

**THE MEDIATORY ROLE OF MUSIC AND DANCE IN
ROMANI COMMUNITIES OF ROMAN, DOM AND LOM/
POŞA IN TÜRKIYE: A POST-HUMANIST AND AGENTIAL
REALISM PERSPECTIVE***

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**ПОСРЕДНИЧКА УЛОГА МУЗИКЕ И ПЛЕСА У РОМСКИМ
ЗАЈЕДНИЦАМА РОМА, ДОМА И ЛОМА/ПОША У ТУРСКОЈ:
ПРИСТУП ИЗ УГЛА ПОСТХУМАНИЗМА И
АГЕНЦИЈСКОГ РЕАЛИЗМА**

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ABSTRACT

This study explores the mediatory roles of music and dance within the Roman, Dom, and Lom/Poşa communities in Türkiye through a post-humanist and agential realism framework, drawing on Karen Barad's theories. These cultural practices are examined as dynamic

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material-discursive phenomena that entangle human and non-human agencies (such as instruments, performance spaces, and socio-political contexts) to co-constitute identity, resilience, and cultural heritage. Based on extensive fieldwork in the Thracian region, Istanbul, and ongoing projects across western, southeastern, and northeastern Türkiye, the research highlights how these communities' music and dance serve as vibrant intra-actions that negotiate marginalization, foster intercultural exchange, and reconfigure socio-economic networks. By emphasizing the agency of sound, movement, and material elements, this paper reimagines Romani cultural expressions as living processes that challenge stereotypes, affirm communal bonds, and contribute to the evolution of music in Türkiye within local and global contexts.

KEYWORDS: Romani music and dance, agential realism, post-humanism, Türkiye.

АПСТРАКТ

У овој студији истражују се посредничке улоге музике и плеса унутар ромских заједница Рома, Дома и Лома/Поша у Турској, кроз аналитички оквир постхуманизма и агенцијског реализма, а уз ослонац на теоријске концепте Карен Барад. Културне праксе ових заједница разматрају се као материјално-дискурзивни феномени који укључују међусобно деловање људских и нељудских агенса (попут музичких инструмената, простора за извођење, као и друштвено-политичког контекста) у обликовању идентитета, отпорности и културног наслеђа. Засновано на обимном теренском раду у Тракији, Истанбулу и текућим пројектима широм западне, југоисточне и североисточне Турске, истраживање показује да музика и плес ових заједница делују као интраакције које преговарају о маргинализацији, подстичу интеркултурну размену и реконфигуришу друштвено-економске мреже. Наглашавањем агенције звука, покрета и материјалних елемената, у раду се промишља о ромским културним изразима као живим процесима који преиспитују стереотипе, учвршћују повезаност заједнице и доприносе развоју музике у Турској у локалним и глобалним оквирима.

Кључне речи: ромска музика, агенцијски реализам, постхуманизам, Турска.

INTRODUCTION

The cultural heritage of music of the Roman,¹ Dom, and Lom/Poşa communities in Türkiye serves as vital cultural expression that not only reflects their unique identities, but also resonates with broader socio-political narratives. The Roman, Dom and Lom/Poşa communities are often grouped together because they are distinct ethnic groups within the broader Romani cultural sphere, sharing certain historical, linguistic, and cultural features, particularly related to their origin and social practices. Furthermore, they all share a history of marginalization as itinerant or semi-nomadic groups with vibrant musical and dance traditions that serve as vital aspects of their cultural identity. Despite differences, they all act as cultural mediators, blending and reconfiguring local, regional, and broader influences, which makes their practices interconnected in research and cultural representations.

The research material is based on my fieldwork, mostly in Thracian region of Türkiye and Istanbul, since 2001, which combined various methodologies. Data collecting implied recording and analyzing local musical characteristics specific to the Romani communities in these regions (rhythms, melodies, vocal techniques, and instrumental arrangements). In addition, ethnographical observation was also implemented in order to understand how music and dance are performed in communities' gatherings, celebrations, and religious or social events, highlighting their role in fostering social cohesion and cultural identity. Important information is collected through interviews, gaining insights into how community members perceive their musical and dance practices, the significance of these practices for communities' identities and Romani strategies of presentation in the mass media which are used to reconstruct their identities by non-Romani people. Additionally, the related literature, the project executed in Serbia and Türkiye, and ongoing project on Roma living in three different regions in Türkiye enrich the content of this paper.

Literature Review on Romani Music and Dance

The interplay between music, dance, and cultural identity is a recurrent theme across the literature on Romani and related communities. Various studies highlight how music serves as a powerful tool for cultural expression and identity construction among the Roman, Lom, and Poşa communities

¹ The "Roman" in Turkish language should not be confused with the "Roma/Romani" in English. The "Roman" denotes one ethnic group of Romani people living mostly in the western Türkiye.

(c.f. Yükselsin 2001; Seeman 2002; Kolukırık 2008; Yükselsin 2009; Kurtişişođlu 2010; Özer 2014; Tohumcu 2014; Yükselsin 2014; Keskin 2015; Dişli 2016; Duygulu 2018; Mak, Kurtişişođlu 2018; Çakır 2019; Çakır 2022). Earlier researches tended to emphasize documentation of traditional practices, community identity, and social functions of music/dance, often within a descriptive ethnographic framework (And 1959; Popescu-Judetz 1982; Çelebi 2008–2010), whereas recent studies increasingly adopt complex, layered perspectives that perceive music and dance as active, material-discursive processes. They focus on agency, hybridity, and the role of performance in cultural resilience, frame Romani culture within global and transnational contexts, and challenge static notions of tradition. If we take a closer look at these studies, the critical assessment of Roman dance, specifically in the Turkish context, is well-articulated by Girgin-Tohumcu's article (2014). The author discusses how Roman dance had historically been stigmatized, yet it evolved to become an integral part of the national culture in Türkiye since the 1970s. Such transformations reflect a broader cultural acceptance and recognition of Roman contributions to the fabric of Turkish cultural identity. The genre of Roman music, particularly the rise of Roman dance tunes, has been analysed extensively in the literature. Scholars like Yükselsin and others have documented the evolution of dance music within Roman culture, tracing its roots from traditional expressions to the commodification and hybridization seen in the contemporary music industry. The notion of *Techno-Roman* music, which emerged in the 2000s, illustrates the fusion of traditional Roman music with modern genres, catering to both local and global audiences (more in: Girgin 2015; Tohumcu et al. 2013; Yükselsin 2009).

The growing presence of Romani musicians in the commercial music landscape signifies a shift in the representation of their cultural identity. As noted in the literature, the Romani music market has gradually transitioned from a perception of inferiority to one that embraces complexity and professionalism. The contributions of Romani artists to the global music scene foster a dialogue about cultural appropriation, identity and the commodification of traditional music (more in: Akgül 2009; Girgin 2018; Kurtişişođlu 2011; Şener 2022).

A significant portion of the literature discusses the tension between positive stereotypes and the inherent stigma associated with Roma identity. Studies demonstrate that while Romani musical talent is often revered, it is also intertwined with stereotypes that can reinforce social hierarchies and alienation. The promotion of intergroup encounters through music indicates that music can facilitate dialogue and foster understanding between minority and majority groups. This aspect is crucial in addressing stereotypes and building community resilience (more in: Kolukırık 2008; Tohumcu 2014; Yilgür 2018).

To move beyond human-centered narratives that have traditionally dominated ethnomusicology literature, I adopt post-humanist and new materialist frameworks, which provide a methodological lens for examining how music emerges through the intra-action of human and non-human agencies, material conditions, and broader sociopolitical contexts. This article deals with Romani communities; however, the post-humanist approach provides a rich, accurate, and ethically grounded platform for the studies of any other communities' or individual's music and dance practices.

Post-Humanism and Agential Realism: A Theoretical Framework

New materialism and post-humanism are interrelated approaches that challenge anthropocentric perspectives, mostly shaped by humanist thought and modernity, and promote an understanding of agency, identity and ethics that acknowledges the complex relationships between humans, non-humans, and the material world. For ethnomusicology and ethnochoreology, this provides a conceptual apparatus to overcome several persistent methodological limitations. For example, past studies often essentialize music and dance as mere reflections of a human group's identity or consciousness. New materialist and post-humanist theories (Bennett 2010; Barad 2007) challenge this by framing cultural phenomena as emergent from a constant "intra-action" between humans and non-humans. The focus shifts to how instruments, recording technologies, performance spaces, natural environments, and even data algorithms are not just passive backdrops but active, agential participants in shaping the sound and movement. Much of humanist-centered ethnomusicology relies on interpretation – analyzing meaning, narrative, and symbol. New materialism demands a shift toward engaging with matter itself. It asks: How do the vibration of the air, the labor of the body, the economic exchange of a gig, and the texture of the dance floor co-constitute a musical or choreographic event? In ethnochoreology, this framework helps understand the dancing body not just as a vehicle for human expression, but as a site where sociopolitical discourses and physical materialities (gravity, muscle, pain, fatigue) are inseparable and mutually constitutive. Furthermore, applied ethnomusicology in general, and ecomusicology in particular, examine music's relationship to climate change, resource extraction, and environmental activism, for which a post-humanist lens is crucial. It allows for an analysis of how music and dance are entangled with ecological processes – for example, music traditions based on materials sourced from endangered environments, or how sound pollution affects both humans and non-humans. By decentering the human, this framework promotes an ethics that extends beyond human-to-human interaction. It encourages a deeper ethical consideration of the non-human world, including

the legacy of instruments, the environmental impact of music production, and the social lives of technological objects.

Among different approaches to post-humanism, Karen Barad's theory of agential realism offers a profound lens to understand the dynamic and relational nature of cultural heritage. Agential realism posits that the universe is composed of phenomena – ontological inseparability of intra-acting agencies – rather than discrete objects or entities (Barad 2007). Karen Barad's theory of agential realism, grounded in quantum physics and feminist theory, rethinks the nature of reality as relational and dynamic rather than composed of separate, pre-existing entities. Central to agential realism is the concept of intra-action, which differs from interaction by emphasizing that entities do not exist independently prior to their engagement; instead, they emerge through these entangled relationships. This approach challenges representationalism by focusing on phenomena – the ontological inseparability of agencies – and highlights the performative nature of matter and meaning as co-constitutive. Agential realism thus offers an onto-epistemological framework that merges ontology and epistemology, emphasizing that knowledge and reality are mutually constituted through material-discursive practices. This perspective challenges traditional notions of fixed cultural heritage, emphasizing instead its fluidity and entanglement. Cultural heritage is not a static essence, but a dynamic process shaped by overlapping contexts, emotions, and intra-actions between human and non-human agencies (Harrison 2015, 31–32). From Barad's view, cultural heritage is continuously produced and reinterpreted through intra-actions that involve both material and discursive elements. This entanglement underscores how the present reconstructs the past, integrating emotions that shift with societal circumstances and public opinion. Musical traditions are not preserved as immutable artefacts; rather, they are entangled with contemporary influences, reshaped by the socio-political environment and emotional responses of communities. Such reinterpretations demonstrate how cultural heritage evolves as a living phenomenon, rather than being confined to historical authenticity (Hollin et al. 2017; Barad 2003).

Furthermore, new materialism emphasizes the inseparable relationship between materiality and discourse (Andersson 2016). New materialism is a theoretical movement that reconceptualizes matter and agency by moving beyond traditional dualisms such as materialism versus idealism, and nature versus culture. It emphasizes the vitality and agency of matter, viewing it as dynamic, affective, and self-organizing rather than static or passive. New materialism challenges human-centered and essentialist frameworks by foregrounding the entanglement of humans and non-humans in complex systems of intra-action, where matter and meaning are inseparable and co-constituted. It draws on

diverse influences, including post-structuralist anti-humanism and contemporary vitalism, and calls for the Humanities to adapt to this new understanding of materiality. In this context, matter is not merely a background but an active participant in shaping identities, subjectivities, and sociopolitical relations. This means that the physical aspects of music (instruments, performance spaces) and the cultural narratives surrounding musical practices interact dynamically to create meaning. These material-discursive interactions shape community identities and social relations, revealing the complexities of cultural expression.

Post-humanism posits that human experiences and identities cannot be understood in isolation from their interactions with non-human entities and the material world. It emphasizes the interconnectedness of human actions and broader socio-cultural and ecological dimensions. Within post-humanism, agential realism supports a post-dualistic worldview, recognizing the hybrid and relational nature of existence. It promotes ethical responsibility by tracing the entanglement of bodies and agencies, advocating for more ecological sensibilities and political responses that distribute agency beyond the human to a more-than-human network of relations. This relational ontology enriches post-humanism by situating humans within a complex web of material and discursive forces, dismantling anthropocentric and humanist frameworks. Agential realism, an extension of this thought, contends that entities co-constitute one another through intra-actions, leading to distinctive realities. In the context of music, this means investigating how musicians, audiences, and their environments come together to create musical experiences. This relational perspective highlights the interdependencies that inform how identity and community shape each other (Fox and Algreed 2017, 65, 154).

Musical practices can be situated within their broader socio-cultural contexts, examining how local histories, power dynamics and material conditions influence music-making (Sergeant et al. 2020). By examining music through this lens and considering musical worlds as an ecological system, one can identify a potentially unlimited number of human and non-human agencies. In contrast to composers, performers, or listeners, who function as human agencies, elements such as sound recordings, listening and recording/publishing/streaming technologies, musical instruments, geography, climate, performance spaces, and shifting administrative borders can be understood as non-human agencies.

ROMANI MUSIC AND MUSICIANS

In Türkiye, Romani people are known by various names depending on the regional and cultural context: Çingene (used in some contexts, despite its negative connotations), Roman, Dom, Lom/Poşa, Koçer, Mıtrıp, Kıpti (historically

used in Ottoman documents), Copt (historically used in Ottoman documents), Begzade, Kurdenreş, Gevende, Aşık, Karaçi, Elekçi, Arabacı, Manuş, Cono, Abdal and many others. These names may have different historical, cultural, or social implications within the context of Türkiye and the interactions of the Roma community with the broader society. In this paper, only the Roman, Dom, and Lom/Poşa communities living in the western, southeastern, and northeastern regions of Türkiye are considered. It is not possible to discuss other groups, as they are more localized and sufficiently complex that their inclusion would exceed the scope of this article. Three selected communities (Roman, Dom and Lom/Poşa) are distinctive because they represent the largest and most widely studied Roma groups in Türkiye, whose historical trajectories, cultural practices, and musical traditions provide sufficient diversity for comparative analysis.

In terms of musical characteristics, it is not possible to talk about a general Romani music in Türkiye. In popular culture, Romani musicians are stereotypically represented with 9/8 rhythmic pattern, usually fast-tempo, syncopated music and instruments such as *darbuka* and clarinet (c.f. Dişli 2016; Duygulu 2006; Girgin 2015; Kurtişoğlu 2010). However, in the music industry, which includes live and recorded music, they are involved in many music genres ranging from classical music to *arabesque*.² In addition, when observed in terms of local music, there are musics with different characteristics in different regions of Türkiye, which are entangled with the musical cultures of other peoples of the regions they live in. When these musics are examined, although there are very few commonalities in terms of musical characteristics, some commonalities in the music-making characteristics do exist. Romani musicians are not merely contributors to Turkish music, but are entangled agents in a web of material-discursive practices that co-produce cultural heritage, musical innovation, and socio-economic networks. For example, they reinterpret traditional pieces by adding modern elements – or vice versa. They may also “Romanify” a music piece by transforming the regular rhythmic pattern of a popular music piece into an irregular rhythmic pattern.

In agential realist terms, Romani musicians’ role in cultural representation emerges through intra-actions between their bodies, mentioned traditional

² *Arabesk* is a genre of popular music in Türkiye that emerged in the mid-twentieth century, characterized by its distinct melodic and stylistic features that incorporate elements from traditional Ottoman, folk, and Western musical traditions. The term *arabesk* is often associated with a particular aesthetic that emphasizes emotional expressiveness and sentimental lyrics. It emerged partly as a reflection of social changes, urbanization, and cultural interactions in Türkiye. It gained popularity among working-class and urban populations. Recently this genre has spread to different socio-economic strata of the society and infiltrated different musical genres.

instruments, and the sonic patterns of Romani music. These elements do not pre-exist as isolated entities, but are mutually constituted in performance, where the materiality of sound waves, the physicality of dance and the discursive framing of “Romani heritage” entangle to produce cultural phenomena. For instance, the distinctive rhythms (such as 9/8 subdivided as 2+2+2+3, 6/8, 11/8 subdivided as 3+3+2+3) of Romani music, often performed at weddings or festivals, are not static traditions, but lively material-discursive events that reconfigure Turkish music’s cultural landscape. New materialism highlights the agency of instruments and performance spaces (such as open-air festivals or urban venues), which actively shape the sonic and affective experience, co-creating what is recognized as “Romani culture.” These intra-actions educate audiences, not through passive transmission, but through vibrant, entangled encounters that rearticulate Romani identity within Turkish society. As Tohumcu (2014) and Kurtişoğlu (2010) point out, through media portrayals, televised performances, and participation in multicultural events, Romani culture is showcased in ways that emphasize its vibrancy, complexity, and historical significance. These representations help educate audiences on the community’s cultural contributions and the importance of respecting diversity.

The adaptability of Romani musicians, particularly in string ensembles and genres like *arabesk*, is being reimagined as a process of distributed agency across human and non-human actors (Seeman 2002; Şener 2022). Barad’s concept of intra-action suggests that musical innovation arises not from individual creativity alone but from relations among musicians, instruments, audiences, and the socio-historical discourses of modernization and globalization. For example, the emergence of *arabesk* in the twentieth century involved entanglements between Romani musicians’ embodied practices, the material affordances of stringed instruments, and the discursive shifts toward popular music forms. New materialism underscores the agency of sound itself, i.e. its vibrations resonating in physical spaces and bodies, as a co-creator of new musical fusions. These fusions, blending Romani rhythms with Middle Eastern or contemporary styles, are phenomena co-produced through iterative intra-actions, maintaining cultural authenticity while simultaneously expanding Turkish music’s sonic boundaries.

The socio-economic roles of Romani musicians are reconceptualized as material-discursive networks, where agency is distributed across human actors, economic systems, and material infrastructures, such as performance venues and recording technologies. Agential realism views their high demand for performances at weddings or cultural events as an outcome of intra-actions between their embodied musical skills, the material allure of festive settings and discourses of “exceptional Romani talent” (Tohumcu 2014, 20–22). New

materialism emphasizes the agency of these settings (stages, microphones, and even the physical layout of marketplaces) where Romani musicians negotiate visibility and opportunity. Their social organization, often described as networking, is not merely human-driven, but a co-production involving material elements like recording studios, transportation systems, or urban spaces, which enable collaborations and enhance their presence in the music industry. These networks are phenomena that emerge through ongoing entanglements, reshaping economic and social realities. For example, the emergence of *arabesk* music and its string ensembles is rooted in the modernization efforts of the twentieth century, especially the mid-to-late century urbanization processes that brought rural populations, including large numbers of Romani communities, into Istanbul and other cities. This era was marked by significant cultural exchanges with Middle Eastern music, notably Egyptian popular music, which influenced stylistic developments in Turkish music through shared musical elements and professional networks. Despite these Western-inspired modernization trends, local musical heritage remained central, with musicians adapting new elements without breaking from traditional frameworks. The emergence of new musical phenomena, such as the string ensembles central to *arabesk* music, is fundamentally connected to material-discursive networks where agency is distributed across embodied human skills and material infrastructures (e.g. performance venues, recording technologies, and urbanization processes) that enable cultural exchange (Şener 2022).

Since the 1960s, the string ensembles, primarily dominated by Romani musicians, have been operating within dense networks characterized by familial ties, professional mentorship, and marketplace alliances. The Romani community, conceptualized as a late-peripatetic group, has historically provided specialized musical labor to the Turkish music industry, establishing intricate social organizations that enable flexible collaboration and competition among musicians. Their social organization also reflects adaptive responses to economic fluctuations and technological changes, which require continuous negotiation of roles within an evolving music marketplace (Şener 2022, 6–7; 91–92).

The modernization of Turkish music,³ particularly through Romani musicians' contributions, is understood as a series of entangled phenomena shaped by global and local intra-actions. Agential realism frames their role in blending

³ Here, modernization in the sense of music refers primarily to the incorporation of polyphony into folklore and popular music, which historically unfolded in two phases. Initially, in the early Republican era, it involved creating polyphonic arrangements of traditional melodies in the style of Western art music; later, after the 1950s, modernization was reflected mainly in the emergence of polyphonic technique within newly developing popular music genres.

Middle Eastern influences with Turkish forms as a process where musicians, instruments, and global discourses of popular music mutually constitute each other. The materiality of recording studios, radio waves, and global music markets, as new materialism highlights, actively shapes these transformations, enabling Romani musicians to rearticulate Turkish music on a global stage. Their historical context as a peripatetic community⁴ is not a passive backdrop but a material-discursive force that intra-acts with their music, informing their adaptability and global sensibility. These entanglements reveal modernization as a co-produced phenomenon, not a linear progression driven by human intent alone. For example, the aforementioned material-discursive networks and professional opportunities enabled Hüsnü Şenlendirici, a musician strongly networked with media and the recording industry, to modernize microtonal expression and improvisation techniques with his clarinet virtuosity in the traditional Turkish and Ottoman *makam* music repertoire, expanding the emotional and technical possibilities of the instrument (Şener 2022).

Roman Music and Dance: Expressions of Identity and Resistance

The Roman community has a rich tradition of music and dance, characterized by complex rhythms and improvisational techniques serving as mediators of identity, representing the community's history of marginalization and resilience. Roman people reside mostly in the closed neighbourhoods in the western regions of Türkiye, especially in Bergama, Edirne, Istanbul, Izmir, Kırklareli, and Tekirdağ. In addition to those who have lived in these lands for centuries, there are also those who immigrated from regions such as today's Greece and North Macedonia in the early 1900s (Duygulu 2006; Kolukırık 2008; Kurtişoğlu 2011; Seeman 2002; Tohumcu et al. 2013; Yükselsin 2014). While very few people speak Romani, Turkish is widely spoken, with the occasional use of Romani words as well.

Through performance, Roman musicians and dancers negotiate their place within Turkish society, often transcending the stigma associated with their identity. The dynamics of performance allow them to assert agency against predominant narratives that often portray them as mere entertainers or perpetuate stereotypes. Instead, Roman music and dance embody a critical space where identity is actively constructed, contextualized, and reclaimed.

⁴ A peripatetic community refers to a group characterized primarily by a mobile, itinerant way of life, often engaged in specialized economic activities that require movement from place to place. These communities typically operate on a semi-nomadic or nomadic basis, frequently traveling to access resources, markets, or work opportunities, rather than settling permanently in one location (Yıldır 2018).

For instance, the historical shifts in the status of Roman dance (Tohumcu 2014, 159) – from its denial and criticism in the 1950s, to its integration into Thracian ensembles in the 1970s, its re-stylization in the 1990s, to its re-characterization through EU cultural rights discourses in the 2000s and its recent ambivalent exploitation as socio-political capital – cannot be understood merely as human decisions or cultural representations. Rather, they emerge through the intra-action of multiple agencies, including state cultural policies, nationalist ideologies, European integration processes, artistic practices, cultural industry, and the materiality of performance itself, all of which co-constitute the meanings and values attached to Roman dance. No longer viewed merely as an exoticized art form, Roman dance emerges as a testament to cultural endurance and a means to confront social inequities. Roman artists leverage their performances to foster dialogue, challenging dominant socio-political structures while reaffirming their cultural agency – for example, through the formation of the Romani Folk Music Ensemble by the Ministry of Culture in Edirne (1999).

In the local music culture, *davul* [drum], *zurna* [double-reed woodwind instrument], *cümbüş* [plucked string instrument], *ud* [lute], *keman* [violin], clarinet, guitar, accordion, and *def* [frame drum] are widely used. Roman vocal characteristics include improvisation that showcases personal expression and creativity, particularly in solo performances, as well as emotional depth, often conveying themes of love, sorrow, and joy. They also feature the use of *melismas* – where multiple notes are sung on a single syllable, adding richness and complexity to the vocal line – and lyrics in several languages or dialects, reflecting the multicultural contexts in which Roman communities live. Their music often employs varied and complex time signatures, with an emphasis on dance rhythms, using 9/8 and 7/8 meters in fast-paced dance music, creating an energetic feel. Roman music frequently utilizes modal scales, providing a distinct sound that can invoke specific emotions and singers often employ a wide vocal range, with an expressive use of *falsestto* (Şener et al. 2022, 171). These instrumental practices, vocal techniques, rhythmic structures, and modal choices demonstrate that Roman music is not solely a product of individual creativity or cultural tradition, but rather emerges through the intra-action of human bodies, instruments, acoustical properties, performance spaces, and multilingual contexts. In line with new materialism and agential realism, materiality of vocal and instrumental sound, as well as the music instrument itself, highlight that agency in music is distributed across human and non-human actors, where instruments, material vibrations and embodied techniques actively participate in the joint constitution of sound, affect, and meaning.

*Dom Music and Dance: Narratives of
Survival and Adaptation*

The Dom live in the southeastern and eastern regions of Türkiye, especially in provinces such as Batman, Diyarbakır, and Mardin with its districts Midyat, Nusaybin, and Kızıltepe. The Dom widely gave up on their nomadic lifestyle in the 1990s and settled densely in the neighborhoods located on the outskirts of the district center, but semi-nomadic groups such as Koçer people can also be found. They speak Domari, Kurdish, Turkish and Arabic, so that is why they bring different musical cultures to each other and sometimes entangle them (more in: Çakır 2019; Çakır 2022; Dişli 2021; Keskin 2015; Kolukırık 2008; Mak et al. 2018; Yıldız 2024). Their performances are rich with narrative elements that encapsulate the challenges they face, reflecting a history marked by oppression.

The Dom communities, often less visible than their Roman counterparts, utilize music and dance to articulate their experiences of marginalization and cultural survival. In the context of agential realism, Dom music and dance operate as a performative space facilitating interaction among community members and external audiences. Through storytelling embedded in their musical repertoire, Dom performers, generally called *mitirb*, construct a collective memory that reclaims agency in their historical narrative. For example, Miradê Kinê⁵ carved out a respected place in Kurdish music by focusing on politically charged songs and *helbests* [poetic songs], thus elevating the status of musical storytelling beyond mere entertainment to potent cultural and political expression (Çakır 2022, 46–47).

Moreover, the process of adaptation is evident in Dom performances being in a constant state of transformation and blending in terms of language, musicality, social and commercial contexts, often blending traditional elements with contemporary influences. For example, the musical piece *Sabiha*, performed by Assyrians, Kurds, Arabs, and Turks living in and around Mardin, is performed by Dom musicians in four different languages (Arabic, Kurdish, Syriac, and Turkish) and in a variety of performance styles parallel to the languages (Oğul and Yıldız 2024). In performing this piece, the Dom musicians demonstrate their talent for creating music for all ethnic communities in the region, as well as their adaptability to the expectations of the audiences in diverse cultural environments. This hybridization reflects a dynamic engagement with the surrounding cultural landscape, further illustrating how Dom musicians and

⁵ Mirade Kine (1943–1984) was a famous Kurdish singer and *kemacha* player who contributed to overcoming stereotypes about *mitirb* music and gained widespread respect in society.

dancers navigate their identities through artistic expression, despite historical attempts at assimilation.

In the local music culture, *kemaçe* [*rebab* or fiddle] is a key component of Dom music, particularly in the context of their identity as musicians who interact with dancing bodies and integrate dance into their performance on the *davul* and *zurna*. Vocal characteristics of the Dom music include narrative storytelling through their vocals, often recounting tales from their community's history or daily life, highly ornamented vocal lines that can include slides and trills, communal participation, reflecting a shared cultural experience. Their music often employs basic rhythmic patterns and straightforward melodies with narrative quality. The powerful musical storytelling was particularly practiced by Miradê Kinê.⁶ Vedat Engin, a *mitirb* who likewise performs and sings with the *kemaçe* in Nusaybin, is among the artists who continue and sustain the vitality of Kinê's performance tradition.⁷ This practice is articulated through the intra-action of specialized, embodied vocal performance (voice/body), instrumental tradition (*kemaçe*, *davul*, and *zurna*), and the ideologically charged content of songs (e.g. themes of Kurdish identity, unity, resistance, and revolution). Together, these elements elevate music to a potent form of cultural and political expression.

The aforementioned examples prove that Dom music and dance cannot be reduced to human expression alone; rather, they emerge through the intra-action of voices, instruments, dancing bodies, performance spaces, and multilingual cultural contexts. In line with agential realism, Dom performances materialize as sites where memory, identity, and politics are continuously co-constituted, demonstrating how music operates as an entangled field of human and non-human agencies that shape both cultural survival and transformation.

⁶ Miradê Kinê's specialized vocal performance was characterized by embodied intra-action. His style transcended mere singing through three key material and corporeal dimension: he employed a high register – often nasal and piercing – that required significant glottal tension. This vocal strain conveyed deep emotional pain, transforming the physical exertion of his vocal cords into an aesthetic signifier of authenticity and suffering. His performance also involved a continuous entanglement with the *kemaçe*. Vocal breath and bow strokes were closely synchronized, with the instrument frequently mimicking or completing vocal phrases, thereby positioning his body and the instrument as a single sound-producing apparatus. Finally, he utilized rapid microtonal ornamentation and glottal stops in the service of narrative expression. At the same time, his “vocal body” remained sufficiently flexible for satirical mimicry, allowing him to shift voice qualities rapidly to impersonate different characters and to embody political and social commentary embedded in his songs.

⁷ As an illustration, see Vedat Engin Playing *Kemaçe* in Nusaybin/Avaspi 2024.

Lom/Poşa Music and Dance: A Fusion of Influences

The Lom/Poşa communities in Türkiye exemplify a hybrid identity shaped by the integration of various cultural influences, including Turkish, Laz, Georgian, Armenian, and Kurdish cultures. The Loms living in the Black Sea and Eastern Anatolia regions – primarily in the provinces such as Ardahan, and Artvin, including the districts Ardanuç, Şavşat, and Yusufeli – are referred to as Poşa. In these regions, they identify themselves as a group distinct from Romani and they have largely integrated into the Turkish national identity. The Lom/Poşa groups lived a nomadic lifestyle until the end of the nineteenth century. They began to settle in their current regions during the twentieth century, driven by economic shifts, state policies promoting sedentarization, and broader socio-economic changes. Their transition from nomadism to permanent settlement was a gradual process aimed at adapting to new economic realities and integrating into wider social structures. Historically, the Loms spoke Lom dialect, a distinctive branch of the Romani language known as Lomani. However, for a long time they have predominantly spoken Turkish (cf. Beyaz Özbey 2017; Kolukırık 2008).

Because their artistic practices both emerge from and influence local interactions, Lom/Poşa music and dance foster intercultural connections among Turkish, Laz, Georgian, Armenian, and Kurdish groups. A notable example in this context is the dance now known as *Atabarı*. Namely, prior to the establishment of the Turkish Republic in 1923, this dance was a shared cultural practice performed by Armenian, Georgian, and Turkish communities in Artvin. Historically, the dance was often referred to as *Ermeni barı* [Armenian dance] or *Soméh* (the Georgian term for Armenian). According to ethnomusicologist Burcu Yıldız and dance instructor Minas Oflaz, the melody corresponds to the Armenian song “Arnem Ertam Im Yare [I’ll Get Up and Go to My Beloved].” The dance’s public identity was redefined in 1936 following a ball at the Beylerbeyi Palace in Istanbul. During the event, Mustafa Kemal Atatürk joined a visiting Artvin dance troupe and led the line. To honor this occasion, the dancers proposed renaming the dance; following consultations with local administrators and official approval from Ankara, the dance was formally rechristened *Atabarı* [lit. the Ancestor’s Dance] (Kurt 2014). Currently, the dancing tune is still performed by the Lom/Poşa musicians, such as Murat Avcı (zurna player) and Sezgin Avcı (drum player), in Ardahan.⁸

The Lom/Poşa predominantly employ *davul*, *zurna*, and *def* in their musical performances. Their singing tradition may include rich harmonies,

⁸ As an illustration, see Murat Avcı and Sezgin Avcı Playing *Atabarı* in Ardahan 2025.

with multiple vocal parts performed simultaneously to create a fuller sound. It incorporates traditional elements alongside contemporary styles, adapting their singing to current trends while preserving cultural roots which extend to Georgia. Their performance often expresses strong emotion, invoking a sense of nostalgia or belonging (Beyaz Özbey 2017, 38). Within the framework of post-humanism, Lom/Poşa performances, similar to many other performances, create a network of relations that connect performers, audiences, and the materiality of the dance space and instruments.

COMMONALITIES IN CHARACTERISTICS OF ROMANI MUSIC-MAKING

Romani music in Türkiye, including Roman, Dom, and Lom/Poşa, exemplifies cultural hybridity, absorbing and reconfiguring influences from Balkan, Middle Eastern, Western, and contemporary genres like jazz and pop. Through Barad's lens, this hybridization is not a mere blending of pre-existing musical forms, but an intra-active process where diverse cultural elements (i.e. melodies, rhythms, and instruments) mutually constitute one another. The violin's wail, the accordion's breath and the guitar's strum are not passive tools, but agential matters that shape and are shaped by the musicians' improvisational choices. New materialism underscores the vibrancy of these instruments, whose material qualities (wood, metal, air) contribute to the music's distinctive timbre and emotional resonance. For instance, the complex 9/8 meter, prevalent in Romani dance music, emerges through the interplay of human bodies, percussive instruments, and cultural histories, creating a rhythmic agency that invites movement and communal participation. This musical hybridization is particular to Romani musicians due to their centuries-long roles in cultural mediation, their economic survival strategies, and their unique ability to adapt to diverse cultural expectations despite being socially stigmatized.

This intra-active hybridity extends to regional diversity, where Romani music diffracts into varied styles across Eastern Europe, the Balkans, and Türkiye. Each regional expression, whether the fiery brass bands of Serbia or the soulful vocal ornamentations of Turkish Romani songs, arises from specific material-discursive entanglements, such as local instruments, languages, and histories of migration. These diffractive patterns, as Barad describes, are not mere reflections of difference, but productive reconfigurations that highlight the entanglement of Romani identity with place, matter, and time. In the early 2000s, a new generation of Romani musicians in Istanbul began blending traditional *taksim* improvisations with jazz and funk, performing in clubs and festivals. The aforementioned notable Romani musician, Hüsni Şenlendirici,

recounts how he incorporates *cello* and *accordion* from his childhood in a modern jazz context, creating “music that is both ours and the world’s” in terms of world music (Girgin 2018). This practice demonstrates that Romani musical identity is not static but diffracts across temporal boundaries, merging traditional elements with contemporary global music scenes. Once symbols of communal celebrations, the instruments are now active participants in rethinking Romani identity in an urban, globalized context. The music embodies a diffractive pattern where traditional practices based on “place” are continuously reconfigured by ongoing temporal processes of innovation and adaptation (Şener 2022, 9).

Improvisation, a hallmark of Romani music, is a diffractive practice⁹ that disrupts fixed musical boundaries and allows for the emergence of new meanings. In agential realism, improvisation is an intra-action between musician, instrument, and audience, where agency is distributed across human and non-human actors. The musician’s spontaneous trills, slides, and melodic ornamentations are not solely human expressions, but are co-produced with the material affordances of the instrument (its strings, keys, or reeds) and the emotional atmosphere of the performance space. New materialism emphasizes the affective agency of these material elements, which resonate with joy, sorrow, or longing, amplifying the music’s emotional intensity.

This emotional intensity is central to Romani music’s ability to convey personal and collective narratives. Songs that tell stories of love, hardship, or resistance intra-act with the vocal cords’ vibrations and the listener’s embodied response, creating a material-discursive loop that binds individual experiences to communal identity. For example, the call-and-response technique, where a lead singer’s phrase is answered by a chorus, enacts a relational ontology where voices, rhythms, and emotions entangle to produce a shared sense of belonging. This practice, viewed through new materialism, reveals the agency of sound waves and bodily movements in fostering community resilience and cultural pride.

Romani music’s deep connection to dance and communal celebration further illustrates its intra-active nature. The lively rhythms and syncopated patterns that drive dances are not merely human creations, but emerge from the entanglement of bodies, instruments, and cultural practices. For

⁹ A diffractive practice is a methodological approach rooted in the theoretical framework of Karen Barad and post-humanist thought. It emphasizes the importance of understanding how various differences (such as in concepts, disciplines, or materialities) come together to produce meaning, knowledge, or phenomena through patterns of diffraction rather than separation or replication (Braidotti and Hlavajova 2018, 101).

example, the practice of *şabaş* [tipping the musician] reflects cultural rituals that are performed physically, blending social, musical, and choreographic elements into a collective, embodied cultural expression (Oğul and Yıldız 2024). New materialism highlights the agency of the dancing body, whose movements (such as sways, spins, and stomps) co-constitute the music's rhythmic complexity. The 9/8 meter, often associated with Romani dances, is a material-discursive phenomenon that intra-acts with the physicality of dance, the pulse of percussion, and the social context of gatherings, reinforcing community bonds. These communal performances are sites of agential cuts, in Barad's terms, where boundaries between performer, audience, and music are temporarily delineated, yet remain porous. The celebratory aspect of Romani music, often accompanying weddings, festivals, or social gatherings, enacts a collective identity that is both rooted in tradition and open to change. The material vibrancy of instruments (brass, strings, or percussion) intertwines with human voices and dancing feet, creating a lively ecology of matter and meaning that sustains Romani cultural heritage.

As other living traditions, Romani music is simultaneously rooted in historical practices and evolving through contemporary influences. Agential realism frames this evolution as a series of diffractive intra-actions, where traditional forms (such as vocal ornamentation or complex rhythms) entangle with modern genres like pop or jazz. New generations of Romani musicians act as agential agents, reconfiguring these entanglements to create music that honors the past while navigating present challenges. For example, the integration of traditional instruments and techniques (such as *makam*-style violin playing) with Western musical elements reflects a diffractive intra-action where historic musical forms and contemporary influences coalesce. These musical elements do not simply coexist, but are interwoven in arrangements where each tradition informs and reshapes the other, much like agential realism's notion of entangled agencies (Şener et al. 2022, 176). Moreover, the performing practices, including sophisticated ornamentation and the blending of rhythmic and melodic patterns from different genres, exemplify evolving traditions that maintain roots in historic practices while adapting to new social and musical contexts.

This dynamic sound is also characterized by distinctive melodic phrasing and scales which reflect the cultural heritage and influences of the Roma community. These melodic elements contribute to the unique sound and identity of the Romani music in Türkiye.

The materiality of new technologies (e.g. digital recordings, amplified instruments) further shapes this evolution, introducing new sonic possibilities that intra-act with traditional practices. New materialism illuminates the agency of these material shifts, where the transition from acoustic to electric

guitars or the incorporation of synthesized sounds reconfigures the music's affective and cultural resonance. For example, young Romani artists utilize social media platforms like YouTube, TikTok, and Instagram to diffuse their music, engaging with audiences worldwide and challenging stereotypes. They share videos of Romani folk songs reinterpreted with modern beats, which go viral, amplifying Romani cultural visibility and asserting their agency beyond local or traditional contexts (Şener 2022, 174). Yet, this change does not erase tradition, but diffracts it, producing new patterns of meaning that carry forward Romani identity in a globalized world.

For example, Serkan Çağrı (b. 1976, Keşan in Edirne Province) is among the most influential clarinet virtuosos in Türkiye and internationally. Beginning clarinet at a young age, initially informally, he studied at the Istanbul Technical University State Conservatory of Turkish Music, where he developed a foundation that bridged traditional Roman performance practices with formal academic training. His career has been marked by both solo projects and high-profile collaborations. Çağrı released several acclaimed albums, including *The Clarinet's Breath* (*Klarinetin Nefesi* 2001), *Gelenekselden Evrensele* (2007) and *Dünya için Çal* (2012), which highlight his ability to modernize traditional repertoire while maintaining deep roots in Anatolian and Roman musical idioms. Internationally, he has performed with prestigious ensembles such as the London Symphony Orchestra and the Istanbul State Symphony Orchestra, and has participated in numerous world music festivals. An important recognition of his artistry is the creation of a professional clarinet model designed in collaboration with the Czech musical instrument manufacturer Amati, and named after the artist: AMATI ACL 740K SERKAN ÇAĞRI Signature.¹⁰

Another prominent artist who can be pointed out as an example is Kibariye (b. as Bahriye Tokmak, 1959, in Manisa). She is one of the most celebrated Romani singers in Türkiye, known for her powerful voice, charismatic stage presence, and ability to bridge traditional and popular music. Coming from a Roman family with limited formal education, she rose to prominence in the late 1970s and early 1980s, challenging both social and cultural prejudices by becoming a nationally recognized artist. Her repertoire spans Turkish *arabesk*, classical Turkish art music, folk songs, and popular ballads, which she performs with extraordinary vocal ornamentation, emotional intensity, and

¹⁰ Description of the instrument: "German system SERKAN CAGRI special: Extra key with roller F key (clarinet Si) to ensure the easier quarternote play between E-F (La-Si) in lower octave. Special left hand thumb system for easier quarternote play between E-F (La-Si) in higher octave. 2 unique thick barrels selected by SERKAN CAGRI. Body: Grenadilla wood unstained. Keys: 17. Rings: 4. Trills: 4, Eb, Gis lever" (Amati Kraslice 2025).

improvisatory flair. She broke stereotypes associated with Romani identity by achieving star status on national television and concert stages, while at the same time making visible the aesthetic contributions of Romani vocal traditions to Turkish popular music. Her ability to move seamlessly between genres has positioned her as a unique figure who embodies both authenticity and versatility. This is confirmed by many of her performances and recordings. For example, she recently appeared in a duet with Buika¹¹ (Kibariye & Buika – *Sevdam Ağlıyor* 2025), and she also recorded a rap album with Eypio and Tuğberk Işık (Eypio X Kibariye X Tuğberk Işık – *Sen Oyna* 2023).

The presented examples clearly show that the ongoing interplay of tradition and innovation underscores the resilience of the Romani music, as it continuously re-entangles matter, meaning, and community.

MEDIATORY ROLE OF ROMANI MUSIC AND DANCE

Drawing on Karen Barad's agential realism and new materialist frameworks, this article reconfigures the mediatory roles of Romani music and dance as dynamic intra-actions that entangle matter, meaning, and agency. Rather than viewing music and dance as mere cultural artifacts or human-centered expressions, these practices are understood as vibrant material-discursive phenomena that actively co-constitute cultural exchange, community identity, and social realities.

Romani music and dance are not static vessels for heritage, but agential assemblages where sounds, movements, bodies, and spaces intra-act to reconfigure cultural memory. Through performances, material elements (vibrating strings, rhythmic footfalls, and communal spaces) entangle with human and non-human agencies to enact traditions. This process does not merely "pass down" the culture, but iteratively produces it, allowing younger generations to become one with their heritage in dynamic and embodied ways. Romani musicians serve as cultural mediators by adapting and transforming musical styles, absorbing influences from Balkan, Middle Eastern, Western, and contemporary genres such as jazz and pop (Kurtişoğlu 2011; Şener 2022). Romani artists act as active agents who co-produce cultural meaning, creating bridge-like spaces that connect traditional Romani music with broader national and transnational audiences.

¹¹ Buika (1972–) is a Spanish singer renowned for her distinctive, husky voice and powerful fusion of flamenco, jazz, soul, and African polyrhythms.

Authors like Kolukırık (2008), Tohumcu (2014), Mak, Kurtişoğlu (2018), and Yükselsin (2014) document how Romani musicians' public performances can dismantle prejudices, generate empathy, and create shared cultural spaces that transcend ethnic boundaries. It could be added that Romani music and dance perform boundary-making and boundary-crossing through intra-actions with diverse cultural materialities. Instruments, rhythms, and choreographies incorporate elements from other traditions, not as passive borrowing, but as active entanglements that reconfigure cultural meanings. These practices diffract while producing new patterns of difference and connection, fostering mutual becomings among Romani and non-Romani communities, where understanding emerges through shared material engagements. It shows how identity in Romani music and dance is constantly being reshaped through an ongoing material-discursive enactment. Bodies, sounds, and spaces intra-act to produce a sense of "Romaniness," where agency is distributed across human performers, instruments, and audiences. This entangled becoming resists marginalization by affirming Romani presence, not as a singular narrative, but as a multiplicity of material expressions that diffract pride, resilience, and belonging. For example, films like *Gırgiriye* and *Cennet Mahallesi* and some TV shows played a crucial role in popularizing Romani music and dance among broader non-Romani audiences. The recognition and admiration received from the public fostered a sense of pride within Romani communities, leading to declarations like "thankfully we are *Roman*" and "being *Roman* is a privilege" (Kurtişoğlu 2010; Tohumcu 2014).

Gatherings centered on music and dance are sites of collective intra-action, where bodies, sounds, and environments co-constitute a community. The materiality of shared spaces (echoing melodies, synchronized movements, and tactile encounters) enacts social bonds. These events are not merely social, but ontological, producing a communal "we" through the mutual entanglement of human and non-human agents, fostering resilience and solidarity. For example, at Romani weddings in Türkiye, the interplay of live musicians' melodies, dancers' synchronized movements, and the acoustics of open courtyards collectively create a vibrant communal space where social bonds are enacted and reinforced. The shared experience of music and dance transforms the gathering from a simple event into an ontological site of collective identity and belonging, where human participants and material elements co-produce a resilient "we" through their mutual entanglement (Oğul and Yıldız 2024).

Performances are agential cuts that make visible the entanglements of emotion, politics, and materiality. The vibrations of a violin, the sweat of a dancer, or the resonance of a stage are not mere backdrops, but active participants in storytelling. These material-discursive practices diffract narratives

of struggle, joy, and resistance, enacting advocacy not through human intent alone, but through the agency of the performance assemblage itself. The 9/8 Roman dance tune rhythm, adapted and reinterpreted even from popular *arabesque* or pop songs, has become a central sonic fabric that strengthens community identity. Resounding melodies and powerful rhythms emanating from instruments like the clarinet, darbuka, and violin are not merely accompanying sounds but they also carry the performance's political message. For instance, phrases like "Gypsy plays, Kurd dances" illustrate how music and dance's cultural roles are intertwined with ethnic identities. The "vibrations" of instruments, combined with the "resonance" of the stage, create a powerful impact on the audience (Kurtişoğlu 2011; Tohumcu 2014).

The economic potential of Romani music and dance emerges from interactions with global markets, stages, and audiences. Performers, instruments, and cultural spaces entangle with commercial systems, reconfiguring economic realities. This is not a passive transaction, but an active material-discursive process where Romani agency diffracts through performances, reshaping economic landscapes while amplifying cultural presence. For example, the professionalization of Romani musicians and their transition from traditional *çalgıcılık* [craftsmanship] to *sanatçılık* [artistry] has also increased their economic gains; music has transformed from a gift or tip-based economic activity into a profitable profession based on fees and contracts. For example, even the *kemaçe*, once considered a stigmatized instrument, has begun to be learned and redefined within the Kurdish culture due to its increasing economic potential (Çakır 2022, 49–50). Thus, Romani agency actively reshapes the economic landscape through its performances, while simultaneously amplifying its cultural presence on a global scale.

By taking center stage, Romani music and dance diffract dominant narratives, disrupting stereotypes through material-discursive interventions. The visibility of performers, the resonance of music and the occupation of cultural spaces intra-act to challenge stigmatizing discourses. These acts of presence are not representational, but ontological, reconfiguring the very conditions of how Romani culture is known and valued.

CONCLUSION

The music and dance of the Roman, Dom, and Lom/Poşa communities in Türkiye serve as powerful mediators that facilitate identity formation and resilience within complex socio-political landscapes. Through the lens of post-humanism and agential realism, it becomes evident that these cultural expressions are not merely reflections of cultural heritage, but dynamic forms

of engagement that navigate, negotiate, and resist societal constraints. By asserting their presence and agency, these communities use music and dance as tools for cultural survival, fostering a deeper understanding of their identities and experiences in a constantly evolving cultural milieu. Ultimately, the artistry of these communities not only enriches the Turkish cultural landscape, but also serves as a reminder of the power of human expression in shaping collective memory and identity amidst the flux of social change.

Each community's cultural practices and expressions are deeply influenced by their social dynamics, historical experiences, and relationships with broader society. Every community has distinct musical elements that define their sound. Roman music is characterized by complex rhythms, modal melodies, and diverse instrumental arrangements which include substantial improvisation. Dom music often employs straightforward melodies and basic rhythms focusing heavily on vocal storytelling, with limited instrumentation. Lom/Poşa music blends traditional and contemporary influences, showcasing varied rhythms, harmonies, and culturally specific instruments, sometimes integrating modern elements into their musical expressions.

The music and dance of the Roman, Dom, and Lom/Poşa communities in Türkiye transcend mere cultural artefacts, emerging as dynamic material-discursive practices that entangle human and non-human agencies to shape identity, resilience, and socio-cultural realities. Through the lens of Karen Barad's agential realism and post-humanist perspectives, these practices are revealed as vibrant intra-actions that negotiate marginalization, foster intercultural dialogue, and reconfigure Turkish music's cultural landscape. The distinct yet interconnected musical traditions of these communities – marked by the Roman's improvisational rhythms, the Dom's narrative storytelling, and the Lom/Poşa's hybrid harmonies – demonstrate a shared capacity to assert agency against stigma and socio-political constraints. By engaging instruments, performance spaces and communal gatherings as active co-creators, these communities not only preserve but also continuously rearticulate their cultural heritage, contributing to a richer, more inclusive Turkish cultural narrative.

This study underscores the transformative power of music and dance as mediators of identity and resistance, illuminating their role in forging connections across diverse cultures and sustaining community resilience in an ever-evolving globalized world.

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ФАТМА БЕЛМА ОГУЛ

ПОСРЕДНИЧКА УЛОГА МУЗИКЕ И ПЛЕСА У РОМСКИМ ЗАЈЕДНИЦАМА
РОМА, ДОМА И ЛОМА/ПОША У ТУРСКОЈ: ПРИСТУП ИЗ УГЛА
ПОСТХУМАНИЗМА И АГЕНЦИЈСКОГ РЕАЛИЗМА

(РЕЗИМЕ)

У овој студији истражују се посредничке улоге музике и плеса унутар ромских заједница Рома, Дома и Лома/Поша у Турској. Примењен је теоријски оквир постхуманизма и агенцијског реализма, заснован на концептима Карен Барад. Полази се од становишта да се људска искуства и идентитети не могу сагледавати изоловано, без уважавања њихове интеракције с нељудским ентитетима и материјалним светом, те да се културно наслеђе непрекидно производи и преиспитује кроз интракције које укључују и материјалне и дискурзивне елементе. Истраживачки подаци заснивају се на теренским опсервацијама и интервјуима спроведеним превасходно у тракијском региону Турске и Истанбулу, почев од 2001. године.

У Турској су Роми познати под различитим именима у зависности од региона и културног контекста. Ромски музичари, захваљујући својој способности прилагођавања, доприносе мрежи материјално-дискурзивних пракси које производе заједничко културно наслеђе Турске. Иако се музичке карактеристике ромских група међусобно разликују, постоје и поједине заједничке одлике њиховог музицирања. Међу њима је културна

хибридност, која преузима, трансформише и интегрише утицаје балканских, блискоисточних, западних и савремених жанрова попут џеза и попа. Значајну заједничку особину представља и импровизација, која нарушава фиксиране музичке границе и омогућава појаву нових значења.

Истраживање показује да музика и плес ромских заједница у Турској делују као интраакције које преговарају о маргинализацији, подстичу интеркултурну размену и реконфигуришу друштвено-економске мреже. Ромске изведбе изразито превазилазе домен уметничког израза, функционишући као снажни посреднички механизми који истовремено обликују и преошћују културне границе помоћу динамичних интеракција с разноликим културним елементима. Наглашавањем агенције звука, покрета и материјалних елемената, у раду се промишља о ромским музичким праксама као живим процесима који преиспитују стереотипе, учвршћују повезаност заједнице и доприносе развоју музике у Турској у локалним и глобалним оквирима.

