**THE CULTURE OF KAZIKLI, MILAS**

**THE PEOPLE LIVING IN MILAS**

Greeks

During the First World War, 3323 Greeks lived in Milas. These Greeks were deported to the Islands during the First World War. Of these, 2156 are from the center, 429 from Mandalyat (Selimiye), 383 from Güllük and 355 from Kuyucak. Approximately ¾ of these Greeks, who were exiled from all over Anatolia to the Islands, returned to their places in Anatolia after 1919. In this case, it is estimated that more than 2 thousand Greeks returned to Milas. As a result of the 1924 Turkish-Greek population exchange, all Greeks in Milas migrated to Greece. There were no Greeks in Milas during the Republican period. The former military branch building, now used as a military casino by the Airport Command; It was built by the Orthodox Greeks living in Milas (working for the spread of Christianity in Milas in the 5th century AD) as a church in memory of Saint Osia Xen. It is understood that the church was repaired in 1840 in a Greek inscription on the ground floor door of this building. In the historical records, the cemetery of the Greek-Orthodox community is located in the garden of this church, and in this cemetery there is the primary school of the community in question.

The Jews

Although it is known that the Jews lived in Milas in the 18th and 19th centuries, the history of the Jews goes back to the old days. In the ancient city of Iasos, which was a port city within the borders of Milas by historical sources, BC. It is stated that there is a Jewish community. BC In the 6th century, it is understood from the Hebrew inscriptions on a tombstone in the Gümüşlük port of Bodrum, which is also adjacent to Milas. It is known that the Jews lived in Milas in the 1300s, during the period of Menteşe Principality, which was one of these Principalities and whose capital was Milas, as in many “Anatolian Principalities” prevailing in Anatolia. For example, it was seen that in Milas, on a cylindrical tombstone located in the place called Musalla, there is the inscription of Samuel Behar Yitzhak-1356 in Hebrew letters.

We do not have any data about the existence of Jews in Milas until the 19th century, which was the Ottoman period after the period of Menteşe Principality. In the 19th century, Jews told Milas; They came from Rodos, Aydin and Izmir. In the first half of the 19th century, there was a Jewish community of 10 families in Milas. The population of the Milas Jewish Community was 542 in 1904-1905, this number reached 1005 in 1914-1915. According to the Ottoman records, 1615 Jews lived in Menteşe (Muğla province) on March 14, 1914. During this period, the densest Jewish population in Muğla was in Milas. There are two main reasons for the density of the Jewish population in Milas. The first is that in World War I, some of the Jews here were moved to Milas in the face of the danger of bombing by Bodrum's warships. The other reason is that Milas has fertile soil and the abundance of agricultural products… Milas has a significant commercial potential and the vitality of economic life; For many Jews, it made Milas attractive.

Jews from Milas lived in Hoca Bedrettin and Hisarbaşı Neighborhood, where Milas's old city texture is located. Due to this feature, Hoca Bedrettin Mahallesi is known among the people as the “Jewish Quarter”. Jews generally lived together and collectively in these neighborhoods. Due to the freedom of religion and worship provided to the minorities under the administration of the Ottoman Empire, they worshiped in two synagogues adjacent to each other (in the synagogue) located on the Flower Street of Hoca Bedrettin District. One of these synagogues was made in 1850 and the other in 1897. There is now a Public Education Center Directorate building on the site of these synagogues. In Milas, the education of the children of the Jewish Community was previously provided in religious schools such as Talmud Tora, who offered Torah education. Avram Galanti mentions the existence of the 'Talmud Tora' in Milas in 1851. In the Jewish school right next to the synagogue, 49 students received education in 1897, while in 1908, 95 students received education. There is also a separate school for girls. In addition, some Jewish children continued their primary education in Menteşe Primary School, which provides Turkish education, and their secondary education in Milas Secondary School.

Armenians

It is not known exactly when and where the Armenians came to Milas. It is likely that they came to Milas for commercial purposes. Pokocke writes that the Armenians came to Milas seasonally or seasonally for trade purposes in the 18th century. Traveler Chandler mentions that there are many Armenian and Greek merchants in the inn in Milas. According to W. Turner, who gave Milas's 19th century population information, Miilas' population was 2 thousand households in 1818. Of these households, 130 were Greek, 30 were Armenian, and 10 were Jews.

**DRUM-ZURNA CULTURE**

Playing drums and blowing horns are the main means of subsistence for the people of Dibekdere Village of Milas. Almost all of Küçük Dibekdere Village, with a population of 800, provides a livelihood with drum and shelling. They are the ones who shape the culture and music of Muğla zeybek with their breath, express the melodies of zeybek air with their horns, and add color to the wrestling and camel wrestling with the sound of the drum and the tunes of the zurney. Those who play in the square of Kırkpınar are again them. They are with their art, the music they perform; They announce the voice of Milas and Muğla everywhere. This profession is, in a way, a profession that is transferred from father to son and then to grandchild, it is an occupation. Men who live in this village do not think of another profession. Because this culture is engraved in their minds and settles in the subconscious at a very young age. A baby born in this village first hears the tunes of the zurna and the drum sound of the drum. This is almost like a lullaby for him. When the baby grows up to hear these sounds, when he is 6-7 years old, he starts to beat drums and pulp. In this work, first a hand habit and a mouth habit are gained. How to put the drum on the body, how to hold the gavel and hit the drum, how to put the nozzle of the shed in the mouth, how to blow it, how to blow it, then how to move the finger over the holes of the sheath; all these skills are given to the child at a young age. Playing zurna requires skill, talent, breath, and most importantly, liver like bellows. Those who are curious about the drums and shells of Dibekdere's drums; By going to the village of Dibekdere, they can experience the insatiable beauty of a drum-zurna concert or observe the richness of drum-zurna culture at a boy's wedding.

**ZEYBEK**

These are the games played throughout the province. It is played quickly or slowly, simple or complex, depending on how the game mood is stolen. This game; It consists of arm, leg and trunk movements. The progress of this game is turning, offensive, kneeling, going back, turning on one leg; creates the main movements of the game. The person who comes to the game appears at the invitation of the player or someone else. The person who comes to the game first rubs the hands of the hands as if they are drying the sweat, shakes his hands and uses his power to make his fingers crack beautifully. After that, the game is played by following the course of the instrument with only a few short steps and turns on its feet. When the expected moment comes, the arms are opened to the side, the shoulder to the elbow is brought parallel to the ground and the fingers are snapped according to the rhythm of the music. Body movements are performed in accordance with the rhythm of the music. Today, folk dances are generally; I crashed, I did not burn (Aydın zeybek), Kadıoğlu zeybek, Ferayi zeybek, İnceoğlu zeybek, Tavas zeybek, Çökertme zeybek, Muğla zeybek, Kerimoğlu zeybek (Muğla and Kerimoğlu zeybek, women also play). As these games are played singly; It is also played in pairs, groups of four and eight. It consists mainly of arm, leg and trunk movements seen in Zeybek games; progression, turning, attacking, kneeling (mountain wandering zeybek kneels on one knee in order not to be visible at the moment of surveillance, replaces the knee when it gets tired), retreat, spin on one leg, serial crosses (expressing agility and agility), leg trip (symbolizes the self-confidence of the zebra and defies the other person by defiance), mutual footsteps of the two zibs (refers to shaking dust on the leggings); are the main figures of zeybek plays. The player who plays alone, collapses with his own behavior, rubs his hands on the floor as if he is drying his sweat and stands up. Its main purpose is better cracking of the fingers. Begins browsing in accordance with the tempo of the music. Navigating, concentrating on the game; is to try to introduce the master, the symbol of manhood and bravery, with his walking, posture and behavior. Then the arms are raised in accordance with the tempo of the music. The fingers are snapped and the rotation is started. Then, it continues to be played on one leg, sometimes with nice looking movements that adorn the game without disturbing the tempo and music, while remaining under the influence of the game. In the game, saying "hoppa" is the starting command of the game and is said by the team leader. "Come on," at the time of the game, all the zeybek sing at the same time in a bushy and harsh manner, and this expresses their trust and respect for each other. “Hayda” means enthusiasm in the sense of being together while playing the game. "Este" is said to all knees at the same time as a kneeling, as loud and hard. People try to reveal all their strength and abilities through movements such as leg legs, jumping, kneeling, and seriousness and stiffness are essential in the game. While the person is playing, this seriousness and hardness is understood from the expressions on his face. Nobody can go out without the permission of those who are playing. If he does, he will be disrespectful. Then the players play their games in turn. Women's Games: What we call thin reeds; played with cümbüş, violin, clarinet and darbuka. In women's games, we should generally drive, iron on the bed, foam over the sea, Eyubum, Partridge, Mugla zeybegi and Kerimoğlu. Players are taken to the game by wedding or henna nights by the aunt or bride's closest relatives, who are holding the wedding, by holding or pulling on the arm. Those who want to play play their games in order.