the definitions in the literature are examined, it is seen that the terms Turkish Folk Music and Turkus are used interchangeably. In the study, Turku concept refers to the verbal melodies of Turkish folk music.

Recreation establishments generally can be defined as; "The establishments offering activities related to recreation such as social, sports, cultural, natural, educational and entertaining activities to which people participate in their free time". In this study, it is believed that in addition to the entertainment and socialization function of Turku bars, they have an important function in transferring intangible cultural heritage to future generations and providing a cultural experience in the presentation of Turkish culture, despite the fact that the popular culture became more common and local music is about to disappear.

The study consists of three sections. In the first part, verbal culture and Turkus, in the second part, the Turku pubs as a recreational enterprise were examined conceptually and in the third part, a qualitative research was carried out to determine the function of the Turku pubs in the presentation of Turkish culture and transfer of cultural heritage.

Literature Review

Verbal Culture and Turkus

Within the history starting from B.C ages, the Turkish nation ruled in different geographies, established empires and lived intertwined with many cultures and civilizations. Therefore, there is a rich accumulation of verbal folk culture.

There is no universally accepted definition of oral culture. Sound's presence starts with the existence of human. In pre-literacy cultures, the amount of information an individual could store was limited. Thus, "collective memory" is encoded in the narrative using a rich, explanatory language. In transferring information from generation to generation, the elderly people act as a repository of information, helping to preserve the hierarchical structure of societies and respect for these people gets stronger (Maxwell and Macaulay, 2006, p.2). An important part of oral culture consists of oral

expressions about the past that a society conveys over generations and ages due to its importance for that society. These verbal expressions are called verbal traditions. It includes the wisdom of society and the achievements in art, science technology, health, law, politics and so on (Ayedun Olamide, 2017, p.5).

Letlora (2018, p.154) defines the verbal culture as; “the communication format in which one generation receives knowledge, art, ideas and cultural materials from the previous generation orally”. Okediji (2017, p.60), defines it as; “cultural heritage transferred from one generation to another”. Henise emphasizes that oral culture represents common historical consciousness. According to Dioulde Laya, verbal culture is “the sum of all the testimonies that was orally transmitted to a person in the past”. Albert B. Lord defines the verbal culture as; “the things learned, expressed and transmitted orally”. Ayedun Olamide defines it as; “the sum of all the testimonies or evidences about the past spread by word of mouth through generations” (Ayedun Olamide, 2017, p.6).

It is possible for a society to convey its history, literature, rules that regulate social life, in other words, traditions and customs through its verbal culture from generation to generation without a writing system or parallel to a writing system. Verbal culture is also the basis of social identity in a sense. Cultural memory constitutes the essence of social identity; in order to preserve the liveliness of cultural memory, folk dances, rhythms, eating-drinking and folkloric symbols and places are used.

Music plays an important role in the transfer of verbal culture. We can say that Turkish Folk Music is predominantly based on verbal culture. Turkish Folk Music was once thought to be simple, old, anonymously composed music played by poor, rural, illiterate people representing the lower layer of society. Nowadays, academicians have changed the definition of folk music as verbally transferred songs and instrumental expressions that show some degree of invariance over time, and they state that they do not disappear but show a dynamic process that continues to develop in modern society (Cohen, 2015, p.39). Patterson (2015) states that when a standard music history textbook is examined, chronological chapters first begin with the oldest forms of music transmitted through verbal tradition.

Turkish Folk Music is a deeply rooted musical art that expresses the common feelings and thoughts of the society with simple, sincere, enthusiastic and hearty melodies. This music, which the Turkish people listen and enjoy, is a great cultural treasure that focuses on natural and social events, common feelings such as pain, love, longing and homesickness, national characteristics such as manhood and heroism and historical events. Regardless of the country and region in which they live, the only owner of these works is Turkish people (Yener, 2006 cited in Kınık, 2011, p.141). Turk is the source of the term Turku which is one of the oldest types of Turkish folk poetry. An adjunct is added to the word Turk, created the new word "Turki" which changed the meaning to "belongs to Turk" and in time it started to be pronounced as "Turku" (Ensar, 2017, p.138). The first time Turku word used is in Ali Sir Nevâî's study at XV th century, named "Mizânu'l-Evzan" (The Scale of Rhythms) as far as we know (Elçi, 2008, p.40; Ensar, 2017, p.138).

A long journey from Mesopotamia to Europe, Turkish society hosted different identities in its music adventure, wide culture and geographies. Musical unity, which is formed together, has made these identities collective with the fusion of culture and a music culture mosaic structure has been formed extending to the Ottoman Empire (Aydar, 2016,p.35). Each participant identity in the Ottoman Empire has added something from its own music with wisdom, making these musical structures permanent in the pot. This persistence formed on the axis of sound and mode made Turkish Music a subject of curiosity and research with its differences and opened new academic fields for scholars. Therefore, Turkish music is a wide music with the identities involved (Aydar, 2016, p.35).

The Turkish Language Association (2019) defines the concept of Turku as; "The poems written in syllabic meter and composed by folk melodies". When the definitions related to the concepts of Turkish Folk Music and Turku are examined we can see different comments like; Büyükyıldız (2015, p.108), "Folk music is a traditional music that reflects the common feelings and thoughts of the people, has been written and composed by the folk artists who have always been in the public, and changed from language to language, from string to string, and from ear to ear with changing; Yücel (2011, p.2-3), "Turkus are the poems whose composer is unknown, which is formed in the essence of the people and which develops in

the tradition of the people, which may undergo some changes by time, place and different types in terms of content and always written in a melodic sentence"; Eke (2016, p.38), "Turkish Folk Music, melodic expression of Turkish folk's feelings and thoughts"; Özarıslan (2016, p.115), "Turku, in Turkey's verbal tradition is, each variety of poetry sung in melody"; Ensar (2017, p.138), "Turku is the expression of feelings with melodic words"; Özçimen and Gök (2013, p.93), "Folk music is defined as a genre that contains the colors of different geographies and cultures, reflects the characteristics of the society; Turku is defined as a type of literature which is one of the most beautiful examples of vocal literature transmitted from generation to generation and communal public value".

When the literature is examined; Öztürk (2001), specifies the social functions of Turkus as; "psychological function, aesthetic function, entertainment function, criticism function, saying the unspeakable function, mediatic function (news, innovation, interestingness), educational-moral function, national function, traditional function, religious function, rhythmic function (at work and in military education) and commercial function (generated, traded commodity).

For the social function of Turkus

Karataş (2014, p.146; Yılar, 2015, p.19), "In addition to the function of transference of tradition (education), having good time, having fun and entertaining, supporting values, community rules and customs, escape mechanism to escape from social and personal pressures, contributing to the continuity and functioning of the tradition by meeting the protest functions",

Kınık (2011, p.147), "They play an important role in the development of the sense of social belonging because of the similarity and common feelings in the individuals of the society with the emotional expressions that the Turkus contain",

Başgöz (1992 cited in. Mirzaoğlu 2001, p.76; Gülay, 2010), "Turku is, above all, a cultural element in which all local features are combined and expresses the voice of an entire nation. Essentially, it is determined that the highest function of Turkus (folk songs) in all nations or cultures is the "common spirit of the nation" to which it belongs".

At the source of folk music, without any artistic thought, rules and precept concerns, far from a pre-planned understanding, expressing emotions coming completely from inside, fed with traditions (Pelikoğlu, 2010, p.81). There is no restriction in topic for Turkus. It is observed that the feelings and thoughts of the societies about every subject are expressed in Turkus (Ensar, 2017, p.139). Yücel (2011, p.3; Vural, 2011, p.403) It is observed that each researcher makes different classifications according to his/her opinion. Generally; it is examined in six groups as; lyric Turkus, lampoonry Turkus, business Turkus, narrative Turkus, ceremonial Turkus, drama and dance Turkus.

- Lyric Turkus; love Turkus, homesickness Turkus, military Turkus, laments, lullabies are among the types of lyric Turkus. Heroic Turkus, prison Turkus, nature Turkus, suffering and sickness Turkus can also be added.
- Lampoonry Turkus; they are folk songs intended for satire and sometimes aim to make people laugh.
- Business Turkus; they are Turkus created in the public and dealing with the labor-laborer issues that act with the working conditions of the day.
- Ceremonial Turkus; they are the forms, shaped according to weddings, religious holidays and sects.
- Drama and Dance Turkus; are the Turkus presented with regional and territorial dance figures and choreography.
- Turkish Folk Music melodies are analyzed in two groups as; “unmetered folk song (uzun hava)” and “metered folk song (kırık hava)” (Yücel, 2011, p.3; Elçi, 2019).
- Unmetered folk song (uzun hava); It is a tune that has a certain sequence and has a certain course in it and sung freely. They are Turkus which are not thought to be in a certain extent and are performed freely as rhythmized. Unmetered folk song Turkus are extemporally and recitatively sang and are known under different names, according to Turkey’s region and reading styles in different regions. “Bozlak”, “maya”, “homesickness”, “garip”, “Kerem”, “hoyrat”, “Road Turkus”, “divan”, “kesik”, “yanık”, “mustezat”, “aydost”, “Turkmeni”, “three-node” etc.

- Metered folk song (kırık hava); melodies with a particular sequence and followed by a particular method. According to various elements such as expression and phraseology, they take different names such as “zeybek”, “bengi”, “guvende”, “bar” and “horon. It’s not improvised like unmetered folk song. It has certain patterns.

In terms of Turkish Folk Music melodies, it is examined in two parts as non-verbal (instrumental) and verbal (Elçi, 2019).

- *Nonverbal tunes*; melodies in the form of metered or unmetered folk song music that are played with one or more instruments. Examples include dance music, peshreves, wrestling music and unmetered folk song music (background, guiding melody).
- *Verbal tunes*; Whether with instruments or not, they are only melodies performed through words written in the style of folk poetry. The most common forms of oral folk melodies are “sub-paragraph” and after that “connection” (chorus, kavuştak, dönderme) forms in which certain patterns are repeated, which is called “Turku”.

According to their tunes, Turkus are divided into two parts as procedural and irregular (Ensar, 2017, p.139-142).

- *Procedural songs*; In various regions of Anatolia known by their names as; “oturak”, “kırık hava”, “yüğrük”, “horon”, “zeybek”, “bar”, “halay”, “karşılama” etc. They are Turkus sung with rhythm melodies in plays.
- *Irregular Turkus*; according to the melodies, it is called metered or unmetered folk song. In Anatolia, in general or locally, they are called “ballad”, “divan”, “hoyrat”, “bozlak”, “lament”, “maya”, “kayabası”, “Çukurova”, “Azeri” and “tatyan”.

In addition, according to the language and dialect characteristics of the regions the Turkus are called in different names such as; “Azeri dialect”, “Urfa dialect”, “Kırşehir dialect”, “Nomad dialect” and etc. According to the structure characteristics like; the number of strings in the paragraphs, the number of syllables in the strings and the structure of the junction types, Turkus shows different structure properties. This structure feature shows that most of the lyrics are composed according to the melodies. Because it is easier to make a rhyme fit the words than words to the rhyme. For this reason, Turkus vary considerably in terms of size and number of lines.

When the Turkus are examined, it can be seen that some of them have certain constructors. These are Turkus belonging to folk poets, bearing the name and pseudonym of their owners. The Turkus of Karacaoğlan, Emrah, Kerem, Veysel etc. Although the anonymous Turkus, which are not known to whom they belong, has a creator, owner and singer for sure; the names of the owners of these products are forgotten and the Turkus lived and spread in the verbal tradition became common property of the society in time (Ensar, 2017, p.138). In this context, another classification of Turkish Folk Music Works is classified as “Classical Turkish Folk Music” which is composed Turkus and non-verbal folk music, many of which are anonymous, compiled from various regions; and “Modern Turkish Folk Music” is created by taking the examples of old regional music patterns after the 1970’s whose composition and lyrics are certain (www.muzikyasam4.blogspot.com, 2014).

Turkish Folk Music instruments generally consist of stringed instruments, wind instruments and percussion instruments.

- Stringed musical instruments; Stringed-plectrum instruments (plectrum or finger-played) instruments (meydan, divan instruments, baglama, bozuk, tambura, cogur, cura, bulgari, tar, etc.) and stringed-bowed instruments (kopuz, ıklig, kabak, rebab (rubbaba), egit, Black Sea fiddle, Istanbul fiddle etc.)
- Wind instruments; (zurna, kaval, duduk, cıgirtma (cırtma), sipsi, flut, bagpipe-flut, mey, balaban)
- Percussion instruments; (drum (nagara), seat drum, tambourine, kudum (circle), darbuka (deplicated, dumbbell, cube), bell tongs, carpara, finger cymbals, spoons, etc.)

In addition, accordion, clarinet, oud, cümbüs, violin and qanun are used in folk dances (TUFAK, 1958). Today, it is seen that different instruments are used in Turkus in order to appeal to the changing tastes of music.

It is seen that the cultural intermediaries carrying the Turkus from the past to the present are generally called “bards” and “minstrels”. These people deliberately or indeliberately have passed the cultural elements from generation to generation via verbal culture as their primary task (Azar, 2007, p.122).

Turku Bars as a Recreation Business

The definition of Turku bars; Şenel (2014, p.171), "The facilities created with the idea of putting the folk culture against the popular culture in Turkey and to attract the potential audience who want to see traditional types at the center of the entertainment experience, especially Turkish Folk Music"; Erol (2009 cited in. Metin, 2006, p.7-8), "Public houses where there is a live performance group, which is mainly performing Turkish Folk Music repertoire and where customers come to listen to this music group or genre"; Kayhan, (2014, p.150), "The places necessary for the gathering of folk music owners which was formed in a thousand-year tradition that tells their life stories"

Metin (2006, p.6) stated that; Turku Cafés which were previously used by students to gather, where alcoholic drinks were not allowed and live performance was performed without a sound system; was transformed to Turku bars where 25-45 age group started to be the regulars and live performances took place with sophisticated sound systems, and Kayhan (2014, p.154) stated that, these places, which were originally used as "Turku house" in the beginning and were transformed into "Turku bars" in which food and alcoholic drinks are served according to the culture of the audience with the rapid change of the entertainment industry.

Metin (2006, p.7-8) also stated that; the emergence of Turku bars can be associated with the "migration theory", with the migration from rural areas towards the cities after 1960, the individuals living in the city continued to live their culture, at the places they went to have fun. The "migration theory" argues that individuals who are culturally stuck between urban and rural areas, find their rural identities in "Turku bars". These individuals who try to be urban, gave life to Turku bars with the effort of turning back to their essences.

With an overall assesment, we can say that; Turku bars are the recreation enterprises which is preferred by the people longing for the past, desiring nostalgia and missing their hometown, and that is an alternative with Turkish Folk Music to the bars with popular music which are spreading very fast.

The common features of Turku bars, is not only the Turkish Folk Music performed, but also the elements that make up the decoration which has

symbols belonging to Turkish culture. In addition, in these bars with Turkish Folk Music, traditional folk dances are also played (halay, horon, zeybek, bar, welcoming, and kasap havasi etc.).

Methodology

Purpose and Importance of the Research

In this research, it is studied to determine the function of Turku bars as recreation enterprise in the promotion of Turkish culture to foreign visitors and resident foreigners and transfer of cultural heritage. The term resident foreigners refer to the "individuals who are of the same origin as foreign tourists, who have left their country of origin for a variety of purposes, have moved to another country temporarily or permanently, who have lived there for 6 months or more and have not been accepted as an immigrant under Turkish law".

In this context, two propositions were formed in the research.

- **Proposition 1:** Turku pubs are effective in promoting Turkish culture to foreign visitors and resident foreigners.
- **Proposition 2:** Turku bars have a functional feature in the transfer of cultural heritage.

Regarding the function of Turkus in the transfer of cultural heritage;

- Karataş (2014, p.145), "One of the functions of Turkus is the transfer of cultural accumulation as a musical and verbal archive to new generations. Turkus contain the content of the cultural background to which they belong and preserved their essence with musical harmony and stereotyped structures through generations.",
- Kınık (2011, p.149), "Turkish Folk Music and Turkus, which are the source of communication, will continue to be among the primary sources in transferring the culture to the next generations in the most natural form as long as they live.",
- Sert (2017, p.66), "The melodies used in Turkus and laments, the selected words, the topics covered carry traces from daily life. In this respect, it is possible to protect and popularize Turkish culture through studies on verbal culture products of Turkish folklore.",

- Buyukyıldız (2015, p.112), *“Turkish Folk Music has been one of the major factors in the reproduction and conveyor of the culture of Turkish society as a cultural element that has carried its wealth from past ages to the present.”*.
- Seeger (1950 cited in. Mirzaoglu, 2001, p.77), *“The main function of Turkus is to carry culture from generation to generation. Thanks to the cultural tradition, which means maintaining the acquired property that a person can achieve with a time time-binding development that enables communication with people who have lived in the period from the end of the previous generation to the start of a new generation.”*.

Besides, it is determined that there are studies on culture and transfer of values with the education conducted by Turkus (Gülüm and Ulusoy, 2008; Bölücek, 2008; Özpolat et.al., 2012; Sidekli and Coşkun, 2014; Teksan and Süğümlü, 2018; Ünlüer, 2018).

When the literature is examined, the works of Erol (2005), Kayhan (2014), Metin (2006) and Canbaz (2004) about the Turku bars have been reached. However, no studies have been reached to determine the function of Turkus in the introduction of Turkish culture and transfer of cultural heritage to foreign visitors and resident foreigners. The contribution of the study to literature is in this direction.

Method of The Research

The research was designed in accordance with the case study model, one of the qualitative research designs. Case study is a method in which a single situation or event is examined in depth longitudinally, data is collected systematically and the real environment is observed (Davey, 1991 cited: Subaşı and Okumuş, 2017, p.420).

The methodology used was idiographic research methodology. In the methodological dimension, the idiographic approach is based on the idea that information about the social world can only be obtained with first-hand knowledge of the object of investigation (Tekel, 2011, p.5). It foregrounds the analysis of subjective expressions obtained by entering into situations and being included in the flow of life (Çiftçi, 2003, p.20). In addition, according to idiographic methodology; information can change by time, space and culture.

The population of the study consists of Turku bars in Marmaris, Mugla. In this research, it is determined that there are two Turku bars which are active in the district and have been operating for 12 months.

The reason why Unsalar Sentez Restaurant Turku Bar was chosen as a sample is that it contains ideal types of samples (open all year, customer portfolio with different demographic characteristics).

In the field study, in-depth interviews were conducted. The “semi-structured questionnaire”, which provides the possibility of adding or subtracting questions in the form, changing the ranking, entering details (Şenturk, 2011, p.14), yields the data needed for the research. The interview was made face to face with Nevzat Unsalar, the owner of the company, by making an appointment in advance, at the determined time and date in the enterprise. The answers of the participant to the questions were recorded and the answers were read to the participant to confirm the internal validity.

Findings

Descriptive Characteristics of the Owner

Mr. Nevzat Unsalar, who was interviewed, is also the general manager of the enterprise. He is an associate degree graduate and an electronic technician. Mr. Nevzat is 55 years old and he has been in the tourism sector for 16 years. He is from Iğdır. He has been operating and managing the Turku bar for 5 years.

Descriptive Characteristics of Business

Unsalar Sentez Restaurant Turku Bar is known as “Sentez Restaurant Turku Bar” and it has been operating since 2014 as a private company. Mr. Nevzat owns the enterprise and the building is rental. Open all year round, the facility has a customer capacity of 110-120 people and has an open area, a closed area and a beach. The number of employees varies depending on the intensity of the work. A group of five musicians perform every evening. The entity does not have any other branches. The enterprise offers live performance every evening.

When the elements of the atmosphere of the enterprise were examined, it was observed that there were metal rectangular tables, chairs were wicker and there are white cushions on them, and the area on the beach had metal rectangular tables and wicker chairs, as well as wicker chairs and table sets under sun blinds.

The stage where the artists perform the music is located in the interior part of the enterprise and a poster of Kazım Koyuncu, Neset Ertas, Yılmaz Güney, Ahmet Kaya and Cem Karaca is hanging on the back of the stage. There is also a flag with Mustafa Kemal Atatürk on the left and in front of the stage. The beach has a cafeteria semblance and the other areas have the restaurants emblance. There is also a library within the entity. There are no elements like rugs and so on as in the traditional Turku bars. It serves as a restaurant-bar where the Turkus are listened during the day when there is no live performance.

The same band is constantly performing at the Turku Bar. When there is no live performance or they take a break, protest music, Turkus and Anatolian rock songs are played by the music set. The group includes one female and four male musicians. Musicians play instruments such as; oud, baglama, drum, tambourine, guitar and battery.

- **Question 1. Do you define your enterprise as Turku bar?:**

“Yes, I can even define as a Turku bar-restaurant”.

- **Question 2. Why is the name of enterprise “Unsalar Sentez Restaurant Turku Bar”?**

“Actually, there are a few reasons for this. When opening the business, I thought of the restaurant and bar as a platform for performing Turkus. Since I brought these elements together, I wanted the name of the company to be a Synthesis Bar. On the one hand, the synthesis name appealed to me because I intend to bring the two together, with the intention of building a bridge between the past and the future. I chose this name because I wanted to built an enterprise that will be comfortable and satisfying for both Turkish guests and foreign guests, and different age groups which are among my target customers. Before us there was an ordinary restaurant here.”

• **Question 3. What are the reasons for opening your business as a Turku bar?**

"I opened it because of emotional and monetary expectations. I saw a gap in this area in Marmaris. It's important for me to do a job that I'm happy about. To integrate with the people, to make Turkus live which is the essence of the folk, Turku is the uprising to the order of the world. A persone who loves Turkus can not be a bad person. There is human love among the people who sing Turkus. It is important for me to introduce and teach Turkus to future generations. It is my pleasure to make a music produced by the public and presented it in my company. The number of foreign guests in Marmaris is also very high. I wanted to be an alternative enterprise that could introduce them the Turkish culture."

• **Question 4. What does the concept of Turku bar mean to you?**

"These are the places where the Turkus which came out of the bosom of Anatolia, meets the public. A place where qualified people work, artists who do not drink on the stage due to the respect to the guests take the stage, which belongs to us, from us. Turku bar is a place where guests can socialize, chat with friends, have fun, get sad and cry and experience human emotions. We are the places where we find our culture, where we can be of one heart with the Turkus of every region and time".

"In this sense, Turku bars are family places. It's a decent place to bring your wife, sister, your whole family. The guests do not have to buy alcoholic beverages. Outside the time of live music and stage performance, our guests can drink tea and coffee, read a book and listen to Turkus. No loud music is played or sung. We do not categorize our guests according to their economic conditions. They are the same for us who pays 3 YTL for 1 cup of tea and who pays 1,000 YTL for whiskey".

• **Question 5. What's on your menu?**

"Drinks on our menu includes hot and cold soft drinks, alcoholic beverages. Foods on our menu includes breakfast, red and white meat grills, doner kebab, hot snacks, savoury appetizers, seafood, dessert, and fruit plates are available. Especially our Turkish breakfast, doner kebabs and appetizers are unique for our foreign guests. We do not compromise on quality and hygiene".

• **Question 6. Can you tell us about the guest profile of your business?**

"We have local and foreign guests. Especially locals, loving Turkus, living abroad and coming to Marmaris for holiday, trying to satisfy the longing of the co-

untry with the Turkus (they come to us every night during their holiday). Local people from all over the country that settled in Marmaris. Among our foreign guests are the resident Russians, especially our Russian brides, but not so often the resident British. Foreign tourists who come to Marmaris from the Baltic countries (Sweden, Belgium, Denmark, Finland, Germany, Poland and Russia-Kaliningrad) are interested in us. Their education level is high and they are interested in our folk music which is the product of our culture and they want to learn about us. They come to listen to Turkus of all ages, from all economic levels, individually or with groups of friends. Especially as a family, we have many guests who come with their off spring and see us as a reliable place. We have young, middle aged and older guests; I mean from all age groups”.

• **Question 7. Which requests and expectations of your guests do your business respond to?**

“They laugh and have fun, accompany Turkus, make belly dance, participate in halay and relaxed. They get rid of their stresses. From kebabs to grills, from appetizers to seafood, they can order from our menu and meet their food and drink needs. Our guests, friends or families are coming together, having fun together and socializing. However, we never allow an uncomfortable environment under the influence of alcohol. We create a favorable environment for our guests to live in a safe, peaceful and friendly environment by dancing, singing, living our songs, ending their longing, and sharing their sorrow”.

• **Question 8. Is the music offered to guests only composed of Turkus?**

“Repertoire is mainly Turku, but we sing the songs that our guests wish. We are trying to sing every requests. Turkus from all around Anatolia are played and sung. There are trenodes but also lively Turkus to dance. Our Turku bar is an environment of interaction. Some days we mainly entertain, dance and experience halays, while another night lament, sad songs can be sung a little more. It depends on the mood of our guests, their wishes and demands.

Uzun hava, barak, hoyrat, semah... Asik Mahzuni Serif, Asik Kızıltug (mountains, seas between us) Mihriban (remix at disco, Turku at us). We have incredibly rich, beautiful folk music. We synthesize with the West. We're doing potpourri. As Ruhi Su says, “As we sing, we flourish, we bloom”. From the Aegean region; Kerimoglu, Ormanci; from the Black Sea; The creeks of Ordu, eyebrows are black; from Diyarbakır Around the cup it is green; from Erzincan I entered Erzincan how beau-

tiful vineyards, from Erzurum smoky mountains, from Sanliurfa, we are from Urfa eternally; from Bitlis 5 minarets in Bitlis, Neset Ertas Turkus from Central Anatolia, Celal Guzelses from Diyarbakır and Kazancı Bedi Turkus from Urfa”.

- **Question 9. Do local tourists participate?**

“Certainly... Our guests often accompany the Turkus by keeping the tempo, belly dancing according to Turkus and accompanying the halay; from time to time, they join the team on stage, play by themselves, and participate by saying... In the meantime, we sometimes make them cry and sometimes make them laugh...”

- **Question 10. Are foreign tourists participating?**

“Foreign tourists are trying to adapt to the environment, applauding, going on stage and playing, joining halay and trying to join us. We have foreign guests coming again during their holiday. As I said before, it depends on the nationality of foreign tourists. Tourists from the Baltic countries are much more interested in culture and have a higher level of active participation”.

- **Question 11. Do resident foreigners prefer your enterprise and become a participant?**

“Resident Russians, especially our brides, like us now, from us... They are actively participating, bringing their guests from Russia. The resident Brits are our guests less often”.

- **Question 12. Why do you think your guests choose you?**

“They feel comfortable in our enterprise, they find peace while listening to our folk songs, the environment allows people who did not lose their values on the shore to feel themselves”.

- **Question 13. Do you think your business contributes to the preservation of cultural heritage?**

“Absolutely, very much...While foreign pop music is playing everywhere in Marmaris, opening a Turku bar is like making a revolution. To protect the culture, to exist so that values will not be forgotten. Thanks to our poets, we survive with their Turkus and our culture continues with folk music and Turkus”. Asık Mahzuni Sharif is listened by every age group, and if they don't know, they learn.

As we have guests from all age groups and families prefer us, young people and children have fun while listening to Turkus and learn. In this way, the new generation, who is more involved with popular culture, does not forget their cultural values”.

- **Question 14. What are your advices to Turku bars?**

“Keeping the Turkus, preserving the culture and transferring to the future is a service. We shouldn’t forget this and serve with honesty. Where there are Turkus, there is manhood, humanity, and the Turkus flourish with it. Their infrastructures can be made in western style and synthesized so that young people can listen. In order to reach the young people, to tell them and to live with Turkus undevoiated Turku bars should be opened”.

Conclusion

With the development of technology, the effects of popular culture, as well as the mass media, are influencing the cultural structures of nations. These effects are also reflected in the life of music and entertainment. In order for a nation to maintain its existence and survive, it is necessary to transfer its national culture to future generations. Music is an important tool in this aspect. Turkus, which constitute the building blocks of culture, are verbal folk literature which has been the conveyor of culture between past and future for centuries.

When we look from the consumer front, it is determined that Turku bars, which emerged as an alternative to the bars concept where the music of popular culture is presented, are generally preferred by the individuals who want to protect their local, national identity and who want to protect their objective identity in search of the representations of the past in the pursuit of emotions, while having fun. It is thought that the Turku bars in touristic destinations also attract the attention of foreign visitors about Turkish music culture.

In the research, as a recreation enterprise, it is foreseen that Turku bars play an important role in introducing Turkish culture to foreign visitors and resident foreigners and transferring cultural heritage and two propositions have been developed. In the findings obtained in the study;

- **Proposition 1:** Turku pubs are effective in promoting Turkish culture to foreign visitors and established foreigners.

The answers given by the participant about the foreign visitors including; *"We have the guests who are curious about us, who have high educational level and who want to get to know our folk music which is the product of our culture."* and *"Foreign tourists are trying to adapt to the environment, applauding, going on stage and playing, joining halay, trying to join us. We have foreign guests who are coming again and again during the holiday. As I said before, it depends on the nationality of foreign tourists. Tourists from the Baltic countries are much more interested in culture, and their active participation is much higher."* and the participant's responses about the resident foreigners like; *"Resident Russians, especially our brides like us, they are from us", "They are actively participating, bringing their guests from Russia. The resident Brits are our guests less often."* supports the Proposition 1.

- **Proposition 2:** Turku bars have a functional feature in the transfer of cultural heritage.

Among the answers given by the participant, it is mentioned among the reasons that the enterprise is opened as a Turku bar, *"On one hand, it intends to build a bridge between the past and the future."* and in the answer given to the question *"Do you think your business contributes to the preservation of cultural heritage?"* *"Absolutely, very much...To protect the culture, to exist so that values will not be forgotten. Thanks to our poets, we survive with their Turkus and our culture continues with folk music and Turkus". Asik Mahzuni Sharif is listened by every age group, and if they don't know, they learn. As we have guests from all age groups and families prefer us, young people and children have fun while listening to Turkus and learn. In this way, the new generation, who is more involved with popular culture, does not forget their cultural values"* statement supports proposition 2.

In spite of the criticism that to drink alcohol in places where Turkus are sung and distancing from the traditions and combining the music practices of the past and today is not appropriate, it can be stated that, the findings of the research and the musical entertainment experiences of Turku bars shows that they have been a bridge between today and past at enriching and transferring intangible cultural heritage to the future generations via adapting them to the conditions of today's. In addition, the presentation of

Turkus to foreign tourists and resident foreigners from different cultures and ethnic backgrounds in Marmaris, which is one of the best known tourism destinations of the world, provides an opportunity to learn Turkish culture.

Turku bars play a key role in; preventing the disappearance of verbal culture, keeping cultural memory alive, transferring culture, maintaining the cultural diversity of society including subcultures, teaching culture through experiences and contributing to the tourism sector as an economic value.

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