

An Analysis on the Coverage of Kirkit Weaving Art, One of Our Cultural Values, in Turkish Social Media: ‘The Case of Resurrection: Ertugrul (Diriliş Ertuğrul) TV Series’

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Kültürel Değerlerimizden Kirkitli Dokuma Sanatının Türk Sosyal Medyasına Konu Edilmesi Üzerine Bir İnceleme ‘Diriliş Ertuğrul Dizisi Örneği’

ABSTRACT

The Pazyryk carpet, known as the oldest example of knotted weaving, shows that the Turks had an important place in the Kirkit weaving art and supports the view that the art of weaving spread to Central Asia with the Turks. Kirkit weavings are among the cultural values that have an important place in the Turks and the societies of that period. It is known that they were used as floor mats in areas of residence, as well as decorative ornaments, and daily necessities such as pillows, saddlebags and cushions. Productions such as TV series, movies or documentaries, which are social media tools, play an important role in establishing a connection with the past by reflecting the values such as social life, customs and traditions of the period they deal with in their works that cover historical periods. Social media tools play a crucial role in the development and change of societies. In the Turkish media, the historical development of Turks is periodically covered in programs. Resurrection: Ertugrul (Diriliş Ertuğrul) TV Series is one of them. Resurrection: Ertugrul series is one of the productions that reflect Turkish culture and history. The series covers the lifestyle, traditions and arts of the period. In this context, the art of carpet weaving also has an essential place in the series. While the series reflects the lifestyle and culture of the Turks, it also emphasizes that the art of carpet weaving is an important part of this period. Kirkit weavings are shown in the series not only as an item but also as a work of art and a cultural icon. The rugs add visual richness to the scenes by increasing the visual richness of the series. The series “Resurrection: Ertugrul” emphasizes the need to protect cultural heritage by reminding people of the importance of traditional handicrafts such as rug weaving. The series, which is about the historical adventure of the Kayı tribe, one of the Turkish tribes, reflects the cultural values of the tribe at that time. By this study, it has been attempted to evaluate the coverage of the kirkit weaving art, one of our cultural values, in the case of the broadcast.

Keywords: Kirkit weaving, art, culture, social media, history

Öz

En eski düğümlü dokuma örneği olarak bilinen Pazırık halısı Kirkitli dokuma sanatında Türklerin önemli bir yeri olduğunu göstermekle birlikte, dokuma sanatının Türklerle Orta Asya’ya yayıldığı görüşünü desteklemektedir. Kirkitli dokumalar Türklerde ve o dönem toplumlarında önemli bir yeri olan kültürel değerlerdendir. İkamet edilen yerlerin yer yaygısında, dekoratif amaçlı süs eşyası olarak kullanımının yanında yastık, heybe, minder gibi günlük ihtiyaç eşyaları içerisinde kullanıldığı bilinmektedir. Sosyal medya araçlarından olan dizi, film veya belgesel gibi yapımlar tarihi dönemleri konu olarak ele aldığı çalışmalarda, ele aldığı dönemin toplum yaşantısını, örf-adetlerini, gelenek, görenek ve töreleri gibi o değerlerini aslına uygun olarak yansıtarak geçmişle bağ kurmada önemli rol oynamaktadırlar. Toplumların gelişim ve değişiminde sosyal medya araçları önemli rol oynamaktadır. Türk medyasında Türklerin tarihi gelişimini dönem dönem ele alındığı program yayınları yapılmaktadır. Diriliş Ertuğrul Dizisi bunlardan biridir. Diriliş Ertuğrul dizisi, Türk kültürünü ve tarihini yansıtan yapımlardan biridir. Dizide, dönemin yaşam tarzı, gelenekleri ve sanatları işlenmektedir. Bu bağlamda, halı dokuma sanatının da bu dönemin önemli bir parçası olduğunu vurgulamaktadır. Kirkitli dokumalar, dizide sadece bir eşya olarak değil, aynı zamanda bir sanat eseri ve kültürel bir simge olarak gösterilmektedir. Kilimler, dizinin görsel zenginliğini artırarak sahnelere görsel açıdan zenginlik katmaktadır. “Diriliş Ertuğrul” dizisi, kilim dokumacılığı gibi geleneksel el sanatlarının önemini hatırlatarak kültürel mirasın korunması gerektiğine vurgu yapmaktadır. Türk boylarından Kayı boyunun tarihi serüvenini konu edinen dizi, o dönemde boyun kültürel değerlerini yansıtmaktadır. Bu çalışma ile kültürel değerlerimizden olan kirkitli dokuma sanatının yapılan yayın örneğinde işlenmesi konusu değerlendirilmeye çalışılmıştır.

Anahtar Kelimeler: Kirkitli dokuma, sanat, kültür, sosyal medya, tarih



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Introduction

The Kirkit weaving art emerged as a result of people's basic needs, such as protection and warmth, and then developed over time and turned into an art. It is known that it was used especially in shelters as floor mats, tent covers or as ornaments on walls. Kirkitli weavings are the weavings obtained by knotting the weft, warp and colored weaving threads and compressing them by weaving reverse and straight wefts. Since the early times when they were woven, kirkit weaving samples were produced not only for daily use but also for economic income. The motifs in the pattern compositions of the weaving samples are shapes that people have symbolized in their own way by making use of nature. Each shape expresses an emotion or opinion. Each motif has its own language and a message it wants to convey.

In the excavations carried out in the Pazyryk kurgans, it was determined that the Turks were weaving rugs and carpets 2500-3500 years ago (Argaç, 2009, p. 617). The history of the carpet, which always emerged in countries where Turks lived, is closely tied to the Turks, and it was the Turks who introduced its technique first to the Islamic world and then to the entire world, through the states established during the Great Seljuk Sultanate (Aslanapa, 1987, p. 9). It is possible to see samples of weaving art in every region where Turkish societies lived. The closed knot, or *Gordes* knot, which is the knot technique used in weaving, is a knot belonging to the Turks and is known worldwide as the Turkish knot. Those woven with the Turkish knot, that is, the closed knot, are longer-lasting and more durable than the weaving samples woven with other knot techniques. Many motifs used in Turkish weaving samples are also motifs that express Turkishness. The influence of religion can also be seen in motifs in Turkish weaving samples. For instance, it is known from written sources that the eight-pointed star motif represents the eight entrances of heaven and represents emotions such as happiness.

Each motif used in weavings has a meaning and importance, and creating a composition has become one of the essential elements (Kılıç Karatay, 2019, p. 79). The motifs on the rugs serve as symbols. The emotions in these motifs include sadness, joy, excitement, longing, and envy. Sometimes people have engraved their sadness and sometimes their joy on rugs. (Karaoğlu & Demir Bilen, p. 58). The hands on hips motif symbolizes femininity and fertility, the ram's horn motif symbolizes power and strength, and the star motif symbolizes happiness (Oyman, 2019, p. 11), the *bukagi* symbolizes the unity and togetherness of the lovers and their bond with each other (Balkanal, 2019, p. 348). Motifs symbolizing abundance appear in the form of mulberry, watermelon, pomegranate, tree, flower, etc. (Bozkurt, 2020, p. 703). The motifs, such as cockleburs, amulets, fingers, combs, hands, eyes, crosses, hooks and evil eye talismans, are the motifs that symbolize protection in Turkish carpet and rug weavings (Bozkurt, 2020, p. 705). In addition, such motifs as snakes, dragons and wolves symbolize "protecting life"; tree of life motifs symbolize immortality, are among the motifs touched by hopes and fears about life (Sevim & Canay, 2013, p. 64).

Human beings have taken nature as a source at every stage of their lives. Objects existing in nature were used as an expression of views and thoughts. In addition to their daily needs such as clothing, food and drink, they also benefited from nature for their basic needs such as shelter and protection. They used the textile samples they obtained from the art of weaving to cover the spaces they lived in with floor and wall exhibitions. The art of weaving has developed over time, and there have been developments in pattern, color, materials used and weaving techniques. People ex-

pressed their happiness, wishes, feelings and thoughts with motifs instead of words. For instance, they used motifs such as eyes, amulets, and bukagis to protect themselves from evil eyes.

The first signs of artistic expressions became clear with formal formations aimed at various identifications that continued with a process of human beings being intertwined with nature. The connections between people and objects, and artistic expressions in which the world is reflected as a variable form, have found a place in many visuals (Berkli & Gültepe, 2016, p. 47). Since the time they first appeared on the stage of history, the Turks have made it a tradition to stamp their animals, their household goods, and the small or large architectural works they built with the marks of the tribes they believed they belonged to (Duran & Baş, 2018, p. 523).

Since ancient times, in Turkish communities that have had a tradition of establishing states, a place and a position for women has emerged under the influence of various factors. (Açıl, 2016, p. 63) In ancient Turkish society, women could undertake tasks such as riding horses, hunting, fighting and organizing shamanic rituals (Roux, 2013, p. 138). Although Turkish women, who have the right of khatuns (a title of the female counterpart to a khan or a khagan) in the state administration, have a place and a say next to their husbands, we also see that they sometimes get ahead of their husbands in this regard (Kafesoğlu, 2007, p. 270).

Television, one of the common communication tools included in the definition of media, is very important in conveying social messages or communication. The programs shown on television appeal to interested groups from different age groups and indirectly give messages. One of the programs that attract great attention on television channels is TV series. Series are generally programs that are obtained by processing a whole subject piece by piece.

In recent years, many of the TV series broadcast on television channels in our country have covered the Turkish states as their subject. Some TV series cover historical periods such as the Ottoman period, while others cover historical periods such as the Seljuk or principality periods. The series generally cover war or the social life, culture, traditions of the period, as well as the political situations of that period. Resurrection: Ertugrul (Diriliş Ertuğrul), one of the TV series programs broadcast on TRT 1 channel, is one of them.

The Resurrection: Ertugrul series is a Turkish series that began airing on TRT 1 in December 2014 and finalized on May 29, 2019 with its 150th episode. The series, which lasted for five seasons, has 150 episodes.

"The series basically tells the story of Ertugrul, the father of Osman, the founder of the Kayi tribe. The plateau in Riva was built on a total area of 40,000 m², including the 600 square meter Süleyman Shah otagh (state tent) and 35 tents, which were built in accordance with the originals. There are also 12 different-sized nomad shops, 1 kilimhane (rug tufting workshop), an otagh square and a training center in the set area of Resurrection: Ertugrul ([https://tr.wikipedia.org/wiki/Dirili%C5%9F_Ertu% 28.11.2024](https://tr.wikipedia.org/wiki/Dirili%C5%9F_Ertu%28.11.2024)).

Many topics such as the nomadic life of the Turks, their settlement in fertile lands, their customs, traditions, and sources of income are touched upon in the series. In the settlement centers, tents were established as shelters, and it is seen that kirkit plain weaving samples and felt samples with traditional motifs were used in the covers of the tents. It is seen that plain weaving samples were used as floor mats and wall ornaments in the interior of the tents.

The most elegant tradition that a nomadic lifestyle brought to

Turkish culture is rugs. The “concrete” example of the existence of tradition, Anatolian Turkish rugs, woven colorfully with great love, are indispensable and perhaps the most striking of the visual shows of popular culture (Karaoğlu & Demir Bilen, 2022, p. 61).

The series, which is about the Kayı tribe, one of the Turkish tribes, covers the culture of the Turks in that period. For instance, the *kilimhane* in the series set is a weaving center where kirkıt weaving is done. In the series scenario, the woven samples obtained from the *kilimhane* are not only spread as floor mats in the tribe’s tents but also woven as decorative ornaments in the interiors of tents, as saddles for riding animals, and to be sold economically in markets. In the *kilimhane*, the women and girls of the tribe weave kirkıt weavings. In the series, the *kilimhane* is run by the chieftain’s wife. This shows the importance given to women in the Turkish tribes at that time.



Image 1.

Images of Kayı tribe chieftain’s wife and weaving woman

The geometric style used in the decorations of Seljuk period works of art can be seen in the kirkıt weaving and felt design samples used in the interior decorations used in the series. The series tries to reflect the history of the Turks and also provides information about the lives of the Turks. For instance, as a Turkish tribe engaged in animal husbandry, the Kayı tribe contributes to the economy not only with agriculture and animal husbandry but also with hand-woven rugs, which are handicraft production. The fact that there is only an area where rugs are woven as *kilimhane* in the series shows that kirkıt weavings were important at that time, rather than the necessity of the scenario. The *kilimhane* is the place where kirkıt weaving samples are woven, and it is seen that the weavings are woven on a wooden wrapping loom. It is seen that the pattern threads used in weavings are colored by boiling them in cauldrons using natural methods such as plant roots or branches after they are turned into skeins of hand-spun wool threads. It is known that the processes carried out before weaving in ancient times were based entirely on human power and labor in primitive conditions, far from technology. These scenes in the series attempt to reflect the importance given to handcrafted weaving samples. It is also crucial for understanding the spiritual value of the textile samples that are part of our cultural heritage.



Image 2.

Dyeing threads in the cauldron

Image 3.

Dyeing the threads and hanging them to dry



Image 4.

Drying the threads by hanging them in the forms of skeins

It is seen that the threads dyed in the forms of skeins in cauldrons are dried by hanging them in the forms of skeins on the threads. The dried threads are then used in weaving.

Kilimhane is the area where women weave, and the weaving is done on wooden looms. The looms used in weaving are divided into two groups: wooden and metal. It is generally known that weaving was first done on wooden looms. Since the series covers historical periods as required by the scenario, an attempt is made to reflect history in an authentic manner.



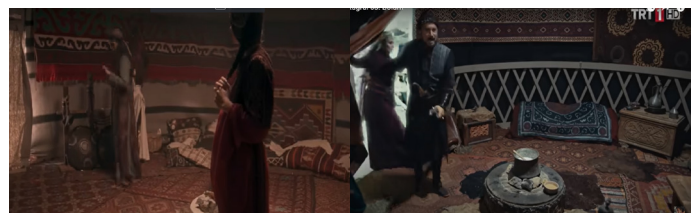
Images 5-6-7.

Scenes of kirkıt weavings on wooden looms

Places of Use of Kirkıt Weaving Samples in the Series

In the set of the series, which was built on the 600 square meter Riva Plateau in accordance with the original scenario of the series, Süleyman Shah’s otagh and the outer cover of 35 tents were made of patternless hair tent weaving woven in the *bez ayağı* technique. Inside the otagh, the floors and tent edges are decorated with plain weavings, felt and tablet weaving samples. When the kirkıt weaving samples used in the tent were examined in two groups as floor mats and wall mats;

The samples of weavings used as floor mats were laid on the ground. The weavings were used by laying them on the floor inside the tent. In the tents, more than one weaving was laid on top of each other as floor mats. Especially Suleyman Shah’s otagh was arranged by laying out weaving samples woven with rich pattern compositions. The pattern composition of the kirkıt weaving samples used in the otagh and on the floor mats of other tents are weavings with pattern compositions containing geometric motifs. It is seen that eye, cocklebur, waterway, tree of life and diamond motifs are frequently used in weavings.



Images 8-9.

Samples of weavings as floor mats



Images 10-11.

Samples of weavings as floor mats



Images 12-13.

Samples of weavings as floor mats

The samples of kirkit weaving used as wall mats are exhibited on the side covers of the hair tents inside the tent. It can be considered both as protection from the cold and as a sign of aesthetic wealth. The haircloth tents are plain weaving samples without any pattern, and the inside of the tents are decorated with kirkit weaving samples woven with rich pattern compositions. It is seen that geometric motifs such as eye, baklava, cocklebur, amulet, *bukagi*, tree of life, hands on hips, ram's horn and star motifs are frequently used in Kirkit weaving samples.



Images 14-15.

Samples of weavings as wall mats

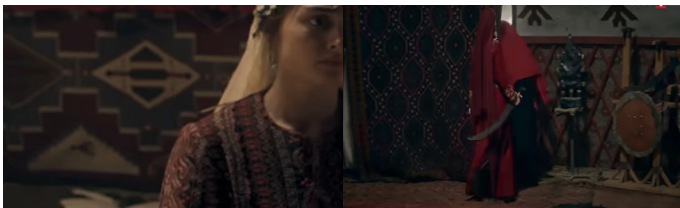


Image 16-17.

Samples of weavings as wall mats



Images 18-19.

Samples of weavings as wall mats



Images 20-21.

Samples of weavings as wall mats



Images 22-23.

Samples of weavings as wall mats



Image 24.

The use of wall mat weavings

In the series, it is seen that the kirkit weaving samples are used as floor and wall ornaments as well as other daily-use items such as cushions, pillows and tablecloths. It is thought that the series, which covers the years when there was no technology and especially no ready-made production, tries to reflect and keep alive the culture of the Turks.



Image 25.

Kirkit weavings as pillows

Image 26.

Kirkit weavings as tablecloths

It is known that kirkit weavings were one of the important sources of income in ancient times. It is common knowledge that the wool of sheep is washed and spun by hand, and the weft, warp and weaving threads used in kirkit weavings are made by hand, especially in families engaged in ovine breeding. The oldest known sample of kirkit weavings, the Pazyryk carpet, was woven with the Turkish knot, which shows that the Turks played an important role in the spread of carpet and rug weaving. The fact that there is a *kilimhane* in the series case, which covers the Kayı tribe in the Turks as a scenario, shows the importance given to the art of kirkit weaving in those times. In addition, the fact that the kirkit

weavings woven in the *kilimhane* were sold in the markets suggests that the weavings were woven not only for necessity but also with economic concerns. The weavings are collected in the otagh square and transported by horses and tumbrels to be sold in the markets. They are also used as saddles and bags for riding and load-carrying animals such as horses.



Images 27-28.

Weaving samples collected to be taken to the market in otagh square



Images 29-30.

Weaving samples collected to be taken to the market in otagh square



Images 31-32.

Kirkit weaving samples collected to be taken to the market in otagh square



Images 33-34.

Weaving samples collected to be taken to the market in otagh square

In the case of the Resurrection: Ertugrul TV series, although an attempt was made to comply with the chronological order of Turkish History by using pattern compositions containing geometric motifs in the plain weaving and felt design samples, it can be stated that the use of some of the weaving samples in the TV series set is incorrect in terms of order. The weaving samples in some scenes do not belong to the period in which the series covers, but to later periods. The fact that it is not suitable for chronological ordering may lead to the emergence of false information and opinions in reflecting the historical development process of art. Although there are more plain weaving samples in the series than kirkit weavings, our traditional handicrafts, there are also a few samples of weavings from different periods. Social media is a communication tool that is widely used and popular in popular culture today. It is essential that programs covering historical periods pay more

attention to this issue.

Conclusion

The kirkit weaving art, one of our cultural values, is covered in TV series telling the historical adventure of the Turks. Periods can be presented on social media as TV series, films or documentaries by using existing written and visual resources, with the idea that they will contribute to society. There may be an interested audience of different ages in society. Making historical period broadcasts based on literature sources can cause the society to establish a connection with its own culture. In the case of the Resurrection: Ertugrul series, it talks about the cultural values of the Turks, such as the lives of the Turkish branch of the Kayı tribe, their living places, traditions and customs. It is obtained from historical written sources show that there were settlements that made kirkit weaving, known as weaving centers among the Turks, during the Seljuk and Ottoman periods and even in earlier periods. In these sources, Turkish carpet art is divided into periods, and the pattern composition and general characteristic features used in the weaving samples are of great importance in determining the periods. The importance given to the art of kirkit weaving is emphasized throughout the series. The use of geometric motifs in the pattern compositions of the weavings, the coloring of the pattern threads used in the weavings by boiling them in cauldrons, and the use of wooden looms as weaving looms are essential issues. It can be claimed that some of the weaving samples used in the case of the series do not fit the chronological order. The inclusion of weaving samples from a period other than the period described may cause misinformation and misinterpretations about the historical process of Turkish weaving art. Social media has an important place in reflecting our cultural values. It is important to be true to the original subject matter in the programs. Social media is an important tool for reaching larger audiences. Therefore, it is important to handle the correct information and evaluate it correctly. Programs that cover our traditional cultural assets are a means of communication that will help young generations today and in the future understand more quickly that they are the inheritors of our cultural values and the importance of adopting these values. The interest of young people in our traditions, customs and handicrafts is decreasing day by day. Our handicrafts, which have preserved their vitality until today and still reflect our cultural values, and the motifs and patterns used in the decoration of these arts are historical documents that can provide information about the period in which they were woven. Many of our handicrafts are not produced because they do not receive the financial reward they deserve. Due to reasons such as developing technology, industrialization and excess labor force, our traditional handicrafts have lost their former importance. These types of programs, which try to emphasize the importance of the art of weaving in ancient times, can reach more people through social media. Official institutions try to keep our handicrafts alive through courses or vocational training programs. In our country, apart from the Resurrection: Ertugrul series, there are examples of programs that occasionally cover the art of weaving. It is important that the samples or information provided in the programs are not incomplete or misrepresented. Such programs have an essential place in guiding societies. Turkish weaving art has certain periods, and the weavings from these periods have characteristic features such as their unique patterns and color compositions. These features are of great importance in distinguishing the periods.

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Visual References

Image 1.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/> part/2-part, 30.10.2024

Image 2.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/52-bolum>,

06.11.2024

Image 3.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/52-bolum>

06.11.2024

Image 4.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/52-bolum>

06.11.2024

Image 5.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/2-bolum> 30.10.2024

Image 6.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/2-bolum> 30.10.2024

Image 7.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/2-bolum> 30.10.2024

Image 8.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/1-bolum> 30.10.2024

Image 9.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/63-bolum>

06.11.2024

Image 10.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/100-bolum>

16.11.2024

Image 11.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/51-bolum>

06.11.2024

Image 12.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/2-bolum> 30.10.2024

Image 13.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/64-bolum>

06.11.2024

Image 14.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/2.-bolum>

30.10.2024

Image 15.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/2.-bolum>

30.10.2024

Image 16.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/2.-bolum>

30.10.2024

Image 17.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/52.-bolum>

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Image 18.

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Image 19.

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Image 20.

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Image 21.

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Image 22.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/53.-bolum>

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Image 24.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/64-bolum>

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Image 25.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/2-bolum> 30.10.2024

Image 26.

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Image 27.

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Image 29.

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Image 30.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/63-bolum>

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Image 31.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/2-bolum> 30.10.2024

Image 32.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/63-bolum>

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Image 33.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/2-bolum> 30.10.2024

Image 34.

<https://www.trt1.com.tr/diziler/dirilis-ertugrul/bolum/63-bolum>

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Yapılandırılmış Özet

En eski düğümlü dokuma örneği olarak bilinen Pazırık halısı Kirkitli dokuma sanatında Türklerin önemli bir yeri olduğunu göstermekle birlikte, dokuma sanatının Türklerle Orta Asya'ya yayıldığı görüşünü desteklemektedir. İkamet edilen yerlerin yer yaygısında, dekoratif amaçlı süs eşyası olarak kullanımının yanında yastık, heybe, minder gibi günlük ihtiyaç eşyaları içerisinde kullanıldığı bilinmektedir. Sosyal medya araçlarından olan dizi, film veya belgesel gibi yapımlar tarihi dönemleri konu olarak ele aldığı çalışmalarda, ele aldığı dönemin toplum yaşantısını, örf- adetlerini, gelenek, görenek ve töreleri gibi o değerlerini aslına uygun olarak yansıtarak geçmişle bağ kurmada önemli rol oynamaktadırlar. Toplumların gelişim ve değişiminde sosyal medya araçları önemli rol oynamaktadır. Türk medyasında Türklerin tarihi gelişimini dönem dönem ele alındığı program yayınları yapılmaktadır. Diriliş Ertuğrul Dizisi bunlardan biridir. Türk boylarından Kayı boyunun tarihi serüvenini konu edinen dizi, o dönemde boyun kültürel değerlerini yansıtmaktadır. Dizide, dönemin yaşam tarzı, gelenekleri ve sanatları işlenmektedir. Dizi, Türklerin yaşam tarzını ve kültürünü yansıtırken, halı dokuma sanatının da bu dönemin önemli bir parçası olduğunu vurgulamaktadır. Kirkitli dokumalar, dizide sadece bir eşya olarak değil, aynı zamanda bir sanat eseri ve kültürel bir simge olarak gösterilmektedir. Kilimler, dizinin görsel zenginliğini artırarak sahnelere görsel açıdan estetik katmaktadır. "Diriliş Ertuğrul" dizisi, kilim dokumacılığı gibi geleneksel el sanatlarının önemini hatırlatarak kültürel mirasın korunması gerektiğine vurgu yapmaktadır.

Medya tanımı içinde yer alan ortak iletişim araçlarından olan televizyon toplumsal mesaj iletme veya haberleşme konusunda oldukça önemlidir. Televizyonlarda gösterilen programların farklı insan yaş gruplarından ilgi duyan gruplara hitap etmekte ve dolaylı olarak mesaj vermektedir. Televizyon kanallarında yoğun ilgi gören programlardan biri de dizilerdir. Diziler genel olarak bir bütün konunun parça parça işlenmesi ile elde edilen programlardır. Dizi içerisinde Türklerin göçebe hayatları, verimli topraklara yerleşmeleri, örf- adetleri, gelenekleri, geçim kaynakları gibi birçok konuya değinilmektedir. Yerleşim merkezlerinde barınma yerleri olarak çadırlar kurulmuş, çadırların örtülerinde geleneksel motiflerin kullanıldığı kirkitli düz dokuma örnekleri ile keçe örneklerinin kullanıldığı görülmektedir. Çadırların iç kısımlarında yer yaygısı ve duvar süs eşyası olarak yine düz dokuma örneklerinin kullanıldığı görülmektedir.

Türk boylarından Kayı boyunu konu edinen dizide Türklerin o dönemine dair kültüründen bahsedilmektedir. Örneğin dizi setinde yer alan kilim hane kirkitli dokuma yapılan dokuma merkezidir. Dizi senaryosunda kilim haneden elde edilen dokuma örnekleri hem boyun çadırlarında yer yaygısı olarak serilmekle birlikte ayrıca çadırların iç mekanlarında dekoratif süs eşyası olarak, binek hayvanlarda semer ve ekonomik olarak pazarlarda satılmak üzere dokunmaktadır. Kilim hanede boyun kadın ve kızları kirkitli dokumalar dokumaktadır. Kilimhane, kirkitli dokuma örneklerinin dokunduğu yer olup, dokumaların ahşap sarma tezgâhta dokunduğu görülmektedir. Dokumalarda kullanılan desen iplerinin elle eğrilmiş yün iplerinin kelep haline getirildikten sonra bitki kök veya dallarının kullanıldığı doğal yollarla kazanlarda kaynatılarak renklendirildiği görülmektedir. Dizide yer alan bu sahneler el emeği göz nuru dokuma örneklerine verilen önemi yansıtmaya çalışmıştır. Kültür miraslarımızdan olan dokuma örneklerinin manevi değerinin anlaşılması açısından da önemlidir. Kilimhane boyun kadınların dokuma yaptığı alan olup, dokumalar ahşap tezgâhlarda yapılmaz.

Yer yaygısı olarak kullanılan dokuma örnekleri yerlere serilmiştir. Dokumalar çadır içerisinde yerlere serilerek kullanılmıştır. Çadırlarda yer yaygısı olarak birden fazla dokuma üst üste serilmiştir. Özellikle Süleyman Şah'ın otağı zengin desen kompozisyonları ile dokunan dokuma örnekleri serilerek düzenlenmiştir. Dokumalarda göz, pıtrak, su yolu, hayat ağacı ve baklava motiflerinin sıkça kullanıldığı görülmektedir. Duvar yaygısı olarak kullanılan kirkitli dokuma örnekleri çadır içerisinde kıl çadırların yan örtüleri üzerinde sergilenmektedir. Hem soğuktan korunmak hemde estetik açıdan zenginlik göstergesi olarak kabul edilebilir. Kıl çadırlar düz desensiz dokuma örnekleri olup, çadırların içerisinde zengin desen kompozisyonları ile dokunan kirkitli dokuma örnekleri ile dekore edilmiştir. Kirkitli dokuma örneklerinde sıklıkla göz, baklava, pıtrak, muska, bukağı, hayat ağacı, elibelinde, koç boynuzu ve yıldız motifi gibi geometrik motifler kullanıldığı görülmektedir. Dizide kirkitli dokuma örnekleri yer ve duvar süs yaygısı dışında minder, yastık ve masa örtüsü gibi diğer günlük kullanım eşyaları olarak kullanıldığı görülmektedir.

Diriliş Ertuğrul dizi örneğinde düz dokuma ve keçe tasarım örneklerinde her ne kadar geometrik motiflerin yer aldığı desen kompozisyonları kullanılarak Türk Tarihinin kronolojik sıralamasına uygun olmaya çalışılmış olsa da dizi setinde yer alan bazı dokuma örneklerinin kullanımı sıralama açısından hatalıdır diyebiliriz. Bazı sahnelerde yer alan dokuma örnekleri dizinin anlatıldığı dönemine ait olmayıp daha sonraki dönemlere ait dokuma örnekleridir. Kronolojik olarak sıralamaya uygun olmaması dokuma sanatının tarihi gelişim sürecinin yansıtılmasında yanlış bilgi ve görüşlerin ortaya çıkmasına sebebiyet verebilir. Sosyal medya günümüzde halk kültüründe yaygın olarak kullanılan ve ilgi gören bir iletişim aracıdır. Tarihi dönemleri konu edinen programların bu hususa daha dikkat etmesi önemlidir. Türk Dokuma sanatının belli bir dönemleri olup, bu dönemlere ait dokumaların kendine has desen ve renk kompozisyonları gibi karakteristik özellikleri vardır. Dönemlerin ayırt edilmesinde bu özellikler büyük önem taşımaktadırlar. Dizi genelinde kirkitli dokuma sanatına verilen önem vurgulanmaktadır. Dokumaların desen kompozisyonlarında çoğunlukla geometrik motiflerin kullanılması, dokumalarda kullanılan desen ipliklerinin kazanlarda kaynatılarak renklendirilmesi, dokuma tezgâhı olarak ahşap tezgâhın kullanılması önemli hususlardandır. Gelenekselleşmiş kültür varlıklarımızı konu edinen programlar günümüzde ve gelecekte genç nesillere kültürel değerlerimizin mirasçısı olduklarını, değerlerin benimsenmelerinin önemini daha hızlı anlayabilecekleri bir iletişim aracıdır. Bu tür programlar toplumların yönlendirilmesinde önemli yer tutmaktadır.