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Weaving in the life of antalya yoruks

Abstract. *The article contains information about knitting technology. Weavings are technically divided into two as pile and pile-free. Rugs, which are included in the group of pile-free weavings within this basic distinction, constitute the cornerstones of Turkish weaving culture. Being the most basic surface creation technique that can be made with weft and warp threads and then diversified with additional weft / pattern threads for decorative purposes, it is included under the heading of plain weaving. Rugs, as intangible cultural heritage items, show another facet of Turkish weaving. Within the scope of the study, kilims, which are an important part of the Yörük culture, were discussed in the districts of Aksu (Yurtpınar Town), Döşemealtı, Elmalı, Gazipaşa, Kaş, Kepez (Varsak Town), Korkuteli and Manavgat. It is possible to find traces of Yörük culture in almost every district of Antalya. Due to the point this culture has reached today, it is seen that the weaving culture has largely disappeared. It is seen that the main reasons for the disappearance of the nomadic culture are the opportunities offered by tourism and easy living conditions. It is seen that the nomads are also forced into settled life as a policy of the administration. The disappearance of the nomadic situation directly affected the need for rugs. The rug samples, which are light, easily transportable, and meet many needs with their usage areas, can be obtained from the houses of the villagers, the samples left in the hands of the merchants, and the museums. As in all weavings, the*

existence of regional Anatolian rich motifs, patterns, compositions and color features is revealed in rugs.

Keywords: *Antalya, Plain weave, Carpet, Yoruk, knitting technology.*

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Introduction. The overall evaluation was carried out by examining the carpets woven in the districts of Aksu (Ujnar felt resort), Divilemealti, Elmala, Gazipasa, Kas, Kepez (Varsak resort), Korkuteli and Manavgat, all in the province of Antalya.

An important part of the Eruk culture is found in the province of Antalya. In particular, in Sarikechili, Karakoyunlu and Teke, many obayas live under the rule of his nomads (Atabeyli, 1940, P. 213). Weaving also forms an important part of the rich cultural heritage of the nomads, almost all of whom, for various reasons, are sedentary.

Generally, nomads are known to lead a simple lifestyle and earn a living. As for the life of the nomads, Moses in the viewer's book (2000:3) says that they go about their business and make all kinds of fabrics from the black tents in which they live to clothes, bows, bags, sacks and knapsacks. Since animal husbandry is the most important source of livelihood, they easily extract the most basic raw material for textiles. They effectively use meat, milk, skin, animal hair. In particular, it is noted that woolen threads are used for weaving, and fibers for the manufacture of felt and blinds (Atabeyli, 1940. P. 215).

Rugs are easier to weave than pile rugs, making them the most suitable product for a nomadic lifestyle. The technique of carpet weaving, also known as linen weaving, refers to a flat surface formed primarily from warp and weft yarns. This is the main reason why nomadic fabrics are mostly carpets. Lightweight, easy to carry,

foldable and able to reach large sizes due to dimensional connection, this was a favorable reason due to the wide distribution of space. .

In almost all areas of the province where Yoruk culture is widespread, Yoruk origins can be found in or even around the resort. For this reason, this study, which was specifically carried out in the province of Antalya, aimed at classifying simple braided bows with kirkit at the regional level. In this regard, simple kirkite fabrics woven in the regions located in the province of Antalya were studied by district classification under eight subtitles. At least one example is given in the light of field studies in these areas where nomadic households have resettled. Contrary to popular belief, nomads have three different habitats: summer, summer, and winter. It can also be seen that the area inhabited as barracks is called sahil/sehil (Sari and Erturik 2017: P. 164).

Flat weave from Kirkitli, Antalya province. Initially, it was considered expedient to give general information about the carpets in question, and in the sections there is information about weaving from snags and one pattern. Nomadic pastoralists feed goats, sheep and camels as their main source of livelihood and make the most of the fibers of these animals, and the fibers grown for forty years are dyed raw or dyed with natural dyes after spinning. It is known that the sources of dyes here are usually obtained from plants of this region. There are also similarities in the machines and materials used from the preparatory phase to the end of the weaving process. This information is also available in sections. The classifications, in alphabetical order by district, are given as sections.

It is these nomads that form the basis of the weaving culture of the region (Ölmez, Aydoğan 2008: p. 904). It is noted that artificial weaving was carried out on the Istar loom. Sheep hair and goat hair appear to be used in connection with small animals.

Warp, weft and pattern threads are produced by spinning a fiber that has been refined by carding/combing or carding (Ölmez ve Aydoğan 2008: P. 909). It states that textiles made using various

techniques have been found in the area, such as carpets, chichim, zili, sumac, felt, girths, ihram (ihram), logs, logs, and sacks.

Loop carpets are commonly woven in this area. Smaller carpets are said to be used as prayer rugs, while larger carpets are used as floor coverings.

From the point of view of weaving culture, the carpet differs from bedding carpets and contributes to the development of this culture through smooth weaving. Home to an important part of the Yoruk culture, this region is also notable for being located on the migration routes of the various Yoruk branches. Residents of Varsak, Renosmanly, Karakoyunlu, Honamly, who use the Sofitalty as winter huts, go to the Sebuluk plateau above Korkuteli in summer (Audience 2000: P. 5). can be found in the communities of Cevdet Türkey (1979, 2001, 2012) "Oymak, tribes and the Ottoman Empire" according to documents from the archive of the Prime Minister's Office (Figure 1).

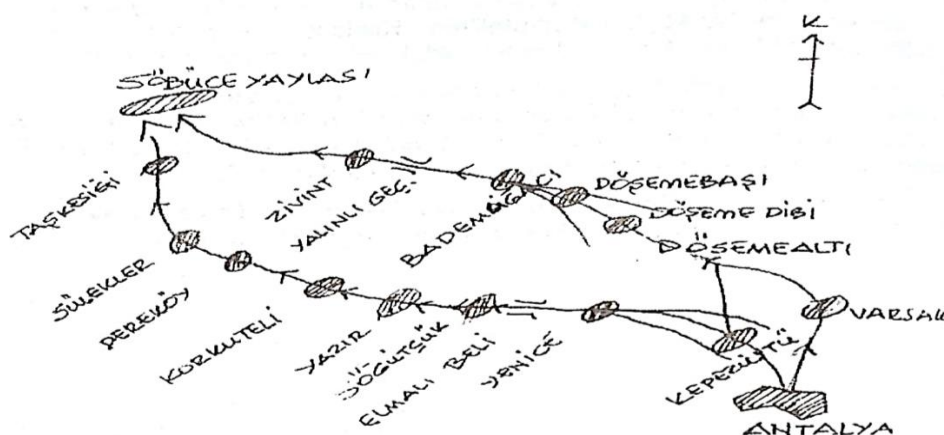


Figure 1: Direction of migration of the Yeniosman nomads to the Sebuk Plateau (Auditory 2000:20)

In addition to the Yeniosman Yoruks, another branch has taken root in this area - the Yoruks of the Karakoyunlu. Among these nomads, especially in the village of Kovanlyk, the weaving culture associated with carpet weaving is still preserved. Yoruk baba Zeynep Oykuk: "... Wool was spun-spun in the barracks, dyed on the

plateau, once a month they cleaned the carpet, the red bag and the carpet in the headlight. Before the autumn emigration, a young girl wove at least two carpets ...". This knitting phrase shows that it is an integral part of life (Auditory 2000: P. 99).

Regarding weaving in the district, Sharife Atlikhan reveals his findings in a 2011 publication of field studies conducted in 1987 in 20 villages of Sofemealta municipality. By this point, kirkitli weaving seems to have disappeared altogether, and with the transition to a more settled way of life, there was no need for simple weaving springs, like carpets. It turned out that the veiled carpet still survived, albeit in small quantities due to its recognition, but simple woven products disappeared. Since camels were used for migration, it is clear that camel hair was also used for weaving. In the study of Atlykhan (2011), examples of alachuval, gyreniz bag, bag, bell, cross-carpet, bozluk, dish (bread towel), lullaby prayer mat, mosque mat, i.e. rug and Cretan rug.

Samples of animal legs and fardali (edirgels), a scarf and woolen carpets from the mosque of the village of Eshilbayr are in the Antalya Museum (Topbash et al., 1997: P. 106-108).

The Elmala area has a unique structure as a historical and residential area. Located to the north of the historical region of Lycia, this region throughout history has been the dominant of many civilizations and was founded and developed by the Turkic tribes of Tekeli who settled here (Duymaz 2008: p. 206). Abdullah Ekiz (2001) in his book "Elmali from past to present" mentions that the Ottoman Empire used the area as a mountainous area in early October of Teke Sanjak Bay. With such a deep history, it is an important part of the Yoruk culture.

The audience (2000: P. 49-51) also introduced the Yoruk tribes involved in the 1995 Gemini. Yoruki mentions Bahikaraly, Karakoyunlu, Karahachily, Yermosman, Suyabatmaz and Hayt.

In this region, hunting rugs woven from goat hair are considered the heritage of the Seljuks (Kashiporin, Atik and

Chabanoglu 2012: P. 279). Carpets, rugs, prayer rugs, shopping bags, rugs, bags, bedspreads, and Harare textiles are known to be made. Here are two examples in visual.6 and visual.7. Brown, red, yellow, blue, burgundy, green and white are widely used.

The Barak tribe, one of the most efficient and productive branches of the Turkmen tribes settled in Anatolia, forms part of the prominent indigenous population of Kas (Yildiz 2012: P. 148). This Turkmen branch of the famous Barak carpet weaving is engaged in animal husbandry. Wool obtained as a return from animal husbandry is used in weaving. It is known that due to the decrease in the number of livestock in the village of Bosforzhik, carpet weaving also significantly decreased, carpets became widespread and were used as prayer rugs, and during migration to mountainous areas they were also used as bedspreads over things. (Karabasha 2019: P. 222). Carpets are mainly divided into three parts: for general use, for dividing rooms, or for shelter. In addition, it is obvious that woven ones can be used as double-faced prayer rugs. These two styles of Barak rugs are really cool.

There are two works associated with Barak carpets; “Barak Carpets of Teke District” published by Ali Yıldız in 2012 and Ezgi Teke’s master’s thesis written in 2017.

The Barak tribe, one of the most efficient and productive branches of the Turcoman tribes that settled in Anatolia, formed part of the prominent indigenous population of Kas, 402: p. 8. This Turkmen branch of the famous Barak carpet weaving is engaged in animal husbandry. Wool obtained as a return from animal husbandry is used in weaving. Carpets are mainly divided into three parts: for general use, for dividing rooms, or for shelter. In addition, it is obvious that woven ones can be used as double-faced prayer rugs. These two styles of Barak rugs are really cool.

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While weaving is done on wooden vertical looms, metal looms are currently preferred. Both types of places are used in courses opened at the center of public education. It can be seen that the carpets found in this area use both looped and loopless weaving techniques. Alafaradin's common bows include prayer rugs, knapsacks, knapsacks, sacks, floor rugs, wall rugs, and deck rugs (Karamazi and Zimoglu 2021: P. 13).

It is also worth noting the nomads Korkuteli, Sarykechili, who settled in the villages of Esenurt and Keseler. Carpets woven by Sarikechilia nomads living in Konar-Aner are made of wool and bristles, dyed with natural dyes and decorated with traditional motifs (Auditori 2000: p. 94-95).

The audience (2000: P. 54-55, 68-69) systematized the Orui tribes settled in the villages of Manavgaty and showed the eight directions of koshi-kon used by them. The outlines of the kosi-kon path leading to the Yoruk Plateau and the Anamas Plateau are clear (Figure 2).

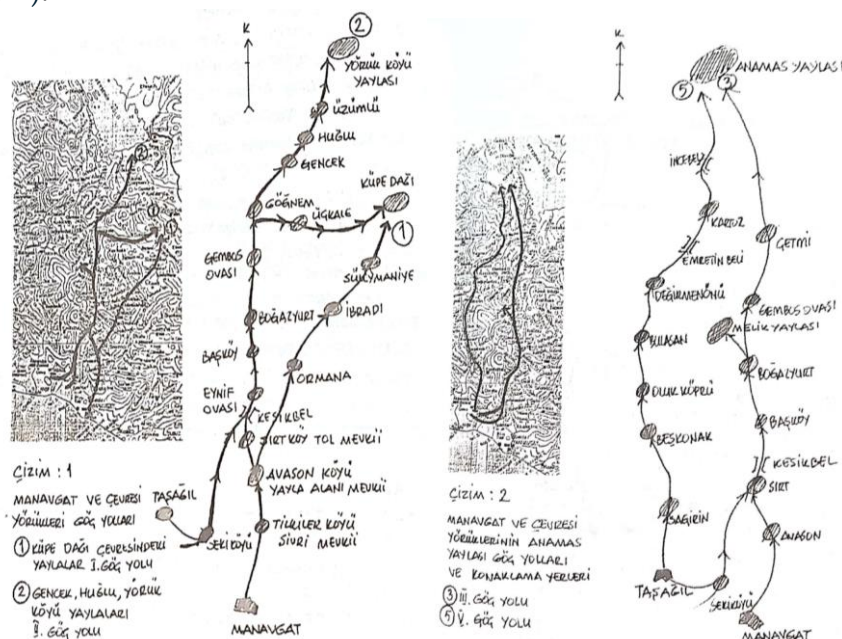


Figure 2: Migration routes to Yoruk village plateau and Anamas plateau (Audience 2000:68-69)

It has been noted that the non-migratory part of the small Karakoyunlu basin in the Tekinsky region winters on the banks of the Manavgat and Serik, and rises to the Anamas plateau in summer (Auditory, 2000: P. 31). The audience noted that Karakoyunlu focuses on the colorful and varied weaving of nomads. We have already mentioned that another settlement of the Karakoyunlu nomads is the plate plain. The viewer draws conclusions about these levers. This is because the Karakoyunlu nomads who settled in the Serik and Manavgat plains, as well as those who settled in Sofemealt, may have different origins. It mentions that the Yoruks of Karakoyunlu brought a floor carpet to the region, but the Yoruks in Serik and Manavgat did not engage in this weaving.

Evaluation and conclusion. Different natural conditions of our country, depending on the region, have led to the fact that the carpets are different in the way of weaving, manufacturing technology, color and pattern. The unique climate of each region has influenced the diversity of plants in the region as well as livestock production. These differences have led to differences between the raw materials used for dyeing, the root dyes used for dyeing, and the types of yarn used for weaving, from the materials used for weaving to the purposes used for weaving. In addition, a factor in the emergence of these differences was the fact that Anatolia is the birthplace of various civilizations. In this context, Antalya, the birthplace of many past and present civilizations, also occupies a very important place in terms of weaving culture.

As part of the study, an overall assessment was made by examining woven carpets in the districts of Aksu (yurt resort), Sofitalti, Elmala, Gazipasa, Kas, Kepez (Varsak resort), Korkuteli and Manavgat, located on the border of Antalya province. . Carpets, an important part of Yoruk culture, were studied. The province of Antalya ranks first among the places where culture is widespread. Today, carpet weaving is an important part of the rich cultural

heritage of nomads, almost all of whom, for various reasons, lead a sedentary lifestyle.

One of the traditional Turkish crafts, the carpet, which has taken its place in Turkish art, is due to a number of its features. In this context, it is notable that fabrics are woven for similar purposes, especially when viewed from a functional point of view.

Today, the changing conditions of the era and developing technologies have led to a change in traditional weaving methods. This, in turn, has led to the abandonment of all kinds of traditional weaving methods and techniques, from dyeing to weaving, which is a labor intensive process. Weaving, one of the most important carriers of our cultural identity, ceased to exist for various reasons.

Much of the resuscitation work done with our products in this condition appears to have been done using similar ingredients, but unfortunately the success rate is very low. At present, it is considered necessary to create projects based on examples of successful projects at home and abroad by changing attitudes and using technology as a support. In addition, one of the important factors influencing the development of the culture of weaving from ancient times to the present day is the decommunization in the study of the art of weaving, which is passed down from generation to generation. This inconsistency in the study of the art of weaving may lead to the fact that hand weaving will be completely forgotten by future generations. In this direction, it is recommended to increase the number of sections related to knitting in the curricula of art and educational courses of the middle level, as well as to strengthen theoretical and practical training.

It is also important to show the art of knitting to the public so that it is not forgotten. In this direction, the art of weaving can be revived by creating a museum of weaving and a center of weaving production in Antalya on the territory of a textile factory, which is a very important place for Antalya. In April 1955, a factory of cotton fabrics was built in Antalya, it was opened on January 5, 1956, and

the production activity continued until January 13, 2003. Currently, various museums, libraries, exhibition halls are located on the territory of the factory. It is also considered that this means the preservation of the original organizational space, which is currently used for various purposes.

The support of state institutions and organizations is very important in the development and promotion of local crafts. Support of state institutions and organizations in projects developing in this direction should not be limited to financial support. From this point of view, state bodies and organizations should be able to support and promote the art of weaving. This, in turn, can be achieved in several ways, for example, knitting in these establishments, which is offered as a gift when visiting. Just as its functionality served as a catalyst in the popularization of the art of weaving, it is believed that its widespread use today supports its life. We must decommunize the connection between the loss of the influence of the factors of weaving past and present and the forgetting of the art of weaving and create projects with an emphasis on this factor. Otherwise, it is considered that the work of rebirth will not be enough.

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Анталиядағы йорук кезінде тоқу өнерінің дамуы

Аңдатпа. Мақалада тоқу технологиясы туралы мәлімет жазылған. Ол екі түрге бөлінеді: түкті және түксіз. Осы негізгі айырмашылықтың бөлігі ретінде түксіз тоқу тобына кіретін кілемдер түрік тоқу мәдениетінің негізін құрайды. Кілемдер материалдық емес мәдени мұра нысандары ретінде түрік тоқудың тағы бір қырын көрсетеді. Зерттеу аясында йорук мәдениетінің маңызды бөлігі болып табылатын килимдер Ақсу, Дешемеалты, Эльмалы, Газипаша, Каиш, Кепез (Варсак қаласы), Коркутели және Манавгат аудандарында талқыланды. Йорук мәдениетінің іздерін Анталияның барлық дерлік аймақтарынан табуға болады. Бұл мәдениет бүгінде қол жеткізгендіктен, тоқу мәдениеті негізінен жоғалып кеткені анық. Сол кездегі омад мәдениетінің жойылуының негізгі себептері туризм ұсынатын мүмкіндіктер мен жеңіл өмір сүру жағдайлары екені анық. Ол кезде омадтың әкімшілік

саясаты ретінде отырықшы болуға мәжбүр болғаны анық. Иммиграциялық жағдайдың жоғалуы кілемге деген қажеттілікке тікелей әсер етті. Жеңіл, оңай тасымалданатын және пайдалану саласының көптеген қажеттіліктерін қанағаттандыратын кілем үлгілерін ауыл тұрғындарының үйлерінен, саудагерлердің қолында қалған үлгілерден және мұражайлардан алуға болады. Барлық маталар сияқты, кілемдер аймақтық Анадолы бай мотивтерінің, өрнектерінің, композицияларының және түс ерекшеліктерінің болуын анықтайды.

Кілт сөздер: Анталия, қарапайым тоқу, кілем, Йорук, тоқу технологиясы.

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Развитие ткацкого искусства во времена йорука в Анталии

Анотация. В статье изложена информация о технологии вязания. Качество технически делится на два вида: ворсовое и безворсовое. Ковры, входящие в группу безворсового плетения в рамках этого основного различия, составляют краеугольный камень турецкой ткацкой культуры. Являясь самой простой техникой создания поверхности, которая может быть выполнена с использованием уточных и основных нитей, а затем разнообразить их дополнительными утками/узорами или узорами, она включена в категорию простого ткачества. Ковры, как объекты нематериального культурного наследия, демонстрируют еще грань турецкого плетения. В рамках исследования килимы, являющиеся важной частью йорюкской культуры, обсуждались в районах Аксу, Дёшемеалты, Эльмалы, Газипаша, Каш, Кепез (город Варсак), Коркутели и Манавгат. Следы йорюкской культуры можно найти почти в каждом районе Анталии. Из-за того, что эта культура достигла сегодня, видно, что культура ткачества в значительной

степени исчезла. Видно, что основными причинами исчезновения тогдашней омадической культуры являются возможности, предоставляемые туризмом, и условия легкой жизни. Видно, что тогда омада действительно принуждала к оседлости как политику администрации. Исчезновение иммиграционной ситуации прямо сказалось на потребности в коврах. Образцы ковров, легкие, легко транспортируемые и отвечающие многим потребностям своей области использования, могут быть получены из домов сельских жителей, образцы, оставленные в руках торговцев, и музеев. Как и во всех тканях, в коврах обнаруживается наличие региональных анатолийских богатых мотивов, узоров, композиций и цветовых особенностей.

Ключевые слова: Анталия, Полотняное переплетение, Ковер, Йорук, технология вязания.

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