

## Comparison of a Set of Savak Tribe Carpets to the Others Weaved Around Anatolia in Composition

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### Abstract

This article, aim introduces the hand knotted carpets that reflect the culture and life styles of Şavak, a nomadic tribe living in Tunceli and Elazığ regions. With the migration of the tribe from Central Asia to Anatolia, the traditions and material and moral values they brought along kept living in Anatolia as well. Hence, this reveals itself in the art of weaving. Anatolia has a highly important potential thanks to both its cultural diversity and allowing immigrants during its long history. Therefore, the art objects coming out of the cultural and folkloric values of the Turkmens of Şavak, who migrated from the Central Asia and contributed to the development of the cultural diversity in Anatolia, are all important ethnologically. In this article, the carpets of Şavak tribe and the carpets in the other regions of Anatolia will be compared compositionally.

**Keywords:** Turkmen Rose, Şavak Region, Turkmen Carpets, Free Form of Holbein Rose, Stockbreeding, Nomadic.

### Suggested Citation

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Comparison of a Set of Savak Tribe Carpets to the  
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## Şavak Aşiretine Ait Bir Grup Halının, Anadolu'nun Diğer Bölgelerindeki Halılar ile Kompozisyon Açısından Karşılaştırılması

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### Özet

Bu araştırmanın amacı Tunceli ve Elazığ yörelerinde ikamet eden ve yarı-göçer bir yaşam tarzı yaşayan Şavak aşiretinin kültürünü ve kendine has yaşamını yansıtan el dokuması halıları Anadolu'nun diğer bölgelerindeki halılar ile kompozisyon açısından karşılaştırılarak, dokumalar arasındaki benzerlikleri ve farklılıkları ortaya çıkarmaktır. Aşiretin Orta Asya'dan Anadolu'ya göç etmesi sonucunda beraberinde getirdiği gelenekler ile maddi ve manevi kültür değerleri Anadolu'da da devam etmiştir. Nitekim bu durum, dokuma sanatında da kendini göstermektedir. Anadolu gerek barındırdığı kültürel çeşitlilik, gerekse tarih boyunca sürekli olarak göç görmüş olması sebebiyle son derece önemli bir potansiyele sahiptir. Bu yüzden Orta Asya'dan göç eden ve Anadolu'daki bu kültürel çeşitliliğin oluşmasına katkıda bulunan Şavaklı Türkmenlerin kültürel ve folklorik değerlerinin sonucu olan sanat yaratımları da bu açıdan çok önemlidir.

**Anahtar Kelimeler:** Türkmen gülü, Şavak Bölgesi, Türkmen Halıları, Holbein Gülünün serbest Biçimi, Göçebe.

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## 1. Introduction

Pertek and Cemisgezek counties of Tunceli province are named as the Şavak region and the said region is the residential area of the Şavak tribe. The main reason for the preference of this region is to deal with the specific culture, habits, and weaving art of Şavak tribe, who are hardly known in our country and settled into Eastern and Southeastern Anatolia by migrating from the Middle Asia. Therefore, it will be sought an answer for why the region that subjects to the article is called Şavak region. The art of weaving is an identity that involves the sociological, psychological, anthropological and ethnical structures of nomadic tribes. Because of these characteristics, its cultural functions and the form of creation of its motifs and colours, rather than its techniques, increase its importance in terms of authenticity. Therefore, the art of weaving is an element that reveals the world views of people as the visual arts. The anthropological studies to be performed on the formation of the weaving ornaments give numerous clues about the culture and the history of the region. Therefore, this article aims to understand the culture of the subject tribe and the incentives behind the weaving motifs, and to bring these weavings in the literature.

The reasons of this research, which are the subject of this article, are preparing a catalogue for introducing Şavak carpets to future generations and positioning them among the traditional weaving arts. Şavak weavings did not attract attention and were hardly examined up to now due to they were produced in a very small region in Eastern Anatolia for satisfying the needs of the tribe mentioned. Besides, relevant sources and researches are lacking and information, images, figures and drawings related to Şavak weavings in the existing sources are limited. With this work, Şavak weavings that did not come up to now will be introduced to the science world widely with persistent documents.

Field research in Şavak region was used as the data collection tool in this study, which was performed through quantitative research method. Research and study trips were organized to Şavak region in a time

period of nine months between April and December 2010 for understanding the culture and life style of the tribe. Interviews were made with villagers for analyzing the specific culture and weaving art of the tribe, photos of their weavings as a part of their identity and genuineness were taken, and it was tried to be presented their life style in a holistic approach. There are many books published in our country up to now related to the subjects of nomadism and tribes. However, these take part rather in the domains of geography, history, ethnology and sociology.

On the other hand, many of the studies performed on the nomadic communities of Anatolia are related to the nomadic, semi-nomadic or settled clans and tribes that are grouped as Turkmens and Yuruks, who live in Southern Anatolia, Southeastern Taurus Mountains and Western Anatolia and are called as Avsar (Aktan, 1995), Çepni (Melikoff, 1998), Barak (Kır, 2003), Tahtaçlı (Mutlu, 2013) etc. Dealing with the reasons of Turkmen migrations historically, Taghavi indicated that the history of the Turkmens is separated into 3 periods as a) Nomadic period, b) The period of migration to Turkmenistan and Turkmen Sahara, c) The period after formal delimitation between Iran and Russia (Taghavi, 2011). It is remarkable the minute amount of the studies performed on the nomadic, semi-nomadic or settled tribes living in Eastern and Southeastern Anatolia. This goes for the carpets of Şavak tribe as well, and therefore our knowledge about the weaving arts of the nomadic communities of Eastern and Southeastern Anatolia is very limited.

As is known, tribe is a type of social union formed by large families that are believed to have descended from a common ancestor or ancestors, where blood tie constantly recognized by community members and the social universe surrounding them (Gultekin, 2013). In this context, having a stockbreeding based economy and dwelling units such as summer camping grounds, hamlets and tents besides villages and sustaining a life between villages and highlands, Şavak tribe is a typical example of a form of social organization based on blood ties. Motifs and colours in Şavak

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weavings are the means of expression of humans weaving them and their environment. The quality of the raw materials used by the weaver, dye properties and how and from which roots and plants it was obtained, knot frequency or infrequency, symbolic expression and aesthetics of the motifs reflect the traditions and social and anthropologic structure of the people living in the vicinity. Therefore, carpets and rugs reveal the culture and identity of the people weaving them.

#### 1.1. The purpose of the study

The purpose of this study is revealing the relationship of the weavings with Central Asia by approaching to the weavings, which were produced by Şavak tribe. Besides, the Şavak weavings that were not examined much until today will be compared compositionally with carpets in the other regions of Anatolia and similarities and differences among their motifs will be mentioned.

#### 1.2. Method

This study is based on the data obtained in a nine months of field study performed in Pertek and Cemisgezek counties of Tunceli and the villages of Elazığ between April and December 2010. Detailed examinations were performed on the weaving techniques, raw materials, densities, colours, meanings of the motifs and compositional features of the weavings by negotiating with those who make these weavings. The technical features of the carpets were tabulated and knowledge from inhabitants was obtained about the tribe in this article. Moreover, the motifs of the carpets belonging to Şavak tribe, which are a cultural heritage, were drawn through a computer program and transferred to the next generations.

#### 2. Şavak region

Migrating from the Central Asia, and settling in certain region in the Eastern Anatolia Region, Şavak is a tribe that used to nomadise in the past, but now has a semi-nomadic life. This tribe lives in the region named as Şavak, which is between Pertek and Cemisgezek counties of Tunceli in the Eastern Anatolia Region (Figure 1).

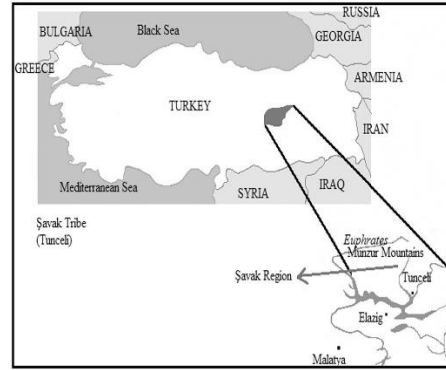


Figure 1. Place of the Şavak Tribe's Settlement on Turkish Map

Şavak tribe is an earthbound tribe settled and semi-settled in more than one village with fixed dwelling houses in the region called Şavak. Soils of the region are not suitable for agriculture at all. Husbandry is predominant in all villages where the tribe settled and this reveals that husbandry is not in a structure that supports agriculture. Agricultural activities are the result of a full settled life (Kutlu, 1987). The soils where they settled cannot be used in agricultural activities and this is the reason why Şavak tribe is semi-nomadic. Animal husbandry has been practiced due to the geographical formations and unsuitable conditions of climate and vegetation of the region for agricultural activities. In the field studies, It is observed that Şavak tribe spent winter in their villages and around 4-5 months of summer in highlands, and carried on husbandry activities during these times. The reason why this region is called Şavak is the semi-nomadic lifestyle of the tribe. Nomadic husbandry activities are influenced by the geographical features of Şavak region, which have still been continuing. Some other major affected factors associated with these activities are also cognation, beliefs, habits, traditions, and a common spirit of comradeship. Furthermore, "being from Şavak" expresses a life style integrated with nomadic husbandry with regard to the area surrounding the region.

Indicated as the settlement of Şavak tribe, and comprising of fifteen villages in total together with Akdemir (Pertek) sub-district, Şavak vicinity is surrounded by Keban dam lake -which was Murat river in the past- in

the south, Hozat in the north, Cemisgezek in the west and Pertek county in the east. Pertek county of Tunceli and all nine villages in total connected to Akdemir sub-district are the places where the tribe settled. Besides, a great part of the people living in Doğan, Bölmebölen, Yemişdere, Payamdüzü and Sarıbalta villages, which are connected to Cemisgezek county Akçapınar (Vaskovan) sub-district, are known to be from Şavak in the vicinity. People of Şavak reside in Yılangeçiren, Muratçık, Meşeli and Şahinkaya villages connected to Harput, Elazığ as well (Kutlu, 1987).

Having rather broad meanings and effects on human and community life with its sociological, anthropological and psychological dimensions, migration is defined in different ways as a social event. Migration is an integration of processes that starts with the change in perception, continues with the change of location and finally finishes with the adaptation to the place arrived (Demirel, 2004). Şavak tribe evaluates summer months best by grassing down their livestock in highlands and making cheese from the milk they obtained. A part of Şavaks living in Elazığ and around migrates in summertime to Erzurum and Kars through Bingöl, and another part migrates to Erzincan and Bayburt highlands through Keban; and Pertek-Cemisgezek Şavaks migrate to Pülümür and Erzincan highlands. Except for the settled ones in villages, there is a nomadic part of Şavak tribe that continues a summer pasture-winter quarters life on a wide region with shepherding. This nomadic part spends winters in Urfa plain, Diyarbakır basin and especially Karacadağ winter quarters around Siverek (Urfa) and summer times in the highlands around Bingöl (Şerafettin Flatlands), Elazığ and Tunceli (Munzur Flatlands) (Atlas journal, 2000).

### 2.1. A brief history of şavak tribe

There is little information and documents about the history of the tribe. Şavak tribe is Turkmen and they are from Oghuzs clan (Gültekin, 2013). Limited information is available about the historical development of the migrant settler groups living without depending to a certain place for long years

in Anatolia. The historical documents about the Turkish tribes (archive sources), which could survive from past to present, are the tax rolls, registers of persons and cadastral record books of the Ottoman Empire; kadi registries in provinces and districts; as well as various historical and geographical works, travel books and works about administrative and financial affairs (Sümer, 1949). Any document was not found about Şavak tribe in the studies performed based on such documents and sources until now. On the other hand, a tribe named Şakak, Şakaki, Şakakyan and similarly community named Şakak, Şakağı, Şakaki (Şakaklı, Şakaklu) are mentioned in the Ottoman archives (Turkay, 1979).

### 3. Comparison of şavak tribe carpet group with the carpets in other regions of Anatolia in terms of compositionally

Şavak carpets were woven with Turkish knot (Gördes knot) as is the case with Anatolian carpets (Figure 2). The pile yarn in Turkish knot is wrapped around a pair of weft (front and back thread) and its tips are extracted from back to front. It is a quite durable knotting technique. Even though the height of the loops disappears in time, it is not possible motif to get lost due to it wraps around the weft pair (Aytaç, 2000).

There is a Hexagonal Göl (Medallion) surrounded by dragon feet (Erbek, 2002) on the floor of the prayer rug in Figure 2. The appearance of mihrab was intensified by adding a cap stone to the rhombus at the start and end of the hexagonal Göl. There is an octagon inside the hexagonal Göl. The hexagon was surrounded by star (Erbek, 2002) motifs. And a square was placed in the middle of the hexagon on the prayer rug (Figure 2, 3, Table 1).

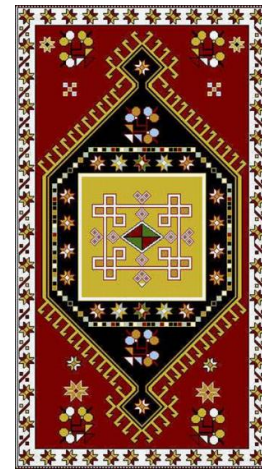
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**Table 1.** Technical analysis of the prayer rug in figure 2

Review date:	06.05.2010
Quality:	20 x 24
Dimensions:	74 cm x 144 cm
Weaving method:	Carpet, prayer rug, Turkish Knot
Material:	Wool
Twist directions and layers of the treads:	S twist
Weft:	1 layer
Warp:	2 layers
Motifs in border:	Leaves and flowers
Motifs in carpet floor:	Dragon feet hexagonal Gol, star, earlock, Free form of Holbein Rose .
Colors:	White, black, green, red, yellow, light brown
Place of weaving:	Ayazpınar(Titnik) village, Pertek/Tunceli



**Figure 2.** Şavak Carpet (Prayer rug) Ayazpınar (Titnik) Village, Pertek/Tunceli



**Figure 3.** Drawing of the prayer rug in figure 2 made by a computer program (Aksoy, 2011)



**Figure 4.** Çanakkale Pallet Sieve Carpet



**Figure 5.** Çanakkale Mini Crane Carpet, 72 x 114 cm



The geometric form in the middle of this square is the same with the internal arrangement of Canakkale Çarklı Elek (Figure 4) carpet. There are star, earlock-zülûf (Durul, 1969) and filling motifs at the bottom and top sides of the hexagonal Göl. And leaves and flowers were placed on the border. The Hexagonal Göl resembles to the Mini Turna (Figure 5) model of Çanakkale carpets (Güngör, 1984). The arrangement inside this hexagonal Göl is the same with the motif of small sampled carpet of Holbein carpet type (Figure 6).

This motif changed gradually in time, and was used in Göls on the floors of many carpets. With Göl yellow floor filled with roses, the small sampled Holbein carpet has a motif lined up with the principle of eternity. Kurd Erdmann interpreted this motif as the free form of Holbein rose and dated this carpet to the 17th Century (Erdmann, 1966). In addition, this motif is seen in Adiyaman (Figure 7) (Görgünay, 1976), Sivas, Gaziantep (Türk El Dokuması Halı-lar, 2006) and Bergama (Karavar, 2007), carpets as well.



**Figure 6.** Small Sampled Holbein Carpet, 114 x 158 cm



**Figure 7.** Adiyaman Carpet, 1.00 m x 3.80 m, 1969

There are 8 Turkmen mirrored octagonal Göls (Coen- Duncan, 1978) on the floor of the carpet in Figure 8. Star, hook-bird (Durul, 1969) and hook-tinder and flint (Anatolian Kilims, 2005) motifs are seen at the center of one of the Göls. And on the other Göl, there is interwoven dragon feet motif (Erbek, 2002), and opposite square by the locals attracts attention at the center. Scorpion (Durul, 1969), comb (Mother Fatma's hand- finger), fertility (Erbek, 2002) eardrop (Erbek, 2002), earlock (Durul, 1969), hook-tinder and flint and ram's horn (Anatolian Kilims, 2005) motifs is used in the areas outside the Göls. In white floor border, ram's horns and amulet-protection against evil eye (Erbek, 2002) were interlocked inside the squared rowed by the repeat order and enclosed the floor. Again the second red border was ornamented with ram's horn (Erbek, 2002) motif.



**Figure 8.** Savak Carpet, 106 x 484 cm, Yılangeçiren village/Harput/Elazığ (Aksoy, 2011)



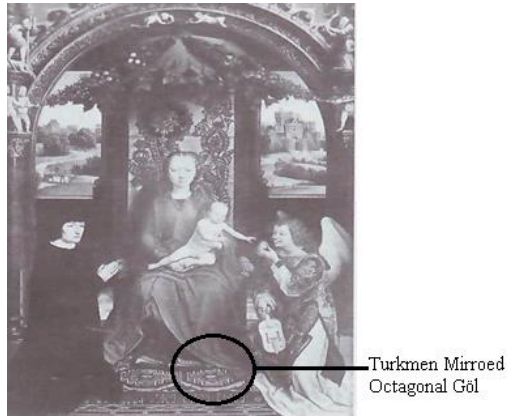
**Figure 9.** Technical drawing of the carpet in figure 8 with the computer program

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**Table 2.** Technical analysis of the carpet in figure 8

Review date:	25.03.2010
Quality:	24 x 26
Dimensions:	56 cm x110 cm
Weaving method:	Carpet, Gördes Knot
Material:	Wool
Twist directions and layers of the treads:	S twist
Weft:	1 layer
Warp:	2 layer
Motifs in border:	Ram's horn, amulet-protection against evil eye
Motifs in carpet floor:	Türkmen mirrored octagonal gol, star, hook-bird, hook-tinder and flint, dragon feet, ying-yang, scorpion, comb (Mother Fatma's hand- finger), hairband, earlock-eye, ram's horn
Colors:	Red, dark blue, green, white, yellow, pink and Brown.
Place of weaving:	Yilangeçiren Village/Harpur/Elazig

Thanks to Hans Memling, Turkmen mirrored octagon Göl motif took part in the literature as Memling rose as well. (Gantzhorn, 1991) named this motif as hooked step-form cross. It is differential feature of the carpets in this group that this type of carpets was typically used in Memling Virgin Mary painting(Figure 10).



**Figure 10.** Virgin Mary (Yetkin, 1991)

When -13<sup>th</sup> or 14<sup>th</sup> century- and why the hook formation had started to be used are still unanswered questions (Gantzhorn, 1991). Almost all this type of carpets survived until today. Although centuries passed, the hooked step formed cross formation remained completely unchanged. However, the internal pattern has changed consistently (Gantzhorn, 1991). Turkmen mirrors are seen in an Anatolian

Bergama carpet belonging to the 17<sup>th</sup> and 18<sup>th</sup> Centuries in a carpet woven in Çanakkale Ezine in the 19<sup>th</sup> Century and in carpets woven around Malatya, Kayseri, Kars (Turkish Hand Knotted Carpets, 2006), Konya, Turkmen Yomut, Salur, Kizilayak, Teke, Cavuldur, Sarik (Türkmen, 2001) (Figure 11, 12).



**Figure 11.** 18<sup>th</sup> century, Bergama Carpet, İzmir, Inventory No: 290, 139 x 223 cm, Turkish and Islamic Arts Museum



**Figure 12.** 16<sup>th</sup> century, Çanakkale, 100 x 134 cm, Inventory No: 859, Konya Museum

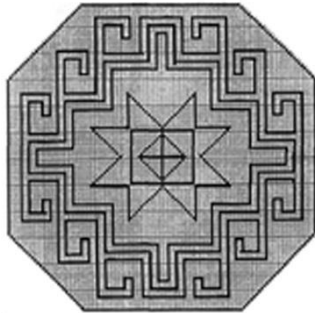


**Table 3.** Use of Turkmen gol (open-closed forty Horns Lake) by tribes and regions

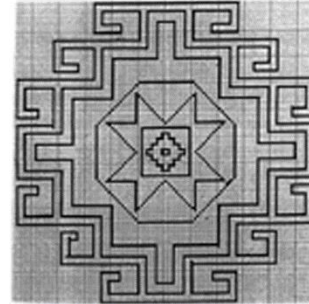
By Tribes	By Regions
<b>Open Forty Horns Lake</b>	<b>Closed Forty Horns Lake</b>
Turkmen-Teke Carpets	Bergama-Çanakkale Carpets (West Anatolia)
Turkmen-Salur Carpets	Kayseri-Konya Carpets (West Anatolia)
Turkmen-Kızılayak Carpets	Malatya-Ağrı-Kars Carpets (East Anatolia)
Turkmen-Çavuldur Carpets	Kirghiz ve Caucasian Carpets

Turkmen mirror pattern was used in weavings by several Turkmen clans in Central Asia, and this motif started to be woven also in Anatolia with the migration and settlement of Turkmen to Anatolia. It was given different names as to regions in various places of Anatolia. The motif was named as Devetabani (Philodendron) or Gömürgen Rose in Kayseri, Curved Göl around Kars, and Turkmen Yanışı in some other regions (Görgünay, 1994). Iten-Maritz found that the carpets with aforementioned motifs were associated with Circassians, stating that they learned weaving carpets from Armenians. Circassians put up resistance against Russian conquerors and migrated from Caucasus Northeastern hills to Anatolia, especially to Bergama, Çanakkale, Sındırgı, Manyas and Kars (Iten-Maritz, 1975). Moshkova called this motif, which he found intensely

in Turkmen carpets, as Forty horns Göl (Moshkova 1984). On the other hand, motif of Forty Horns Göl in Anatolia was named as Turkmen rose by Aslanapa (Aslanapa, 1987). The same motif is known also with the name of Turkmen mirror in Anatolia (Görgünay, 1976). Forty horns Göl (Turkmen rose) is woven in two ways as closed (Figure 13) and open (Figure 14). If there is an octagonal frame that generally with a different ground colour and which encircles the gradual and hooked polygon, then it is named as closed, and if it doesn't have the octagonal frame, then it is named as open Forty horns Göl (Türkmen, 2001). When both open and closed types of Forty horns Göl are used in Anatolian carpets, there are closed samples generally in Şavak carpets and open samples in Turkmen carpets.

**Figure 13.** Closed Forty Horns Göl

Haack indicated that the motif of Turkmen mirror was used in the carpets woven Anatolia and named this motif as gradual hooked polygon (Haack, 1975). The one in Figure 15 is a single mihrab prayer rug. Star takes part at the center of the Göl formed by the rectangles that cut each other vertically, which are constituted by dragon feet and ram's horn (Erbek, 2002). Inside and outside the mihrab, the star motifs attract attention. The dragon feet

**Figure 14.** Open Forty Horns Göl

existing inside the mihrab is combined with the protection against evil eye (Erbek, 2002). Beneath the dragon feet is appeared the motif named by locals as körtegel-phonix (Turkish Hand Woven Carpets, 2006). Mosque, star and comb (finger-Mother Fatma's hand) motifs are placed on the areas of the floor except for the mihrab. Besides, the carpet floor is ornamented by stylized plantal motifs. Brown border is enclosed by the running

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water motif (Erbek, 2002), which is called zigzag by locals. The prayer rug in Figure 15 and the prayer rug belonging to

Malatya region in Figure 17 have same characteristics with regards to floor arrangement.



**Figure 15.** Şavak Carpet(Prayer rug), 56 x110 cm, Yilangeçiren Village/Harpoot-/Elazig (Aksoy 2011)



**Figure 16.** Drawing of the carpet in figure 16 with the computer program

**Table 4.** Technical analysis of the carpet in figure 16

Review date:	15.03.2010
Quality:	26 x 28
Dimensions:	56 cm x110 cm
Weaving method:	Carpet, prayer rug, Turkish knot
Material:	Wool
Twist directions and layers of the treads:	S twist
Weft:	1 layer
Warp:	2 layers
Motifs in border:	Zigzag (running water)
Motifs in carpet floor:	Dragon feet, ram's horn, star , amulet, körtegel (phonix), mosque, comb (finger-Mother Fatma's hand)
Colors:	Red, white, black, green, orange, brown,yellow.
Place of weaving:	Yilangeçiren village/Harpoot/Elazig



**Figure 17.** Malatya Carpet, 19<sup>th</sup> Century, 84 x150 cm, Office of Mufti Sivas

### Discussion and conclusion

While migrating to Anatolia in groups as nomads, semi-nomads and the ones having settled life, Turks brought along their tents, livestock, nomadic and settled life cultures, weapons, clothings, literary works, traditions and handicrafts as well. In the course of history, some part of Turkmens resided in Ma wara'un-nahr and Horasan, while others settled in Anatolia. Anatolia's fertile pasturages to be appropriate for semi-nomadic life played a significant role in the flow of migrations to here. Şavak is from Oghuzs clan and it is one of the tribes migrating from Turkmenistan to Anatolia.

The most important feature seen in Şavak carpets is their dimensions appropriate for the tribal life. Ground looms were used in the weaving of carpets and rugs. Large scale carpets are not woven by the tribe due to the reasons such as strains in removing weaving looms and the long time needed for such weavings. In other words, instead of the carpets called floor (taban) or head (kelle), narrower and longer carpets called reclining (yan halisi) and couch (sedir halisi) carpets are woven. Therefore, a reclining carpet can be used

as a couch carpet as well. In fact, there is not a certain rule in the determination of lengths and widths of carpets. But, while using-establishing ground loom, the carpet width is arranged according to the intended use. The loom is arranged mostly with hand span or footstep. The common traits seen in Şavak weavings are wool warps and wefts and long and braided webs. The slack tips of warp threads forms the eaves. Eaves in different shapes and lengths are made by bringing and tying these slack tips together.

The geometric order in the weavings is composed of artfully formed plantal samples and traditional motifs inherited from generation to generation. The plantal motifs are mostly stylized. Flowers, leaves, meandering branches and sprouts were substituted by geometric motifs. Dark colours largely leap out in Şavak weavings. The use of dark colours is the important characteristic of the carpets.

The hexagonal Göl at the floor of the Şavak prayer rug in Figure 2 shows similarities with Çanakkale Mini Turna Carpet. In addition, the formation inside of the Şavak carpet in Figure 4 exists in Canakkale Çarklı Elek, small sampled Holbein, Adıyaman, Sivas, Gaziantep and Bergama carpets as well (Figure 5, 6,7).

The Turkmen Mirror Göl present at the runner belonging to Şavak tribe in Figure 8 was used in Bergama, Çanakkale, Malatya, Kayseri, Kars, Turkmen Yomut, Salur, Kizilayak, Teke, Cavuldur and Sarik carpets as well. Different names were given to Turkmen mirror motif in various regions of Anatolia. When both open and closed types of this motif were used in the Anatolian carpets, there are closed samples in Şavak carpets and open samples in Turkmen carpets. Therefore, it is concluded that the origins of these motifs are in the Central Asia and Turkmens brought them along during their migration from Turkistan to Anatolia. The intersecting rectangle formations on the floor of the Şavak prayer rug in Figure 15, the Malatya prayer rug in Figure 17, and the motifs used in both prayer rugs share great similarities.

The data obtained in the field studies performed in Pertek and Cemisgezdek counties

**Comparison of a Set of Savak Tribe Carpets to the  
Others Weaved Around Anatolia in Composition**

of Tunceli and Elazığ city center comprise of anthropologic field notes and weaving analyses put on paper through the participant observation and interview techniques to a large extent. Due to being a part of our culture, these products are under the responsibility of all of us and many areas of specialization should work in this particular for them to be protected and inherited to future generations correctly. The biggest problem here is the case that the needed importance was not attached to the carpets and plain weaves that take part among the tangible products of the culture no matter what region they are from. It is highly important to make written information transfer and keep inventory records of these values. Hence, these works will be the source for the next generations and young researchers with the delivery of visual materials in learning about the lifestyles and culture of the tribes. Turkey is located on a multicultural geography. The historical, archaeological, social and anthropological adornments brought by this multiculturalism are all important due to reflecting the characteristic features of the time and space where they were made and the state of mind of the person practicing weaving. Besides, it is a fact that the weavings that reflect the identity of tribes are a cultural heritage from past to present and have the feature of an ethnographic and anthropological catalogue.

Carpets woven by Şavak community generally in village settlements and highlands were produced only for meeting the needs of the tribe at home and tents. Another feature of the weavings to be considered is their artistic aspect. Thereby, many art branches and discipline such as art history, design, ethnology, domestic economy and sociology are interested in this field. The change, development and meaning of the weaved motifs can be

revealed by using the anthropological and ethnological findings and remains.

“Art” is the only thing that expresses what’s happening on the earth efficiently, without hiding anything. People represent their dreams, aims, comments and life styles, their relations with universe and themselves through art. Hence, the things expressed through art again become the community itself. Anatolian and Turkmen carpets have similar motifs and compositional features. These similarities take place as a result of the combination of weaving traditions of the same clans. Turkmen clans migrating from the Central Asia to Anatolia used their distinctive motifs and compositional features in the carpets they wove in the regions where they settled. However, in the course of time, weaving was neglected and forgotten in the end. Some negative effects caused to women in the tribe quit the weaving job. These effects are rapid development of machine-made carpets, transhumance-dependent stockbreeding, transition to urban life, weaving treatment to be a hard job and reluctance of youngsters in taking part in this job.

Oguz clans settled into various regions of Anatolia due to the climate change in Central Asia, increasing drought, nonfertile lands, foreign pressures, and concerns about settling in new homelands. Their settling in new homelands brought their cultures, traditions, and weaving arts as moving into Anatolia. In this point, geographic regions didn’t interact with each other, but the similar motifs in the weavings of Anatolia, Holbein, and Şavak indicate cross-cultural communication. Therefore, the groups supplied by this common culture came and spreaded into Anatolia in different time slots. Obviously, common motifs address to common culture. Besides, this type of similarities could be valid evidence for historical relationship of today’s communities.

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