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Reflections of Animal Symbolism on Anatolian Turkish Rugs
Hayvan Sembolizminin Anadolu Türk Kilimlerine Yansımaları

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Abstract

Ornamentation diversity (symbolic, figural, architectural, written, cosmic) is quite rich in Turkish art. Nature has been widely used as an artistic discourse in Turkish decorative arts. The human, animal and plant species in nature are applied by bringing the meanings attributed to their physical characteristics to the forefront in the discourse of art and have been kept alive as a cultural identity. Figurative ornaments, which are about human and animal depictions that exist for this dynamic, are common in Turkish art.The aim of this study, which includes animal patterns, one of the figurative ornament groups, is to touch upon the reflections of animal symbolism on Anatolian rugs. For this purpose, the development of animal patterns in Turkish art was addressed, and animal patterns applied on rugs woven in various regions of Anatolia were mentioned. The study, which has been introduced by making use of secondary data is qualified to set an example for various studies to be conducted in this field. As a result of the study, it was observed and apprehended that animal symbolism was applied in almost all regions of Anatolia, especially in Central Anatolia. While animal patterns are not generally applied as the main and exclusive pattern on rugs, it is seen that they have been attributed a protective role rather than being the main pattern per se. In this context, animal patterns applied on borders and surrounding the main pattern were encountered in general. Nevertheless, as a result of the study, it was determined that animal patterns differ slightly from region to region in terms of composition, but they had similar features in terms of weight of sense and were generally applied for protection purposes.

Keywords: Animal symbolism, weaving, rug, figurative embroidery, Turkish arts.

Öz

Türk sanatında süsleme çeşitliliği (sembolik, figürlü, mimari, yazılı, kozmik gibi) oldukça fazladır. Doğa, Türk süsleme sanatlarında bir sanat söylemi olarak yaygın bir şekilde kullanılmıştır. Doğa içinde yer alan insan, hayvan ve bitki türleri, sanatın söyleminde fiziksel özelliklerine atfedilen anlamlar ön plana çıkarılarak uygulanmış ve bir kültür kimliği vasfıyla yaşatılmıştır. Bu dinamik için de var olan insan ve hayvan tasvirlerini konu alan figürlü süslemeler Türk sanatında yaygın olarak karşımıza çıkmaktadır. Figürlü süsleme gruplarından biri olan hayvan motiflerini kapsayan bu çalışmanın amacı, hayvan sembolizminin Anadolu kilimlerindeki yansımalarına değinmektir. Bu amaçla hayvan motiflerinin Türk sanatındaki gelişiminden bahsedilerek, Anadolu'nun çeşitli yörelerinde dokunmuş kilimlerde uygulanan hayvan motiflerine değinilmiştir. Ikincil verilerden faydalanılarak ortaya çıkarılan çalışma bu anlamda yapılacak çeşitli araştırmalara örnek teşkil edecek niteliğe sahiptir. Çalışma sonucunda hayvan sembolizminin, başta Orta Anadolu olmak üzere, Anadolu'nun hemen hemen bütün yörelerinde uygulandığı görülmüştür. Hayvan motifleri kilimlerde genellikle tek başına bir ana motif olarak uygulanmazken daha çok ana motifi koruyucu bir role sahip oldukları görülmektedir. Bu bağlamda daha çok bordürlerde ve ana motifin etrafında uygulanan hayvan motifleri ile karşılaşılmıştır. Yine çalışma sonucunda, hayvan motiflerinin yöreden yöreye kompozisyon olarak küçük farklılıklar gösterdiği ancak anlam yükü açısından benzer özelliklere sahip oldukları ve genellikle korunma amaçlı uygulandıkları tespit edilmiştir.

Anahtar Kelimeler: Hayvan sembolizmi, dokuma, kilim, figürlü süsleme, Türk sanatı.

Introduction

When the origins of Turkish cultural history are retraced, the beginning dates back to 17th century B.C. and it is stated in various sources that a race called "Andronovo" people which is thought to be a prototype of the Turkish race was encountered (Ögel, 1988; Çoruhlu 1993: p. 119; Çetindağ, 2002: p.172). The question as to how long Turkish culture has a history becomes clearer with this information. The first steps in terms of unity of style in Turkish culture were taken with the Huns and Göktürks. With these first steps, the myths, legends and iconographic patterns in the transformation of representation-symbolism, which is the language of expression, have been shaped by the cultural and environmental structures in which Turkish-speaking peoples live (İlden, 2012: p. 43).

Decoration subjects in Turkish decorative arts can be divided into geometric, figural, floral, written, architectural and objective groups. Many of the motifs considered within the scope of these decoration subjects also express symbolic meanings. Symbolic motifs may be grouped as cosmic figures: the passion flower, sun, moon, stars, animals: birds of prey, rooster, lion, bear, wolf, horse, flowers: tulips, roses, water lilies, mythological legendary creatures: animals with human heads (e.g. centaur), winged lion, dragon, double headed eagle, simurg, phoenix. Symbolic motifs can be used with reference to religious, political and ideological perceptions (Soysaldı ve Gök, 2020: p. 137).

Nature has been widely used as an artistic discourse in Turkish decorative arts. The human, animal and plant species in nature are applied by bringing the meanings attributed to their physical characteristics to the forefront in the discourse of art and have been kept alive as a cultural identity. Figurative ornaments, which are about human and animal depictions that exist for this dynamic, are common in Turkish art. Especially Central Asian Turkic societies such as Hun and Göktürk have a highly developed understanding of art in figural decoration. The innovations the Turks brought to their lives upon their conversion to the religion of Islam undoubtedly affected the works of art. Figurative ornaments and embroideries, which gradually weakened in the works of art, especially with the occurrence of migration to Anatolia, disappeared in the Ottoman period and were replaced by herbal ornaments. However, figurative decorations that were not encountered in Ottoman architectural art continued to be seen in some handicrafts. These ornaments, especially encountered in weavings, were generally applied in a stylized manner. The belief in the protective power of the animal, which existed in the Central Asian Turkish culture, continued to exist among the Anatolian communities and in this context, it was applied to various handicraft objects.

The arts of the Turks living in Inner Asia in pre-Christ ages were generally related to heroism due to war and hunting. Nomadic artists have skillfully painted these animals thanks to the advantage of close acquiantance with the animals (İnci ve Çiçek, 1991: p. 129). The initial animal figures in drawn by Turks were seen on rocks and various items in the 17th century B.C. However, since these first examples are drawn in a simple manner, it is inappropriate to seek a common attitude and style unity (Çetindağ, 2002: p. 172). During the semi-nomadic period they lived in Central Asia, Turks focused on animal figures in their ornaments and formed a style called "Animal Style". Artifacts that are created within the scope of animal style are widely seen in the belt extending from the east of Europe to the east of Asia (Çoruhlu, 1992: p. 357). In the European literature, Animal Style is often called Scythian style (Alsan, 2005: p. 17). This symbolism originating from

nature, also known as the Eurasian style, is the reason why people regard animals as the animal-ancestors on which their lineage is based, believe that animals are protective spirits, respect their remains, believe that they possess the power when dressed up as the said animals and these reasons have led to the emergence of a dominant animal style and drawing of animal depictions (Çoruhlu, 2007: p. 13).

Although there are various opinions about the emergence of the animal style in the scientific world, it is the most important of these views that the Animal Style is seen in the region from Tian Shan Mountains and Altai Mountains to the surroundings of Lake Baikal, known as the places where the Turks first settled (Alsan, 2005: p. 15). Especially Çoruhlu (1993) emphasizes that this style is of Turkish origin. The symbolic meaning of the animal fight scenes has also been the product of a number of religious beliefs and behaviors, which are the reasons for the emergence of the Animal style and which have been influential in some Turkish communities from very early periods to the present day. Beliefs with respect to hunting, behaviors developed against wild animals, various animal cults, beliefs about animal ancestry are the main ones. These beliefs also brought along various religious ceremonies and behaviors and one of the consequences was the animal fighting scenes (Çoruhlu, 1993: p. 119). As of today, it is an indispensable fact accepted by researchers that the Animal Style is directly related to the Hun tribes. Animal patterns commonly used by Hun, Göktürk and other Turkish communities have changed throughout the period until the Uighurs established a state. Uyghurs have abandoned the Animal Style as of the transition period to settled life. This is because they have converted their religious belief to Buddhism and Manichaeism (Çoruhlu, 1992: p. 359).

Turks continued to survive by differentiating and developing under the influence of the new civilizations and cultures they have come across in time (Çetindağ, 2002: p. 171). With the settlement of the Turks in Anatolia, this cultural blend was experienced more intensely, especially the cultural structure acquired after conversion to the Islamic belief fused with the cultural structure brought from Central Asia and created a new style. After the animal style, which was thought to have continued until the 8th century BC, it started to be replaced by "Plant Style" under the influence of Islamic life, and it was observed that plant pattern motifs were used in addition to animal figures in art works. At the same time, the first examples of stylization, which is a turning point for Turkish-Islamic works, are encountered in this period. The transition of the Turks to both settled life and plant culture took several centuries. During this period, a rapid increase in plant figures was observed, while the usage and number of animal figures decreased (Çetindağ, 2002: p. 182). Animal Style went through some changes and continued to exist after the adoption of Islam. For example, the Huma bird, with its various features such as the bird of heaven and fortune, is included in works of art and is similar to the Phoenix and Simorgh bird. Animal patterns ad designs such as deer, eagle and dragon were also used in the period after conversion to Islam (Çoruhlu, 1992: p. 359).

Animal Style in Anatolia commenced to be seen with the Hittites who came to the region in 1700 B.C (Alsan, 2005: p. 16). Animal depictions, which are generally processed for symbolic purposes, continued to be seen in Anatolian Seljuk Art. Particularly, the animal style influence of the Eurasian nomadic culture continued in the Anatolian lands which adopted Islam. It is observed that the best examples of Animal Style are reflected in Anatolian Seljuk ceramics. Once again, it is within the realms of possibility to encounter significant applications of this style in architecture. Especially in Hun Art, it is possible to see the curve cutting technique

applied on metal, wood and bone as applied to stone in Anatolian Seljuk figure depictions. (Çoruhlu, 1990: p. 12).

It may also be propounded that the types, numbers and stylistic features of animal designs and patterns explain the cultural source of the selected animal type. Although the single and stable figures are thought to belong to the indigenous culture of Asia Minor, the examples depicted during battle are thought to be of Asian origin to a large extent. (Mülayim ve Ülkü, 1993: p. 228). Animal patterns which differentiate according to periods and regions, followed an almost uninterrupted line throughout the process from Asia to Anatolia. It decreased rapidly during the era towards the (The Beyliks) period in Anatolia and completely vanished in Ottoman art.

Considering the applications of symbolic motifs in Turkish art, it is striking to witness the remarkable decline in figured ornaments with the Islamic period. In this regard, the viewpoints addressing that the religion of Islam is against figural motifs can be considered valid. Regarding the subject, Oleg Grabar (2004) stated that the temporal overlap between the rise of Islam and the beginning of the depiction ban (iconoclasm) in Byzantium led to the political evaluation of this supposed Islamic ban. When Turkish art up to the Ottoman period is studied, the use of figurative motifs in different art branches reveals the accuracy of this information. The transition from figured decoration to herbal decoration is clearly seen in the Ottoman art of decoration. It is possible to relate the stylized attitude in figured ornaments applied in Anatolian rugs to this subject.

When we examine the examples of animal symbolism in Turkish weavings, the first example appears as the famous Pazirik Carpet, dated back to the 5th and 4th centuries B.C. and extracted from Pazirik Kurgan (Pazirik Cairn) in the Altai Mountains. The Pazirik carpet found in this grave belonging to the Hun tribes is also the oldest knotted carpet in the world (Yılmaz, 2017: p. 100). The Pazirik carpet is woven using animal and human figures and floral and geometric patterns. Although there are various opinions concerning the origin of the carpet, its genuine composition and symetrical knot reveals that it is indeed the first ever known with certainty (Yılmaz, 2017: p. 102). Prof. Dr. Selçuk Mülayim defined the Pazirik carpet as follows:

> The Pazirik carpet, extracted from Pazırık cairn and woven with a Turkish knot, is decorated with griffon, cavalry and deer patterns. The surface of the carpet is made up of rectangles that shrink inwards and each rectangle is decorated with a different pattern. There are griffin motifs on the outermost border. The tails of the horses on which the cavalrymen on the thick border are knotted. On the next border, successive deer are located in the opposite direction of the horses. There are spots on the bodies of deer, and reindeers are considered sacred in Hun mythology (Mülayim, 1993: p. 190).

The art of weaving appears to be an important branch in Turkish culture and art. Textiles are important art elements that are influenced by the geographical structure, climate and sociological structure of the place they touch and shaped by the aesthetic concern of the weaver. The history of weaving in Anatolia is as old as human history. With the contribution of domination of the Turks in Anatolia, the weaving tradition in Central Asia continued and developed by fusing with the culture existing in Anatolia (Deniz, 2000: p. 10). It is stated in various studies that weaving existed in Anatolia before the Turks came to Anatolia (Karahan, 2007: p. 107). Woven rugs have an important place in Anatolian Turkish weaving. In the beginning, rugs started to be used by

the weaver for protection from the cold, and over time, the rug has acquired the characteristic of being a work of art, both visually and in terms of meaning, motivated by the weaver's desire to express her/his aesthetic concern and various feelings. Various patterns are used on rugs and it is seen that each pattern has an exclusive meaning. In this context, the inclusion of animal patterns on Anatolian rugs is important in terms of exhibiting the continuity of animal symbolism in Turkish culture. The aim of this study, in which this continuity also constitutes the importance of the subject, is to touch upon the applications of animal symbolism in Anatolian-Turkish rugs. Within the scope of this aim, the rugs woven in various regions of Anatolia which contain animal symbolism in terms of designs and patterns were determined and the relationship between them was tried to be revealed. Secondary data were used in the study. In this study, which primarily deals with animal symbolism and the significance of animal symbolism in rug weaving, various studies addressing rugs woven in different regions of Anatolia were referred to.

1. Animal Motifs On Anatolian Turkish Rugs

Embracing a deep-rooted history from prehistoric times to the present, Anatolia has also hosted many different cultures. These cultures, which have influenced each other for centuries, continue to survive in different manner today. As a consequence of the migration of the Turks from Central Asia to Anatolia, a new culture was transferred, and fusion occurred with the culture existing in Anatolia up to a certain extent. The most concrete examples of the original style, which consists of the combination of Anatolian culture and new culture, are undoubtedly works of art. One category of the works of art where cultural combination is prevalent because of the portable characteristic is of textiles. While the Anatolian people have wowen the rugs, they were under the influence of a number of factors such as cultural structure, geographical structure and belief systems. As a reflection of these combined factors, various embroideries are encountered in Turkish art. Ornamentation diversity (symbolic, figural, architectural, written, cosmic) is quite rich in Turkish art.

In light of examination of Anatolian Turkish rugs, it can be said that animal figures are frequently used. However, most animal motifs are encountered in stylized form. As a reflection of the views that Islamic belief is against the application of animal and human figures in art works, it can be thought that the Anatolian people prefer to use the animal motif in a stylized manner rather than reflecting and weaving the motifs efficaciously. On the other hand, the ease of applying geometric motifs in rug weaving can be considered as another factor.

Rugs, which are woven in order to protect from the cold in line with the need for shelter, have been equipped with various ornaments to satisfy the visual pleasure of the fabric over time. In addition to this pleasure, weavers tried to express their feelings and thoughts that they could not express by means of the motifs and compositions they applied to the rugs. Animal motifs applied to rugs, which are also used as a means of communication, contain various meanings.

Rug weavers have added various motifs to the rug in order to enrich the product they produce and in a way create a competition among all weavers[1]. While making these additions, the plant and animal population around them was the primary factor. "Frog", "Bird", "Peacock", "Fish" "Ladybug" and "Butterfly", etc. were

[1]This competition is reflected even in the name of the rugs when appropriate. For example, the meaning of the name "Kesneker" rug, which belongs to Hakkari region, means "nobody else can do it".

the most frequently used motifs in the weaving of rug weavers in Anatolia (Ürer, 1997: p. 44).

Commonly applied types of animal motifs seen in almost every region in Anatolian weavings are ram horn, wolf's mouth, scorpion, bird and dragon. These figures, which are generally applied in a stylized manner, have similar characteristics in terms of both composition and meaning across all regions.

1.1 Ram's Horn Motif

The emergence of the ram horn motif, which is as old as the art of weaving, goes back to the early ages. For the ancient people, the ram is an animal that has become the symbol of strength, fertility and abundance. Humans, who are constantly trying to ensure their safety, used the ram's horns for protective purposes. The reason why the horn is used is that the ram is a large animal and it is difficult to carry or crafting as a protective talisman. In fact, ancient people hung these horns on the doors of their homes and carried them as amulets (Taş, 2009: p. 73). This particular motif, which is named as "ram horn" in Turkish communities outside Anatolia, takes an angular and geometric form in the weaving technique with kirkit. In Anatolia, in addition to the name ram horn, it is also called "horned burning, ram burning, eyed ram and ram head". This motif can often be found in the same composition with figures symbolizing birth and reproduction (Erbek, 2002: p. 30-34; Bakan, 2008: p. 66).

Apart from these, with respect to clarification on the understanding of the role of men in reproduction, horn motifs have started to take place as symbols of abundance, power, masculinity and heroism in the works created by people.

This motif is usually adapted to weavings in spiral and crescent shapes, taking into account the appearance of the ram from the front, side and top. Mountain goat, ram and ram's horn motifs were also encountered in carpets and rugs uncovered in various kurgans in the Eurasian steppes. The mountain goat motif seen on felt carpets and sheaths extracted from Pazirik kurgan became the main motif of Turkish weaving in later times. This motif was woven as a symbol of male god in Sumerians, Akkads, Egyptians, Hellenes, Hittites, as well as Oghuzs, Avars, Kyrgyzs, Kazakhs, Karakalpaks, Chuvash, Bulgars, Turkmen and Kurds as a symbol of fertility and masculinity (Erbek, 2002: p. 32). It is known that deer and ram horns symbolize the strength and the understanding of medicine, especially in the Hittite period (Ertuğrul, 1990: p. 14). In some sources, it is stated that the weaver expresses her/his happiness with this motif and gratitude to God for her/his happiness (Tanrısal, 1997: p. 104).

This motif, which also expresses the power of providing life and protection, is usually placed in the center or borders on rugs. Although it is seen in rugs woven in almost all regions of Anatolia, it is more common in Southeastern Anatolia and Malatya (Bakan, 2008: p. 66). Different designs of the motif are also found in plain weavings made in the regions of Isparta, Siirt, Konya, Şırnak, Yozgat, Aksaray, Ardahan, Niğde, Karaman, Mersin, Antalya, Malatya and Artvin.

1.2 Wolf's Mouth (Wolf's Track) Motif

Mankind, fearing natural disasters and wild animals, carried animal parts such as wolf teeth, snake bones and scorpion tail on them in need of protection, and used the stylized motifs of wild animals as a

reflection of this logic in weaving. The wolf's mouth motif is the symbol of optimism and protection, and also symbolizes the light and the sun, as the wolf has the nocturnal ability to see in the dark. It appears as a symbol of bravery, truthfulness, security, abundance, heroism, power and masculinity with its applications in different forms in weaving (Erbek, 2002: p. 158). This motif, which has different names, is known as the wolf's mouth motif in Isparta, Kırşehir, Konya, Aksaray, Karaman and Bitlis regions (Darçın, 2019: p. 65) This motif is called "double moon" in Sivrihisar for some samples. The wolf's mouth motif, which is one of the motifs related to protection of life, also means being able to survive and protect from harsh environmental conditions and dangers (Diler & Gallice, 2018: p. 116).

1.3 Scorpion Motif

The scorpion motif in Anatolian weavings is used to provide protection against external evil and malignancy and symbolically represents the spirit of the devil (Erbek, 2002: p. 154). It is also believed to be protective against enemy attacks (Morris, 1999: p. 50). The scorpion motif, which is generally applied to the background and outer border ornaments, is encountered in rugs in all regions of Anatolia. It is possible to attribute this to the scorpion being an animal found in all regions of Anatolia. Especially the nomadic people living in tents believe that the scorpions, whom they are very careful in terms of protection, cannot appoach their carpets and rugs as long as this motif is present (Ateş, 1996: p.154; Kavas, 2014: p. 28). This motif, which is generally used to provide protectiğn against evil eye and jaundiced eyes, is also known as "tailed" in some sources (Gadanaz, 2007: p. 48).

1.4 Bird Motif

The bird motif has a significant place in the art of weaving, as it has different meanings. The bird motif has been attributed various meanings, sometimes positive and sometimes negative, grounded on different life styles, traditions and customs among cultures. The bird motif, which generally reflects happiness, joy, love and the soul of the deceased (Erbek, 2002: p. 192; Ölmez, 2009: p. 3) symbolizes wisdom, intelligent and agile thinking as well as longing and news anticipation (Oyman, 2019: p. 12). The bird motif symbolizes death as well as strength and potency. The bird, especially the eagle form, dates back to 3000 BC and it has been stylized and used together with the tree of life, which is the symbol of immortality in the Urartu and since the Sumerians era. In Orkhon inscriptions, it is mentioned that Central Asian Yakut Turks believed that every human being had a protective spirit in the form of a bird and that the soul of the deceased rose to the sky and flew like a bird (Erbek, 2002: p. 192). According to Göktürk belief, bird is the symbol of the soul, and flying connotates heaven. It is known that the terms migrating and flying in the Turkish language mean to die (Ünaldı, 2008: p. 31). According to Anatolian beliefs, many different bird species are used to symbolize various meanings in Turkish carpets and rugs. It is said that in case the bird motif resembles an owl or a raven it refers to misfortune and bad luck, yet in case the bird motif resembles dove, pigeon, nightingale it refers to good luck and good fortune (Bayraktaroğlu, 1991: p. 205). In other cases, the bird figure is generally comprehended as a symbol of happiness, power, pleasure and love (Ölmez, 2009: p. 3).

It is known that the bird was used as a symbol of peace and holy spirit in times of war, it was protective

against fire, death and lightning strike, and it was also used for protection from a life without love (Taş, 2009: 80). Today, it is used as a symbol of the human spirit (Eyüboğlu, 1990: p. 27). In Anatolian weavings, the bird motif was used sometimes as an eagle, sometimes in the form of an Phoenix, sometimes as a peacock and sometimes as a rooster (Erbek, 2002: p. 190). The bird motif, which is the symbol of many states established in Anatolia (Erbek, 2002: p. 42), has been applied as a symbol of death, beauty, luck, bad luck, strength, power, metaphor, exaltation in numerous ornaments (Sürür, 1992: p. 210). In some weavings, the bird motif is applied together with the tree of life. This form of practice is thought to stem from the Shaman belief. Because in Shaman belief, birds help Shaman reach the sky with the tree of life (Öney, 1988: p. 48). Birds are generally seen in textiles arranged around a symmetrical axis in a geometric frame (Sürür, 1992: p. 208). This motif, thought to be related to death, has quite different meanings. While predatory birds symbolize power, other birds carry meanings such as good luck, happiness, joy and love (Tanrmal, 1997: p. 100). At the same time, the bird figure represents the dead and the spirit of the child who has not yet been born (Diler & Gallice, 2018: p. 134; Göksel, 2019: p. 61)

According to the Central Asian Turkish beliefs, people believed that the soul of the dead "flew into the sky like a bird". This belief still proceeds. On this journey, the bird is seen as a vehicle that lifts the soul of the dead and a sacred being accompanying the soul. Among them, hunter and sacred birds such as falcon, hawk, eagle, phoenix, huma bird and peacock motifs which are accepted as symbols of heaven, are frequently embroidered. In addition, this motif is the Imperial symbol of most of the states established in Anatolia (Topçulu, 2016: p. 108).

1.5 Dragon Motif

The dragon motif symbolizes fear and jealousy (Ünaldı, 2008), abundance, water, fertility and rebirth (Çoruhlu, 1995: 43). The dragon motif is the protective talisman of textiles. It protects the tree of life, the sun, the field. It is also a curing talisman and heals diseases (Aytaç, 1995: p. 571).

The dragon motif, which is accepted as belonging to Chinese mythology and art all over the world, is accepted as a symbol of abundance, prosperity, power and potency in Turkish art and mythology depending on the elements of earth, sky and water and is included as a symbol of the year in the Turkish animal calendar. (Özkartal, 2012).

Dragon figure has been described as a mythological motif in Turkish culture. "Dragon", which is named as "universe" in the Central Asian-Turkish culture, is embroidered in a geometric frame or freely on Anatolian-Turkish pile and lint-free kirkit woven mats. They are often depicted as scary creatures. In some examples, it appears in the form of a snake. When given in the form of a snake, it is regarded as a symbol of evil just like Milas carpets, goodness and abundance around Niğde and Kırşehir. Even if it does not resemble the real thing, it is processed as a motif that stretches by making folds and takes names such as "Gıvrım" in the Central Anatolia Region, "Snake Coiled Up", "Wandering Universe" in the Çanakkale region. It is named accordingly in weaving. It is seen as a symbol of abundance, fertility, goodness/welfare and sometimes evil in Central Asian and Anatolian-Turkish culture (Deniz, 2013: p. 58). Different drawings of the motif can be found in plain weavings created in Ardahan, Kars, Kayseri, Konya, Malatya, Siirt, Sivas, Van, Antalya, Aydın,

Erzurum, Gümüşhane and İçel regions (Baraz, 2000: p. 58; Kaplanoğlu, 2010: p. 68; Darçın, 2019: p. 58).

The motif about protecting the life is defined as the symbol that explains perfection and symbolizes the universe and its eternity. The weaving in which the motif is used also entails the idea that it surrounds everything and owns everything (Tanrısal, 1997: p. 116).

Conclusion

The motifs used in Anatolian art are among the rare elements that enable us to gather important information about the life of the Anatolian people and have managed to exist in a continuity from past to present. Especially rug weaving, one of the most common examples of folk arts, is very informative about understanding this existence. When the animal motifs applied in Anatolian rugs are examined, it is possible to encounter common features in all regions in terms of both composition and meaning. It is possible to attribute the similar characteristics of animal motifs in all regions to the fact that there are rug weaving instructors and the meanings they contain while explaining the making of the motifs are taught to those who weave them, or because they are used as a movable and commercial element, the same meaning has been achieved during the presentation made at the sales stage. Nevertheless, various studies can present this similarity as a result of the gradual transition from east to west of the Turkish people who migrated from Central Asia to Anatolia.

Examinnig the rug samples from different regions and the animal motifs applied to them within the scope of the research, very similar attitudes are observed in terms of both composition and meaning. The fact that the ram's horn motif in the study is applied in Turkish communities outside Anatolia and the mountain goat figure found in the samples extracted from Pazırık cairn demonstrate that this motif is an important motif that have succeeded transition from Central Asia to Anatolia. Moreover, the fact that Turkish communities earn their living from stock breeding, which is a part of nomadic life, made it inevitable to use ram's horn as a motif. In rug weaving, ram's horn is usually seen in a stylized form and as a subject, it represents power and protection. Since the wolf's mouth motif, which is generally seen to be applied for protection purposes in Anatolia, is compared to its key shape in terms of composition, it is possible to encounter this name -dovetail- in some regions. Again, because the dovetail motif resembles the crescent moon of the moon, some compositions are also called double moons. This motif, which is applied in all regions of Anatolia, is generally woven in order to protect and maintain life. However, in some regions it also means abundance and power. It is shown that the scorpion motif, which is one of the motifs applied for protection, is included in the rugs applied in all regions of Anatolia, and the scorpion has a widespread population in Anatolia. The belief that scorpions will not approach the rug on which this motif is embroidered and will drive away evil is common among Anatolian people. Bird motif, which has an important place in rug weaving, connotates various meanings different from each other. Due to different traditions, customs and lifestyles, the bird motif has various meanings, both in positive and in negative aspects. The bird motif, which is seen as a symbol of death due to the belief that the deceased will fly, in the Central Asian Turkish beliefs, carries meanings such as happiness, joy, love and news expectation. The Dragon motif, known as a Chinese mythology motif in the world, is a motif that we frequently encounter in Turkish arts and Anatolian rugs. The Dragon motif, in which protection comes to the fore as the main purpose in applications on rugs, has meanings such as abundance, fertility, rebirth and healing. These motifs, which

are mostly encountered on the borders of rugs, confirm that the protection begins at the border. On part of Anatolian rugs, running water or figurative motifs are generally used on the borders. It is possible to rely on the safety feature of water as the underlying reason for this.

Animal symbolism has an important place in Turkish arts in terms of its meaning and composition features. This symbolism, which we encounter as stylized forms in rug weaving, is applied in almost all regions of Anatolia. While protection from evil comes to the fore in terms of the attributed meaning, they have similar characteristics in all regions in terms of composition. The fact that the figurative ornaments, which are not generally seen in Turkish Islamic arts for various reasons, are applied in Anatolian weavings today reveals the fact that the Central Asian Turkish culture survives in Anatolia. The people of Anatolia continue to produce artworks by keeping their own culture alive within the boundaries of their belief system.

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Images

Image 1. Pazırık Carpet
(tr.wikipedia.org)

Image 2. Pazırık Carpet
(tr.wikipedia.org)

Image 3. Ram Horn Motif
Central Anatolia Region
(Yasubuğa, 2019)

Image 4. Ram Horn Motif
East Anatolia Region
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Image 5. Ram Horn Motif
Hatay Region
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Image 6. Ram Horn Motif
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Image 7. Ram Horn Motif
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Image 8. Ram Horn Motif
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Image 9. Ram Horn Motif
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Image 10. Wolf's Mouth Motif
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Image 11. Wolf's Mouth Motif
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Image 12. Wolf's Mouth Motif
Central Anatolia Region
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Image 13. Wolf's Mouth Motif
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Image 14. Wolf's Mouth Motif
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Image 15. Wolf's Mouth Motif
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Image 16. Wolf's Mouth Motif
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Image 18. Wolf's Mouth Motif
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Image 19. Scorpion Motif
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Image 21. Scorpion Motif
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Image 22. Scorpion Motif
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Image 23. Scorpion Motif
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Image 24. Bird Motif
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Image 25. Bird Motif
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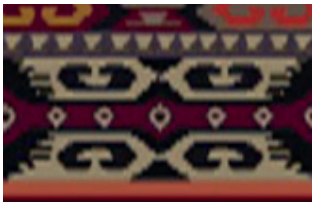

Image 26. Bird Motif
Central Anatolia Region
(Yasubuğa, 2019)

Image 27. Bird Motif
Bardız Region
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Image 28. Bird Motif
Niğde Region
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Image 29. Bird Motif
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Image 30. Dragon Motif
Central Anatolia Region
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Image 31. Dragon Motif
Central Anatolia Region
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Image 32. Dragon Motif
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Image 33. Dragon Motif
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Image 34. Dragon Motif
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Image 35. Dragon Motif
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Image 36. Dragon Motif
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(Göçer, 2017)

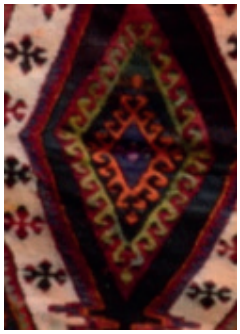

Image 37. Dragon Motif
Niğde Region
(Kemer, 2019)

Image 38. Dragon Motif
Sivas Region
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