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Research Article

A Comparative Examination between the Wandering Minstrels of Medieval Europe; the Troubadours and Traditional Kurdish Wandering Minstrels; Dengbêjs on the Axis of Culture, Art and Language

Ortaçağ Avrupa'sının Gezgin Ozanları Troubadourlar ve Kürt Halk Ozanları Dengbêjlerin Kültür, Sanat ve Dil Ekseninde Karşılaştırmalı İncelenmesi

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Abstract

Culture is a social memory and accumulation emerging as a result of interaction and communication among people; this accumulation changes and develops over time, and similarly, music becomes one of the most important parts of this social development and formation. Music, which keeps up with the development and change adventure of humanity, has evolved with societies. Thus, music within language and culture being developed through the needs and wishes of the society, have all been the mirror of the society to which they belong in every period of history as it makes it possible for human beings to easily transfer their feelings and thoughts to language with music and reflect them to their culture. Therefore, it has assumed the role of cultural transfer in every period by providing developments with language. The current study aims to comparatively examine the wandering minstrels of medieval Europe, the Troubadours, and the traditional Kurdish wandering minstrels of Anatolia, Dengbêjs. As a result of the study, it has been found that many phenomena in the context of music, language and culture of the regions, where both Dengbêjs and Troubadours are located, hold a significant role in transferring those values and aspects from generation to generation despite various difficulties aroused there.

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Öz

Kültür insanlar arasındaki etkileşim ve iletişim sonucu ortaya çıkmış toplumsal bir bellek ve birikimdir. Bu birikim; zamanla değişime uğrar ve gelişir, benzer olarak müzik de bu toplumsal gelişimin ve oluşumun en önemli parçalarından biri haline gelir. İnsanlığın gelişim ve değişim serüvenine ayak uyduran müzik toplumlarla birlikte gelişim göstermiştir. Toplumun ihtiyaçları ve istekleri doğrultusunda gelişen müzik, dil ve kültür tarihin her döneminde ait olduğu tolumun aynası olmuştur. İnsanlar müzik ile duygu ve düşüncelerini rahat bir şekilde dile aktarıp, kültürlerine yansıtmıştır. Dolayısıyla, dil ile birlikte gelişimler sağlayarak, her dönemde kültür aktarımı rolünü üstlenmiştir. Bu çalışmamızda; Ortaçağ Avrupa'sının halk ozanları Trubadurları ve Anadolu'da geleneksel Kürt halk ozanları olan Dengbejleri karşılaştırmalı olarak incelenmesi amaçlanmıştır. Çalışmamızda, hem degbejlerin hem de trabadorsların bulunduğu yöre müzik, dil, ve kültür bağlamında birçok olgunun çeşitli zorluklara rağmen nesilden nesle aktarılmasında önemli roller üstlendiği bulunmuştur.

INTRODUCTION

Music has been the common universal voice of human beings as the way of expressing their feelings from past to present. Even though it is expressed with different tones in different geographies and cultures in all over the world, music has always added colour to people's lives with its presence and has held a crucial place bringing them together. Although language, pronunciation and instrument are different, emotions meet with music at a common point since it has the ability to establish a link between language and culture. Also language; It acts as a bridge between culture and society (Babayiğit, 2020, Balcı, 2019), and in this respect, it reflects the lifestyle, ideas, interests and attitudes of many societies.

One of the examples of music regarded as a universal communication tool is the Troubadour tradition in Europe and "the Troubadours", the representatives of this tradition, and on the other hand; "the Dengbêjs" in Anatolia. The term "Troubadour" is expressed in two different types in the German language: "Troubadour" and "Trobador". Troubadour is the French equivalent of the related concept preferred to be used by many researchers, clerks and writers. Besides, "Trobar" is an Occitan word meaning "to find, to discover", and it is also related to the songs written within this meaning (Balcı, 2019, p. 105). The Troubadour tradition, having taken a place in German literature in the 1100s, grew up in the Provence region of France between the 12th and 13th centuries in the Middle Ages. It is not possible to obtain a great deal of data about the Troubadours from literary sources as most of the related texts were written in the "Occitan" (German: Okzitanisch) language used in the Provence region of France at that time (Balcı, 2019, p. 105). Troubadours managed to maintain their existence in many parts of Europe for more than two hundred years and worked on the themes of love, affection and kindness in their poems and songs based on rhyme (Demiral, 2018, p. 225). Although the Troubadours seem to have emerged from the heart of Medieval Europe, Crusades and Andalusia are possible to be among the sources of inspiration for the Troubadours based on the historical documents, and this aspect emerges as a multicultural and widely spread musical genre of the Troubadour tradition.

Dengbêjs are wandering minstrels who verbally convey the culture, art and experiences of the geography they live in. They are also the performers keeping the cultural heritage of the Kurdish people alive as the most important elements of oral literature. The type of oral cultural transmission is called as "dengbêj" for artists who perform the "dengbêj" tradition. Considering the morphemes of the term "Dengbêj" ; It is the combination of "deng" meaning "sound" and "bêj" meaning "sing / speak / tell". Dengbêj tradition is an art that depends on the narrator, lives the narrator and adds his own characteristics to the accumulation of this tradition while performing this art. This aspect is the most crucial element of the culture of balance. This feature of Dengbêj, which is related to the human factor, is called as the mastery in the art of rhetoric "Kilam". "Kilam" is a concept meaning "word / words" (Kardaş, 2003: 56) but it means "song" in Kurmanci dialect of Kurdish language.

The current study, in which the Wandering minstrels; Troubadours and Dengbêjs are examined, aims to reveal the origin of the music performed and what related tradition is, to illustrate which cultures it was influenced by, to define which civilizations were the starting points and sources of inspiration. This study is also expected to contribute to the literature in this field since it may be asserted that the number of conducted studies about the subject of the current one is limited. In addition, Qualitative Research Method was used in our study including document and archive analysis. Similarly, there are qualitative analyses in which the historical development adventure of Troubadours and Dengbêjs is examined in terms of origin, culture, language, the music of which cultures their inspiration sources are, and which civilizations they started this musical tradition by being influenced by.

1. THE ORIGIN AND DEFINITON OF "MUSIC"

The origin of the word music; It appears to come from the "Museums", the nine daughters of Jupiter, who are seen as the hymns of science and fine arts in Greek Mythology. On the other hand, music was transferred to Western languages from the Greek language and expressed with similar words. Music means "musiki" and "music" in Turkish, "musika" in Arabic, "musique" in French, "musica" in Italian, "music" in English, "musik" in German, and in Greek It is generally used with the words "musikhe" (Çakır, 2009, p. 7). It is possible to encounter different terms in many sources in other languages.

Mankind has been in the sound system since the beginning of the earth story. Sound has been a means of communication between people and the universe, and has also recognized and imitated the

beings around them. It is thought that all these sound exchanges create the birth of music, rhythm, timbre, harmony, and the formation of arts over time. The basic materials of handicrafts are based on a tangible existence. Music is the means of expressing emotion. Therefore, the reflection of sound in all beings can be a source for human beings. This narrative style, which consists of sounds, includes the geography, lifestyle and all historical experiences of the society in which it exists. In this context, sound and the meaning of sound by human beings are the two most important elements of music. This unity of sounds is called "music" (Say, 1997:18).

While defining music, Ali Uçan states that "*Music is an aesthetic whole consisting of sounds combined with a certain purpose and method, processed according to a certain understanding of beauty"*. In addition, the branch of science that studies music with its scientific and academic aspects is called "musicology" (Çakır, 2009, p. 9). Music is also the common language of humanity and the type of art that human beings utilize at a great rate from birth to death. They can express their feelings and ideas through music; therefore, music has the title of "Common Language". People from different continents of the world and various societies have had the opportunity to get along with music. Human and music are intertwined as music exists at every stage of human life; however, there is no clear data about the origin of music, when, where and how it emerged or evolved. On the other hand, it is stated that the church had an effect on the development of music in the early ages and its place in social life (Çalgan, 2019, pp.11-12). According to some historians, music is as old as human history, nevertheless, clear information on this issue is not available.

An art movement without historical roots is unthinkable. Every event occurring in society becomes the subject of art in its historical consciousness and flow. The memory of civilization formed by the society over the centuries is reflected first on the space, on the stone, on the canvas, and then on the sound, that is, finally on the music. In this context, R. Garaudy; considering the example of Islamic civilization, he asserted that the unique teachings of the Islamic religion spread to all elements of civilization on poetry, music, calligraphy, carpets, architecture, copper and tile work of Islamic civilization. He claims that the entire creed of Islam dominates Islamic art (Garaudy, 2017, pp. 14-15). Changes and developments in society in the historical process affect art. Music, which is a language of art, is affected by all social changes. This effect is reflected from the melody of the music to the musical instrument being played. It is also observed that the musical instruments having taken their final form today, are the last developed state of the first state in the past. Tom exemplify, the single-hole flute turned into a block flute in the 14th century, an instrument used in daily life turned into a musical instrument (perhaps percussion instruments, etc.) in time, and the arrow used in wars turned into a viola in the 15th century. In this context, place, in other words “geography” is also effective on music.

The tones used outdoors are different from the tones used indoors. African music or the voice used in the local songs sung by the Tyroleans (Tyrolean) in mountainous open areas, the head voice of the Tibetan monks in the indoor temples and the voice intonations in the rituals performed with instruments show the spatial-sound relationship (İzmirli, 2010 p.4). Therefore, the narrowness of the spaces, whether they are closed or open, are also factors affecting the music. Other factors that affect the goal of music production and the process of its emergence are; globalizing world, changing value judgments, traditions and customs, consumption types of communities and cultural elements (Doğuduyal, 2016, p. 21). In other words, it is possible to think of music as a real reflection of cultural values in human life.

1.1. Definition of Troubadour Music

The term “Troubadour” is written in two different types in the German language: “Troubadour” and “Trobador”. Researchers and writers prefer the term “Troubadour” more because it is in French and is the most up-to-date form of writing (Felbeck, 2008). However, considering that the texts written in this genre are written in Occitan language and the Occitan language paved the way for the emergence of Troubadour, it should not be surprising that the word Trobador, which is a concept from Occitan, is used by many researchers and writers (Mölk, 1982, p. 6).). This term has conceptually been included in many studies in a similar way.

Trobar meaning "to find, to discover" is a word of Occitan origin. This meaning is related to the songs produced, and the text and melody for the song are used in the sense of "finding, discovering" (Mölk, 1982, p. 43). It is clear that the Troubadour poetry genre emerged around the 1100s in the south

of today's France (Herchert, 2010, p. 119). Troubadour, a word of French origin, has been used in world literature with various names. For instance, it is possible to observe that both the terms Troubadour and Minnesang are used for this genre in German literature. Regarding from this aspect, another name of Minnesang, which is the most basic type of poetry in Medieval German Literature, is Trubadur. It is clear that this genre entered German Literature with the influence of Troubadour in Southern France and Touvere in Northern France (Balcı, 2019, p. 112).

In addition, Troubadour, which means "inventor, innovator, poet" in the old Provence language, is the name of the wandering minstrels / poets' tradition having emerged from the Provence region of France between the 12th and 13th centuries in the Middle Ages. Troubadour generations represent the first wandering minstrels' tradition in Europe to compose poems and sing songs via using instruments. The Trouveres tradition in Northern France followed them, and in Germany, about 200 years later, the poet-singer and master poet-singer traditions defined as Minnesinger and Meistersenger emerged. The concept corresponds with the words "Travatore" in Italian and "Trovador" in Spanish, in the languages of the two countries most affected by the Troubadours.

Besides, the Troubadour tradition came about in the 12th century with the leadership of the nobility. It is believed that there were knights among those who wrote and composed the poems. But at this point, it should be noted that those wandering from village to village, town to town and performing music were not nobles. The knights employed wandering minstrels to obtain much wider audiences outside their circles. Among the wandering minstrelsies having written poems via the gentle style of the nobles and composing songs related to those poems, there were also some other ones from the poor (Say, 2005, p. 503). Therefore, it is not possible to present clear views on the dependence of this tradition on certain classes in society.

1.2 Definition of Dengbêj

Dengbêj is considered as a literature holding the characteristics of oral culture literature and, generally based on sound and pattern word indexes. Dengbêj is an art in which the performers are trained in the geography where the Kurdish people live, and they contribute to this oral literature with their own talents by benefiting from the experience of that geography. The most important actor of oral culture transfer is Dengbênj; the performer. This art continues to exist depending on the living Dengbêj. Idioms, melodies, syntaxes being transferred from generation to generation through oral culture, are updated with Dengbêj and transferred to new generations again through Dengbêj (Uzun, 2006: 11-12). As in all pre-industrial societies, in the Dengbêj tradition, the protector and continuation of it and its minstrels have generally been conducted via the support of the governors and pashas. However, Dengbêjism was also performed without this support due to Dengbêj's unique talent and sensitivity. In addition, Dengbêj has been available in every place and region where this art is performed and developed into the art of speech with the experiences gained from there, and there has also been the transmitters forming the preposition cultural ambassador and unity by carrying his art to the places he travels (Kaya, 2007: 260).

Dengbêj meetings indicate distinctive features which may vary based on the season and the place. While the meetings in the winter are done indoors, the ones in the summer are held in the common areas of the community at outdoors. Mansions are preferred as indoor places; and tents depending on their location; either village or city as common areas are preferred for outdoor areas. Dengbêjs name these gatherings places as Divan (Diwanxane). In the divans, Dengbêj often tells his / her stories by enriching them with an instrument s/he plays. Dengbêj's preference for a melodious utterance catches the attention of the audience s/he addresses, and Dengbêj conveys his / her message and stories with cheerful, sad and satirical utterances. While Dengbêjs, as "Çîrokbêjs" (fairytale tellers) are communicating with each other, they act as a memory collector in the society as a culture collector and witness the places and events they visit or experience (Öztürk, 2012:8). Dengbêjs performed their arts by using different dialects of Kurdish, the language of the Kurdish geography they live in. Dengbêjs in Diyarbakir utilize the Kurmanci dialect. According to the area, they also sing in Sorani and Gorani dialects, which are among the other known dialects of Kurdish (Oz, 2003: 17).

1.3 Street Music in History

Although it is not possible to know when, how and where this tradition took place, from Troubadour, the first street performance, to 'Busker', the data on the starting point of street art can be found in most sources, it is associated with knight-travelling minsters, named as "Troubadours", found

in central France in the 19th century. In the first period, most of the “Troubadours” were men including poets, composers, and nobles. It is also known that the majority of these artists are not performers. Besides, the 'Troubadours' performed together with the musicians called as “Minstrels”. It is also stated that from that period to this day, nearly 4000 poems and around 1600 compositions, most of which are about noble women and love, have reached (Hoffer, 2012, p. 64). The Troubadours, who managed to make a name for themselves with their vocal and musical performances, are the owners of compositions and poems, and their art is based on words and music. With these features, it can be stated that the Troubadours are similar to each other with the minstrels and poets who take on the duty of oral culture carriers.

Troubadours having played music in the castles and chateaus of European lords between the 11th and 13th centuries, gradually got rid of the strict rules and oppressive regime of the church. Then, they created earthly themes and lively melodies, and set a new example for the people whose communication opportunities were limited and who could not even find the opportunity to travel by wandering around the city centres and rural areas, singing songs and poems. Also, these wandering minstrels spreading all over Europe in a short time, were called by different names.



This term is called as 'Troubadour' and 'Trouvère' in France, 'Minnesinger' in Germany, 'Travatore' in Italy, 'Harper' in England, 'Trovador' in Spain, 'Skomorokhi' and 'Barot' in the east, and they were also referred to as 'ozan' or 'aşık' in our culture (Thessaloniki, 1996, pp. 46-47).



Figure 1. The description of the Troubadours that emerged in France in the Middle Ages (as cited by İlyasoğlu, 2008, p. 26).

2. DENGBÊJ

2.1 Who is Dengbêj?

Dengbêjs are performers who grow up with their own talents in the society and make new additions to that culture by feeding on the cultural memory of the society. Denbêjs train themselves by memorizing the knowledge produced by previous artists. Dengbêjs tell their stories by adding and dramatizing all the elements of oral cultural accumulation (chansonette, rhyme, etc.) to their own abilities. While telling the story, they perform it by adding silence, lament and melody varying based on the parts of the story. Dengbêjs are generally illiterate; however, thanks to their strong memorization skills, they tell stories that are not dependent on the text for days (Akcan, 2014). Before vocalization, Dengbêjs have a preparation stage and puts one of their hands to his / her ear to use the voice well and to attract the attention of the audience with the purpose of highlighting the talent of his / her voice. Dengbêjs' memorization ability, memory and voices are their assistants in expression. (Keskin, 2006: 38). Dengbêjs perform their narratives that last for days, with a style and melody that s/he determines. They also update the stories that exist in the memory of the society by adding their unique style and knowledge (Mutlu, 1996: 57). Dengbêjs hold the responsibility of being a carrier of cultural transmission and memory as they come up with new elements to oral culture transfer with its own knowledge and ability (Akcan, 2014). Dengbêjs are performers who put the event concerning the society into words, and these features of Dengbêjs have enabled them to be accepted by the society as prestigious and consultant people. Natural events, disasters, migrations, wars, etc. social events taking place in the words and memory of denbêjs aim to ensure their transfer to the next generations (Benjamin, 2012: 88). The oral elements of society become the source of written texts over time, and the epics of societies are a product of oral transmissions; thus, it may be asserted that these all have been the source of the epics of Kurdish oral literature, the narratives and stories of the dengbêjs. (Benjamin, 2012: 81).

The geography where the Dengbêjs grew up host the areas as the heritage of humanity, and the cultural, social and geographical accumulation of geography has influenced the growth of Dengbêjs and the continuation of this tradition. With the changes in the historical process, the tradition of Dengbêj has reached its original patterns, and they have become as the most important carriers of the folkloric elements and oral culture of the Kurdish people. This cultural role has also prepared the ground for its

transformation into written texts over time since the cultural transfer of the Dengbêjs shows an ongoing process that contributes to today's Kurdish culture. In addition, it is one of the most important sources of Kurdish oral literature and music, and today's theatre, cinema, visual and literary arts. In today's industry, communication and urbanized life, Kurdish culture and traditions have also been affected; therefore, the tradition of Denbêj has been negatively affected like other Kurdish folkloric elements. In sum, new generations of Dengbêjs cannot grow, and new products of them cannot be formed easily (Benjamin, 2012: 83).

Dengbêj tradition will continue to exist by overcoming these negativities as a cultural element that carries the codes of all previous experiences of the society in which it originated. Dengbêjism adapts itself to today's perceptions and acts as a cultural carrier, and thus, the works and sound recordings of Denjbêjs trained by using technological means can be accessed, and their oral narratives are written down (Benjamin, 2012: 83).

2.2 The Tradition of Dengbêj

The two-volume resource conducted by Lescot describing Kurdish Oral culture and Dengbêj tradition pinpoints data about the characteristics of Dengbêjs and the Kurds. Also, Lescot (1940) compiled the sources by the Hesanan tribe from Dengbêj Sebrî based on Kurdish culture, epics and Dengbêjs, and these were all considered to be the features of Dengbêjs within cultural and verbal memory of Kurdish culture. The first volume is Kurdish tales, and the second volume is about Kurdish epics including information about the characteristic features, customs and traditions of the Kurds in the study (Uzun, 2012: 44).

It is accepted that epics and folk poets include extraordinary features and exaggerations, as well as carrying cultural characteristics, as in all epics. In this context, these elements can be found in the stories told by Dengbêjs (Lorenz, 2013). The tradition of Dengbêj, together with all these elements, has become the inner voice of the geography and culture (Akcan, 2014).

3. TROUBADOURS

With the importance and influence of the wandering minstrels, music in the Gothic Age had the opportunity to spread to very large masses. These wandering minstrels or poets, called the Troubadour and Trouveres, are considered as wandering French poets or poets having between the 12th and 13th centuries. They sang poems, usually in French and sometimes in the local vernacular, which everyone could understand and adopt. They usually performed their poems with musical instruments.

The Troubadours were known as wandering minstrels of southern France, and the Trouveres of northern France (Say, 1997, p. 87), and they were regarded as one of the important elements attracting attention in the Renaissance period for the progress in music writing. This progress in music writing is called Tabulatur. “Contrary to letter and musical notation writings, Tabulaturs have adopted the principle of highlighting instrument sounds (Say, 1997, p. 111). The definition used for the profession of Troubadour in France is "Menestradie". Menestrels generally used the instrument called “Gigua”, which is known as the ancestor of the violin, in their musical performances (Selanik, 2010, p. 65).



Figure 2: Five-string oval seedling (Cited by İlyasoğlu, 2008, p. 25)

In the Gothic era, Troubadour and Trouvères brought a new spirit, kindness and simplicity to Medieval Europe in thought and in art, and thus in music. The understanding of knighthood has also changed with this new understanding.

Knighthood in general means engaging in vulgar arts such as fighting, hunting, and drinking, and with this period, the love for the Immortal Virgin Mary and the mortal woman influenced the understanding of chivalry and promoted the importance given to fine manners, art music and poetry. Besides, the tunes that enriched it with a poem worthy of the nobility's glory were the works of the Troubadours as these were either courtiers, princes, or artists who wandered from castle to castle and sometimes participated in competitions. It was not always the knights themselves who wrote these poems. The poets of the poems bringing the atmosphere suitable for those who had read and wrote could also have come from the lower classes (Say, 1997, pp. 87-88). Knights were also previously nobles known only for their warrior qualities; however, thanks to the Crusades, they had the opportunity to get to know distant lands and new lifestyles. The destructive effect and power of wars, new friendships gained in wars, the value of life, and love-respect have had an effect that weakened the effectiveness of the clergy. The development of ideas outside of religious thought created a new genre of music holding no resemblance to church music, which had been the dominant genre up to that time. These songs, sung in the camps established during the wars, succeeded to take their place in the daily lives of the nobles first and then ordinary citizens.

In addition, these knights- poets or wandering minstrels, who started to spread from the 11th century against the church music written with very strict rules, were called “Troubadour”, meaning inventor (Selanik, 2010, p. 64). This term is still widely used today.

3.1 The Tradition of Minnesinger and Minnesänger

German-speaking European countries also had wandering minstrels; "Minne" means "love for women" in Old German, and "Sänger" (singer) is still used today in German. German bard-musicians emerged nearly a century after the French Troubadours; therefore, it would not be wrong to say that the Troubadour movement is an example for German wandering poets / minstrels. Also, the Minnesänger poems were more emotional and sincere than the French ones (Wagner's opera Tannhäuser is about the contest between two wandering minstrels, Wolfram and Tannhäuser). In the second half of the 14th century, the number of Minnesängers decreased, and the cultural heritage of the knights passed into the hands of the instrument poets named Meistersinger (Master Singer) who grew up among the popular strata (Say, 1997, p. 88). Alongside the noble or popular poets / minstrels, street singers also emerged in almost all of Europe, and they also had special abilities such as acrobats and magicians in order to survive and earn money. They were regarded as true instrument masters and could wield several instruments with great dexterity; one of the most important reasons for the increase in the number of instruments was their talent, and the development of instrumental music has thus become even more

advanced. Instrument music was an independent art form and an innovation invented by buskers. The first examples we know about this subject go back to the 13th century. During this period, the type of instruments increased considerably.

3.2 Factors Influencing Troubadour Music

- Church Music (Carol)
- Crusades
- Andalusia Music

Historical events, wars, conquests, occupations, migrations have affected the development of music from its historical development to the present. It is necessary to deal with the Troubadours in a wide area of influence, from ancient Greece, church music, the crusades, the Muslims of Spain to Andalusia. All these factors have experienced processes that affect each other, from the creation of the music of the Troubadours in Medieval Europe to today's street performances.

3.2.1 Church Music (Carol)

The historical period defined as the Middle Ages is the period from the collapse of the Western Roman Empire in 476 until the conquest of Istanbul by the Muslim Turks in 1453. The middle Ages is a period in which different processes were experienced in eastern and western societies. It is centuries of conquests, prosperity and cultural and scientific developments for the East. However, for Medieval Western Europe, it is a process of epidemics, wars and poverty (Cahen, 2016, pp. 13, 19). The Church is the representative of feudalism in Medieval Europe. In the context of the subject of our article, it is not possible to talk about a unity and a strong bond between the Christian communities and churches in the east and the Christian churches in the west. The emotional religious contexts of eastern communities differ from those in the west. Eastern churches have been influenced by the geography they live in and the communities they are in contact with. Even the churches in the east cannot speak of a complete unity.

There was no ceremonial language unity in the Greek and Russian churches before because Byzantine influence was dominant. A union was only compiled with the reshaping of the Saint Gregorius ceremonial music, and later it was used for a long time in ceremonies in western churches (İzmirli, 2010, p. 8). Ancient Greek influences and the melodies of hymns transferred from Judaism have an impact on the formation of church music. Newly Christianized societies in the Mesopotamian area (Palestine, Egypt, Anatolia, Syria) and the Mediterranean basin (Greek, Italy) combined their melodies with the melodies of the church (Say, 1997, p. 71). In the first emergence of Christianity, the main stringed and wind instruments of the Antiquity were abandoned, and these instruments were banned on the grounds that they were "pagan instruments". The church banned the musical tradition and instruments before its existence, and even destroyed written documents like musical notes. However, church choirs and monophonic hymns were allowed (İlyasoğlu, 2008, p.21). After the 8th century, there was a change in the attitude of the church towards instruments, and the number of instruments in church music increased (Say, 1997, p. 103). In the early middle Ages, religious teachings or education dominated church music; hence, non-religious music and folk music cannot be mentioned in this period (Say, 1997, p. 77). Yet, non-religious songs began to be encountered among the people between 10th and 12th centuries, and these folk poets used both a language close to the people and the language of the educated people as there are traces of life outside the church in his songs such as joy of life, woman, wine are the motifs. These minstrels or singers are sometimes students, sometimes members of the public and sometimes priests, who perform their songs on tours. Written examples from this period are either illegible or mostly of extinct numas.

One of the factors affecting church music is that the Islamic state of Andalusia ruled over European lands for more than 700 years. The accumulation of Eastern music was carried to Europe with the Andalusians, interacting with the musical heritage here and creating common rhythms, laments, hymns and instruments. In the states of Andalusia, Mozarabs are known among the Christian community, they are also known to ring church bells, rites, Christian rituals and worship. Besides, in the 13th century, King Alfonso of Castila and Leon prepared the music book (“Cantigas de Santa Maria”,

a notebook composed of melodies, poems and miniatures for the "Virgin Mary"), and its 400 hymns, which are influenced by Arabic melody and rhythm, have an Andalusian influence (Karaelma, 2010, p. 15). In the miniatures in the notebook; Instruments in the field of Islamic civilization are depicted. It is understood that these instruments are used in religious and non-religious music, and it is also mentioned in some sources that Muslim lute players were given duties in church rites and dressed in different Christian costumes and included in the church choir. In the centuries when Andalusia was dominant, the field where tolerance was most observed was music. In Andalusia, where Jewish, Christian and Muslim communities are located, religious and non-religious music have formed a common source and fed from each other (Özdemir, 2020, p. 299).

In the miniature below, the interaction of musical instruments in Andalusia can be felt.



Figure 3. A miniature found in the work called Cantigas de Santa Maria (Cited by Karaelma, 2010, p.34)



Figure 4. An oud and kemençe player playing a church hymn (Act. Karaelma, 2010, p.40)

3.2.2 The Crusades

Apart from the destructions, pauses and deaths caused by wars, especially when communication is limited, there were times when societies knew each other and took examples from their developments.

The Crusades, which lasted 200 years, as well as the material wealth of the east were periods when cultural, artistic and scientific influences were also transferred to the West (Şankıti, 2016, pp. 9, 32). The reasons for the spread of the Crusades over a long period of time such as social and economic negativities in the west in the Middle Ages, requests for help to protect against the warrior and dynamic Muslim Turkish raids that came to the remaining lands of Byzantium, and mercenary military service

made these wars attractive for western Europeans and made them last for many years (Cahen, 2016, pp. 315,334). The influence of the Crusade thought on the church cannot be underestimated. The Crusades, which the Church thought as a remedy for all the negativities experienced in Western Europe at that time; In addition to the riches of the east, there were wars in which they wanted to add a holy spirit with the thought of reclaiming the holy lands. Within the church authority, there was the idea of dominating the eastern churches. The church was also cultivated on the poor, non-military masses with intense promises for both worlds, and included them in this expedition by making them dream (TDV Encyclopaedia of Islam, 1996, p. 525). Besides, there were those who did not return as well as those who participated in the Crusades and returned. The remaining crusaders adapted to the society, dressed like them, ate like them, and even married local Christian women, and they also learned local languages and ensured that the original words in these languages were transferred to Europe. There had always been trade relations between Europe and the East. However, the crusades increased these relations, causing destruction from time to time, influences in many ways over time, and an increase in the population in the east (Agulılers, 2019, pp.11, 29). Thus, all these positive and negative developments (in terms of both societies) enabled the cultural accumulation of the eastern culture to be transferred to the west in Europe (TDV Encyclopaedia of Islam, 1996, p. 526).

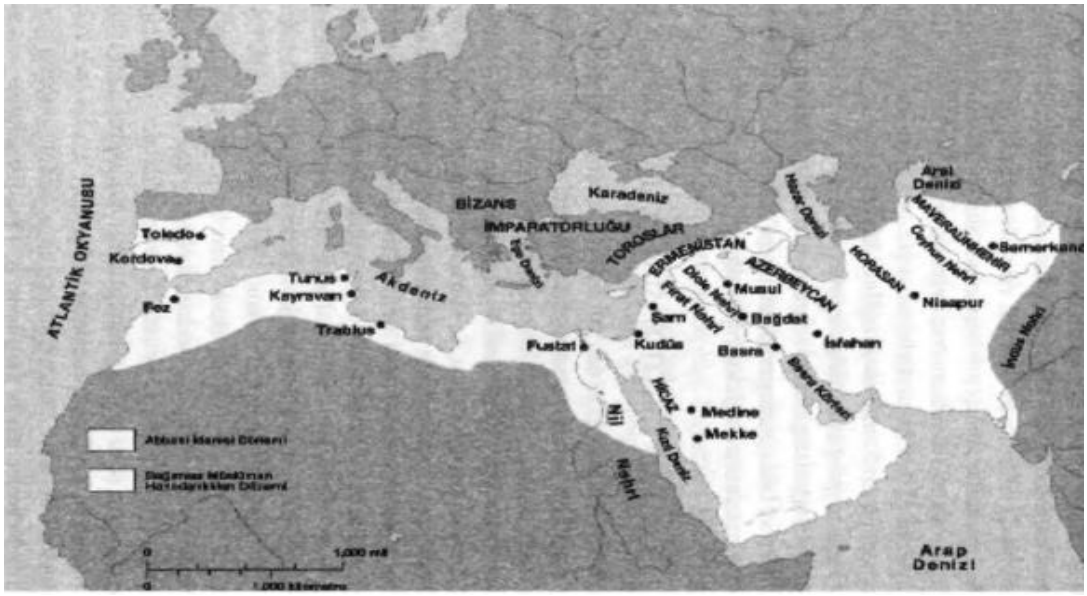

Figure 5. The lands where Islam spread at the beginning of the 9th century. (Cited by Cleveland, 2008, p. 26)

The commercial relations between the East and the West have existed at all times, and Mediterranean ports have always been the first centres of communication between societies and known to traders. Besides, the goods carried by the historical Silk Road were often taken from these ports to the western ports. Thus, starting from China and extending to the Mediterranean, the Silk Road, with the influence of the Islamic conquests since the 8th century, increased its commercial role and contributed to the development of the cities located on the Silk Road. Merv, Samarkand and Bukhara were among the cities that have a share of this wealth, and the merchants, who became rich with the cities, were effective in the formation of these cities. There was also s a prosperity of the Islamic civilization, which reigned between the 8th and 12th centuries, and rumours of this development of the East and living standards often reached the West by trade. As stated earlier, the problems of Western Europe in the middle Ages were a process in which the Crusades realized their desire to reach all these opportunities in the east. In this context, again in the 8th century, with the Arabs' conquest of Sind (Pakistan), it enabled all of India's commercial products to be transported to Egypt, Africa and Islamic Spain (Cleveland, 2008, p. 27). Another important item carried in this whole process was paper. The move of paper to the west will have an impact on Europe both at the point of development of currents of thought and later on, with the introduction of paper money into commercial life, which will change the world economic system. Paper in the historical process; B.C. is considered to have been invented in China in the 1st century. In 751, after the Arabs defeated the Chinese in a war, the captured Chinese paper masters taught the Muslims how to make paper. Paper reached Baghdad in the 8th century and

later passed to Islamic Spain. In the 19th century, paper was spread all over the Islamic geography. While the paper has a positive effect on the spread of religious doctrine in the Islamic geography; it was one of the effects that shook the authority of the church, which caused the formation of secular currents in the west. The geography where Islam spread after the 8th century, when it emerged from the Hedjaz region; He created a civilization in which he had a taste for science, technology and art (Cleveland, 2008, p. 28). The effects of this civilization affected Europe through the crusades.

The Crusaders were instrumental in bringing the culture of the East to Medieval Europe. Crusaders experienced all the accumulation in the East, and when they returned to their countries from the East, they began to use all these gains in every field (Watt, 2013, pp.89-90). With the development of commercial roads, travellers who saw all parts of the East also carried this culture. The Crusades had an impact on the musical world of the traveling bards, the Troubadours. Troubadour music; Arab music and instruments, which were brought to Europe with the Crusades, enriched the melodies with Spanish and Persian music (İlyasoğlu, 2008, p. 24, 25). The cultural accumulation brought by the Crusades has also contributed to the centuries when the Islamic state of Andalusia ruled. For example; some musical instruments used to prepare armies for war, both during the Crusades; Percussion instruments (oboes, trumpets, drums) have been included in the European music world in the field that includes both Spain Andalusia and Sicily.

Examples of musical instruments transported to the west through the crusades are shown below:

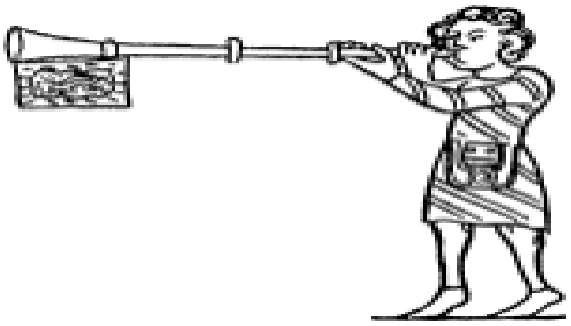

Figure 6. Trumpet in the Middle Ages (Cited by İzmirli, 2010, p.16)

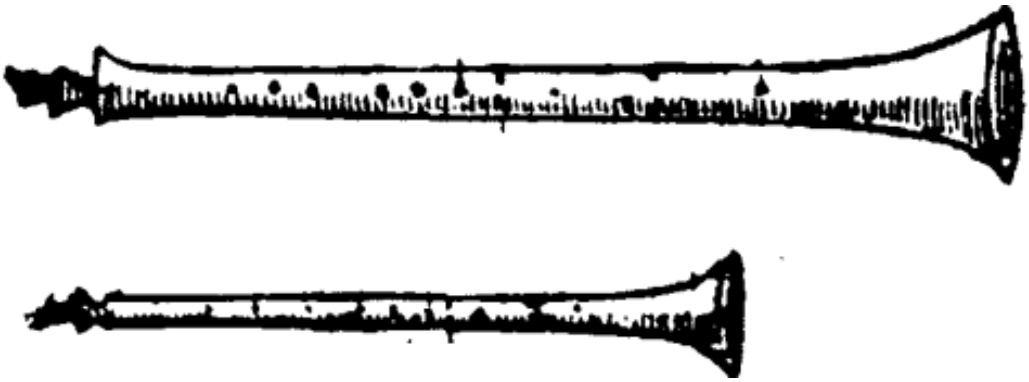

Figure 7. Shawm in the Middle Ages (Cited by İzmirli, 2010, p.16)

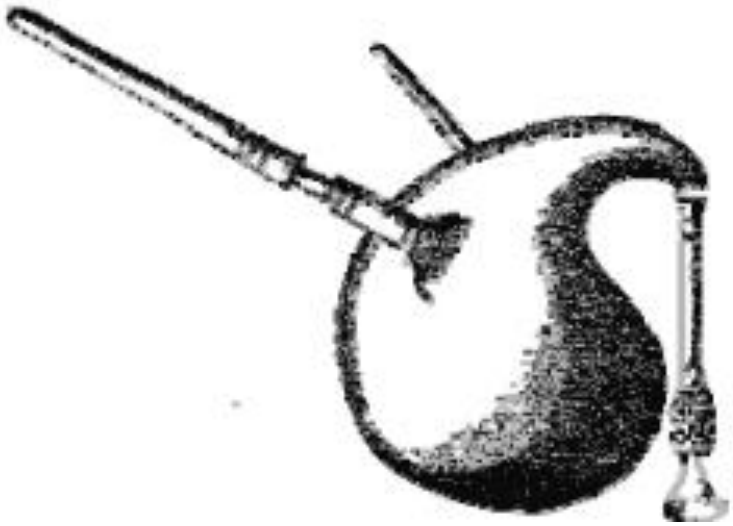

Figure 8. Tulum, Bagpipe in the Middle Ages (Cited by İzmirli, 2010, p.16)



Figure 9. Drums in the Middle Ages (Cited by İzmirli, 2010, p.18)

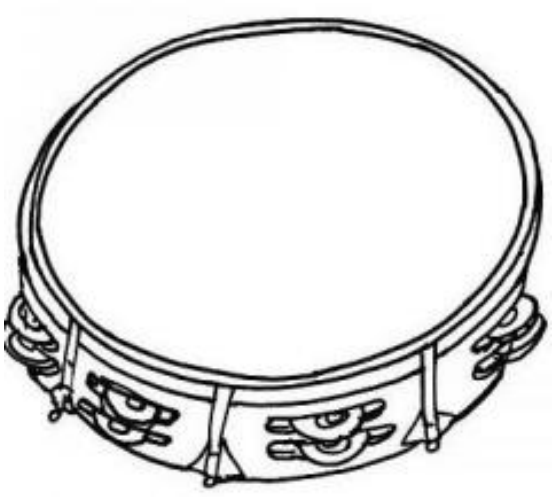

Figure 10. Tamburin in the Middle Ages (Cited by İzmirli, 2010, p.19)

3.2.3 Andalusian Influence

There has always been an ancient trade between East and West, which has always been the way of cultural transfer between them, and The Crusades and the Spanish Andalusia State created effects that intensified this interaction.

While materials such as steel mines and alum were purchased from Europe, in addition to items such as spices and silk from the east; rice, sugarcane, lemons, bananas, dates, spinach, eggplant and cotton would reach first from India to Iraq, from there via North Africa to Spain and then to other parts of Europe (Cleveland, 2008, p. 28). Thus, the intercontinental circulation of goods could affect cultural influences, even religious rituals, as well as financial returns (Özdemir, 2020, p. 287). Also, the interaction starting with the Crusades and the tasteful lifestyles of the East, the daily life teachings making life elegant, and the cultural and scientific accumulation of Andalusia left deep traces in European culture with its existence in Western Europe for more than 700 centuries (Watt, 2013, pp. 50.-51). In terms of music history, within this influence, the qanun (salterio) taken from Egypt and the santur (dulcimer) taken from Iran would turn into cembalo and piano in Western European music. Considering the following periods, the impact of Andalusia on the European cultural world has affected the fields of cultural, artistic and religious tolerance as well as the field of science (Garaudy, 2017, pp. 100-101). For example, the oud, known as the instrument of the Arabs, became the guitar as an instrument that spread to Europe with Andalusia, changed its evolution and survived until today. With the Crusades and the presence of Andalusia, percussion instruments entered European music (Say, 1997, p. 89). Besides, The Islamic State of Andalusia, which has existed for 700 years, brought the rhythm and instruments of the east to the west and took part in the string and percussion instruments of Europe. Especially the influence of Andalusia on Spanish music; has been on folk music that has survived to the present day (Say, 1997, p. 444). These types of music are still widely seen today.

Andalusia Arab culture is a branch of the Islamic faith world, and although Andalusia is fed from the geography it was founded, it has brought all the elements of the culture it came from to Europe. As it is known, in geographies where the religion of Islam is dominant, poetry and music are two elements that complement each other (Garaudy, 2019, p. 197). Therefore, poetry in the Arabs has a tradition that has existed for a long time and that poetry is accepted as a social dignity and pride. After the acceptance of the religion of Islam, Arabic poetry was strengthened by the influence of religious motifs and belief structure (Yalar, 2009, p.2), and it has always preserved its ties with Andalusia Arab Islamic Geography. Students were sent, scholars and scholars made scientific journeys to the Islamic geography. It is possible that especially visiting the Kaaba, pilgrimage times were also times when scientific meetings in the Islamic geography took place. These round trips did not break the ties of Andalusia and the Islamic geography, and had an effect that enabled the blending of knowledge (Özdemir, 2020, p. 237). In this context, the contribution of the translations made since the 12th century is important. A great translation movement for the works created by the Islamic civilization in the East began by Western Europeans, and with the contribution of this, it became an area where all the cultural, scientific and technical accumulation of the East was carried (Watt, 2013, pp.94-98). This situation was crucial for an interaction between east and west.

Saracus, the state of Andalusia, is the centre of Andalusia cultural influences, and considered as an environment affecting and nurturing the Christian community as well as the Muslims. Also, it had the identity of a state where people of all races and creeds travelled in the past; hence, the wandering minstrels, poets or singers having visited Saracus spread the influence they received from there to regions such as Catalonia, Aragon and Navar, and carried the literary and musical elements of Andalusia to the entire European geography (Kahyaoğlu, Egypt, 2019, pp.71, 72), and this cultural accumulation is considered as Andalusian music as poetry and music are two fields that have a strong connection and are influenced by each other (Garaudy, 2019, p. 215,216). In addition to Arabic poetry, Andalusians created two great original poetry types in the style of Muvaşşaha and Zecel with the influence of al-Acemiyye. Besides, Muvaşşaha is a type of poetry in which subjects such as praise, lament and love are included and composed. On the other hand, the type of poetry called Zecel; they are mostly folk poems sung in the local dialect (Kahyaoğlu, Mısır, 2019, p. 84). Zecel poems consisted of poems about the life and traditions of Arabized Müsta'ribs and mostly describing the daily lives of Andalusian Muslims. These poems reflecting the daily social life of Andalusia, have the effects of palace poetry and non-religious music (Kahyaoğlu, Mısır, 2019, p. 78). Zecel poems were also performed by a soloist and a

choir accompanied by various musical instruments; therefore, the performance of zecels with choir was formed for the first time in the Islamic geography in Andalusia (Aydın, 1992, p. 16). It has been stated before that church music also has choral chanting forms over time. Thus, it should be considered natural that such blending and influences can occur in the geography of Andalusia, which has a multicultural and multi-faith structure.

Andalusian music was efficient in strengthening its development and influence with the music schools which it established; thus, the existence of Andalusia holding the effect on western European music has been especially on the music of Spain. In addition, Andalusian music influenced the Troubadours, Catalan and Provence minstrels, which are among the folk music in Spain, and this effect that has survived to the present day via being a source of inspiration for Flamenco music and singers. It is also known that there were 13 Muslim wandering minstrels in the palace of the King of Castile (1252-1284), and the Andalusian oud was accepted as the main instrument and played. In the following periods, the oud continued to exist in European instruments with different versions. That is why it is possible to find traces of Andalusia's musical influence in European languages. For instance; the word "Luthier" was used in Europe in the middle Ages to mean the master who plays the lute. Today, the masters who make the instruments are called "Lutiye" in Europe and in our country (URL 1).

Andalusian historian al-Makkarî (1578-1632) gives detailed information about the Music Schools in Andalusia and writes that the music artist Ziryap brought to Andalusia had a great influence. The arrival of Ziryap in Andalusia has been an element that carries the innovative and tasteful life of the East to Western Europe, not only in the field of music, but also in many areas such as clothing fashion, elegance for daily life, dining-table manners. Moorish Spain's wealthy upper classes attracted attention and these innovations were imitated (Watt, 2013, p.43.44). Ziryap has made a great contribution to music schools in terms of method and method, and has created the first example of conservatory education. Music schools, especially in Cordoba; It was also created in the cities of Toledo, Malaga, Seville and Granada. These music schools have been centres where students from various parts of Europe come and receive education (Can, 1995, p. 10). The remains of these centres can still be seen today.



Figure 11. Andalusia Cities (Cited by Balcıoğulları, 2017, p. 113)

Ziryap, the head of music schools, brought these music to Andalusia as an artist mastering all the elements of eastern music (Arab, Kurdish, Persian and Indian) (Özdemir, 1993, p.182). Ziryap also attracted attention from European musicians over time, and there were musicians from many parts of Europe having classes from Ziryap because he taught the oud instrument which he had developed himself to his European musician students; as a result, this oud spread to Europe by taking the name Lute (al-ud). As mentioned above, the oud is the first form of today's guitar instrument, and it may be asserted that Microtonal transitions of flamenco music originate from eastern music. Besides, Ziryap brought a systematic form to Andalusian music, and this form was the source of the European note form. A notation system based on Arabic letters was conducted and placed the method and sound education method in music schools originating the European notation index (URL 3).

Arabic Letters	Dal	Re	Mim	Fe	Sad	Lam	Sin
Musical Notes	Do	Re	Mi	Fa	Sol	La	Si

Table 1. Arabic Letters and today's musical notes (Cited by Karaelma, 2010, p.41)

Among the musicians trained in music schools in Andalusia, there is also the wandering minstrel Trabodur who is a Provençal (Northern France) folk poet and musician as the subject of this article. The Trubadors, who came to Andalusia during the 12th and 13th centuries and were fed by music schools, were itinerant musicians and used an instrument similar to the oud, and these traveling musicians ensured that the influence of Andalusian music spread to Europe. Trabodurs have made an important contribution to the interaction that combines eastern and western music (Karaelma, 2010, p.34). These contributions are clearly seen today in the triangle of art, culture and language.

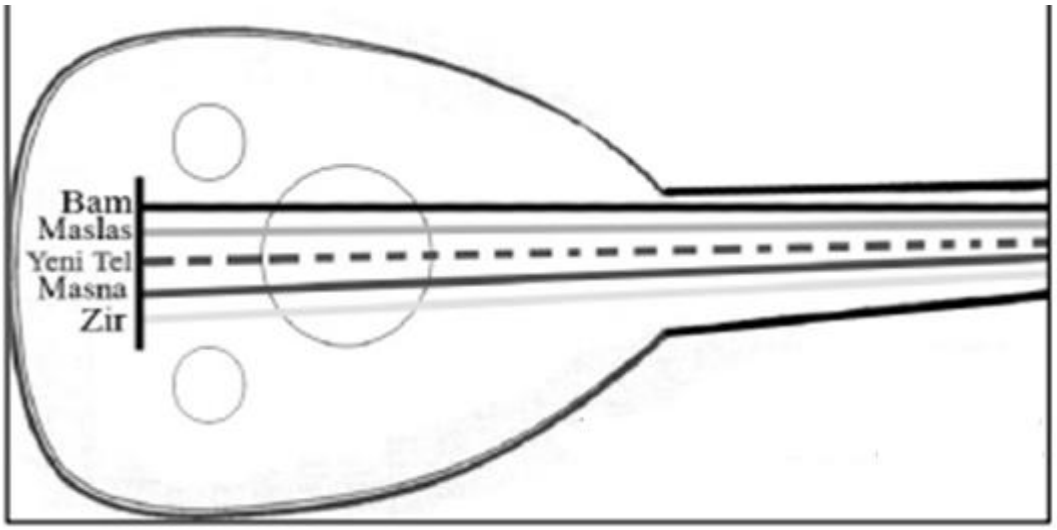

Figure 12. Oud invented by Andalusian Ziryap (Cited by Karaelma, 2010, p.35)



Figure 13. Oud, conversion phases to guitar (Cited by Karaelma, 2010, p.40)

The historical written heritage of Andalusian music has not survived to the present day due to the burning of Andalusian libraries and books during the collapse of Andalusia in the 15th century. Architectural artifacts from Andalusia, which ruled for more than 700 years are the indicators of its richness (Garaudy, 2017, pp. 101,102). However, the music of Andalusia has survived among the people and even in church music, and the melodies and laments have survived despite these difficulties. Since the 11th century, Andalusian music began to be influential in Europe, and both artists brought from the Arabian Peninsula and local artists were the performers of this music and could create a common music pool. Besides, the city of Cordoba has become the centre of music and artists since then; therefore, in this cultural exchange of eastern and western music, the city of Cordoba has become a common place (URL 2).

CONCLUSION

The Troubadours, who gave life to the character of the wandering minstrel in Medieval Europe, became a breath of fresh air to music and poetry, adding colour to the period. They also made poetry and music more entertaining by dissipating the heavy religious atmosphere that dominated the poetry of that period. In this respect, the Troubadours liberated music by freeing it from the strict rules in which it was imprisoned. In addition, due to the cultural values it offers, it has enabled the language development of the society and the diversification of language products. They generally used the theme of love in their music, and this made their music attract more attention and be loved by a wider audience. In fact, the Troubadours took great risks by going beyond the usual patterns and rules. In some developments, this situation threatened both cultural and linguistic values as well as their families and lives; however, this courage and determination they showed made them poets and musicians known and known all over Europe. They took the subjects that the people were not accustomed to at that time as the subject of their poems and broke the taboos. Troubadours made great contributions to Western European Medieval Literature and music with these brave artistic activities. Thanks to these contributions, the language, culture and art development of Europe has started to progress considerably.

The Troubadours, who conducted the most important works of Western European medieval literature, brought a new approach and colour to poetry, and the Troubadours, which spread rapidly in Europe despite all the pressures of the church, benefited the French culture as the first musicians to use rhyme measure in their poems (Demiral, 2018, p. 228). When it comes to the origin of this art that the Troubadours performed, it is possible to say that the Crusades and Andalusia were the sources of inspiration. Troubadours, who came to Andalusia in the 12th and 13th centuries and studied at the music schools there, played an important role in the spread of Andalusian music all over Europe (Şeyban, 2014, p. 176). From this point of view, it can be said that the Troubadours made significant contributions to European cultural and artistic life by synthesizing eastern and western music. This acculturation created by music; It has allowed many linguistic features to emerge and be used in literature.

The extinction of the Dengbêj tradition and the low growth of new Dengbêjs in this tradition have prepared the environment for this tradition to be forgotten by the society. With the developing technology and urbanization of social life, the transmitters in cultural transmission have changed. The number of Dengbêjs raised by the master-apprentice method has decreased and even according to some opinions; the Dengbej tradition ended with Dengbêj Reşo's death in 1983 because this tradition was raised with a master-apprentice relationship, and the master was continuing his own circle by transferring his own mastery experiences to his apprentice. As it is known, Dengbêjs have also been in roles that shape the society, consult, embassy, and mediator; however, all these social roles have narrowed the field of the Dengbej tradition with the changing social and economic factors (Akcan, 2014). In addition to the difficulties experienced in the cultivation of new Dengbêjs in the area; the Dengbêj archive can be accessed very easily with the opportunities provided by technology and communication, and its works can be listened to hundreds of times. Nevertheless, the mass age group of this interest cannot be known exactly. Having an international reputation, the works of Reso, Şakiro and Zahiro Dengbêjs are both popular in social media and are the subject of academic research (Eminoğlu, 2020).

Dengbêj tradition and Dengbêjism are accepted as a traditional Kurdish art in regions where Kurds live predominantly. Some researchers argue that the tradition of Dengbêj is the source of other

arts of the Kurds. It is possible to interpret this as a kind of Dengbêjism as an inspiration for other branches of art. Followers who perform traditional and contemporary theatre and performing arts benefit from the talents of Denbêjs and their knowledge that they have brought to the present day (Akcan, 2014).

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