

# Artistic Reflections of Migration, Migration and Konar-Migration

**Seda Dilay**

Karamanoğlu Mehmedbey University  
Technical Science Vocational High School Karaman-Turkey  
sdilay@kmu.edu.tr

**Abstract**—From the early ages of history, communities continued their lives. That's why it's a bustling way of life. Expressions such as nomadism, konar-nomadism, which derive from the word migration in general and have different meanings, determine the living space areas and shapes of human communities. These changes are complex both social and cultural ineffectiveness. Cultural influences also affect spaces and living spaces. It is the evaluation of abandoned and settled places, with different consequences of displacements.

In this study, the concepts of migration, nomadism and konar-nomadism are investigated semantically and the relationships between them are examined. A wide literature review has been conducted regarding the effects of mobile and variable life style on human communities. As a result, it has been observed that these research concepts are included in different classifications by different disciplines and there are different defenses in publications. Artistic expressions of this situation and their transfer to materials carry cultural values and reveal social awareness.

**Keywords**—migration; nomad; konar-nomad; mobility; culture

## I. INTRODUCTION

This Throughout history, mankind has been in search of new life in order to survive, make a living and maintain its generation. According to Kılıç, 2004 [1] is a special type of creature that creates new opportunities for itself thanks to its intelligence. Mobility emerges as an effort to seek new resources for people and improve legislative conditions. Based on this, mobility can be expressed in terms of process, freedom, group substitutions. In addition, according to Kronenburg, 2007 [2], who conducts research on the subject, they are flexible beings that move in line with human demands and live in large areas, owing to their adaptability and mobility. The meaning of migration in terms of meaning in different words; nomadic, nomadic, nomadic and immigrant. These concepts, which come from the same root as word, have differences in terms of meaning. The nomadic and nomadic concepts derived from migration have spatial differences as well as semantic differences. The road, the distances, the space, the journeys they take with each one is an adventure in itself. In the dictionaries "the immense size, including all the limited quantities,

of the existing ones; space; unlimited media; space (Cevizci, 1997: 468-9) constitutes the shell of the phenomenon of migration. When this situation is evaluated from an artistic point of view, it has different meanings with different results.

## II. DEFINITION OF POWER AND ITS EFFECTS ON ART

Throughout historical ages, human beings have endeavored to survive and make a living, and tried to find suitable environments to sustain their race. For this purpose, it has been involved in relocation activities at certain times. According to Şahin 2016, migration is a phenomenon that occurs with various obligations. It is an activity of people who have to leave their settlements due to reasons such as political, economic, social, cultural, natural disasters, famine and so on (Şahin, 2016).

Gordon Marshall states that immigration involves a permanent movement of individuals or groups beyond the symbolic or political boundaries, towards new settlements and societies. It also states that there are driving and compelling forces that compel people to migrate (Marshall, G. 1999). Keles; migration, from one settlement to another settlement area, to go in order to settle in the form of expression (Keles, 1998, p.58). Migration can be defined as the displacement of people for different reasons in a certain environment, leaving the vital habits they have gained. The living entity, called the human being, shows existence with the space in which it lives, laid the foundations of its own culture and builds a history depending on the space. According to Ekici, the connection between human and space makes the human being valuable and meaningful. However, migrations are damaging the ties between people and space (Ekici 2015). Societies can create continuity in their culture during the time they take root. They give identity to spaces. People and space take shape according to each other. In other words, immigration is the separation of an individual or a society from its real homeland as a physical place, to move to another place and to live in a different place from its homeland for the rest of its life or for a certain period (Çalışkan, 2018). It can be said that it is very difficult for people to leave their places, settle in different places, give up their habits and establish a new order. For hundreds of years, people have been forced to voluntarily or voluntarily displace due to social, economic, political or cultural differences.

According to Ađatekin, families who have had to migrate often have a traumatic life, great longings and great farewells. They are the ones who have to leave not only their homes, neighbors, cities, neighborhoods, but all their past. The doors of the houses locked for the last time knowing that they cannot see again are left with the memories remaining in those houses (Ađatekin, 2016). Nomads have the opportunity to carry their houses, belongings, even memories, dreams and pasts to the future with all family members. Together with their spaces, they carry them back to their times.



Fig. 1. Elif Aydođdu Ađatekin, 2016, *Veda Sergisi*



Fig. 2. Aligoli Mardini, 2018, *Göç Hikayeleri*.



Fig. 3. Jacob Lawrence 2017, *The Migration Series*

Öner's work uses the expression art the approach of art to migration has a complex operation implying its factual, conceptual and historical meanings. In addition, by emphasizing the effects of migration and its consequences on individuals and societies, it is mentioned that cause and effect relations are usually presented together (Öner, 2016, pp.41-42).

### III. DEFINITION OF NOMADISM AND ITS EFFECTS ON ART

According to TDK; Wandering; non-resident (no one or community), nomadic, displaced, displaced by tents, animals and other means within a certain area, depending on different circumstances. Nomadism is; it is defined as a social unity in the tradition or habit of displacement at regular intervals in order to obtain the necessary resources for living. In the words of Şahin 2016, the concept of nomadism emerges as a vital practice and lifestyle. Some groups of people change their lives in groups and maintain their lives (Şahin, 2016). Nomads; Salzman, who classifies them as hunter-gatherers, pastors and peripatetic nomads, states that it is a livelihood rather than agriculture in nomadism, which emerged as a work of geographical necessity. Nomadic people use animal products commercially as well as to provide their own feeding, dressing and shelter facilities. Nomadism is a regular state of mobility. (Salzman, 2002). The concept of libertarian life in nomadism also manifests itself spatially. They also reflect the mobility of life styles in their residences. The roof of the sky is a natural way of life where nature is a shelter. Nomadism is a traditional way of life that is preferred and not obligatory. It is an environmentally friendly, independent, free and limitless way of life where there is no obligation, obligation or repulsion. Since the freedom in their causes is reflected in the consequences, these communities are groups of happy people.



Fig. 4. Wall Picture



Fig. 5. "A Nomadic Tale" Exhibition 2018

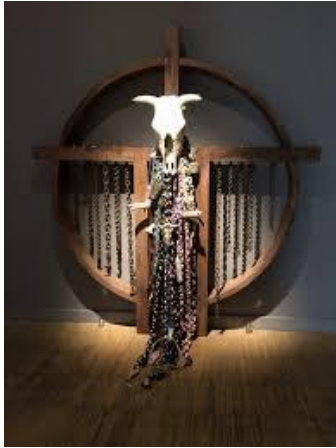


Fig. 6. *Ramazan Can 2018, Nomadic and shamanism*



Fig. 7. *Nomadic View Exhibition 2015.*

The exhibition titled *Nomadic View*, which was held in 2014 with the participation of 36 Southeast Asian artists, reveals the reflections of a unique life on the material. The exhibition, which includes the forms, materials, conceptual methods and aesthetic codes that frequently take place in the artistic production of the region, also offers a critical insight into the current culture of the region and the tensions that cause disintegration in Southeast Asian societies. The exhibition opens up a multitude of perspectives on the concepts of 'individual' and 'society' which are central to contemporary art production in the region. Thus, the artist has developed in the art of the region since the 1970s and underlines his unique way of looking at the world so that he can adopt multiple perspectives at the same time (<http://www.milliyet.com.tr/gundem/gocebe-kultur-sanati-arter-de> -1942375)

#### IV. DEFINITION OF KONAR-NOMAD AND ITS EFFECTS ON ART

The word *yörük* (Çabuk 1986), a general name given to Turkish tribes living in nomadic life in Anatolia and Rumelia, has been used since the 14th century (Sümer, 2013). It is possible to define Konar-nomadism, which is a lifestyle depending on climatic factors, as seasonal migration. B.C. Konar-nomadism, a lifestyle that emerged between 2000 and 1500, is the displacement and accommodation of people depending on climatic conditions (Gömeç, 2013), environmental conditions and geographical opportunities. Konar-nomads are the groups that live

semi-nomadic life among the highlands and barracks allocated to them by the state (Sayilir, 2013). Nomads, konar-nomad, where they will spread and winter, which routes to follow when migrating, states that stated in the law (Akgündüz, 1996). As a result of the social and political conditions that emerged in Turkestan, nomadic Turkmen came to Anatolia and provided fertile living spaces for themselves and their animals in the highlands. The nomadic pedestrian (Saydam 2009) or walking groups are called nomads, aka nomads. Yoruks, or in other words konar-nomads, had a lifespan between the highlands and the quarters due to their livelihood (Orhan 2018). Indeed, kind of, the nomads in Anatolia, economic and cultural lives, shaped according to the geographical conditions, according to the regions where they are "nomads" or "Turkmen" that referred to by names, "Socio-Historical Buildings of nomads in Turkey" is clearly expressed in his work (Sayilir, 2013).



Fig. 8. *Journey in Konar-nomads*



Fig. 9. *Daily life in nomads*



Fig. 10. *An established and ready to use black tent (gon)*



Fig. 11. Art elements in daily use articles



Fig. 12. Carpet sample of Konar-nomads

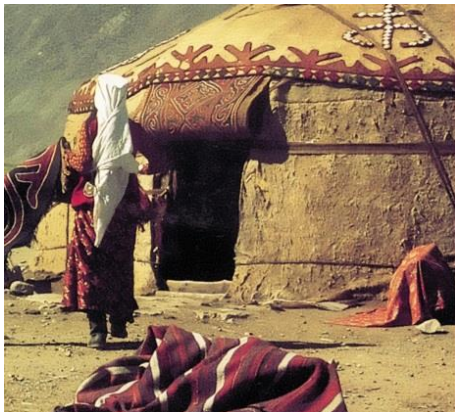


Fig. 13. Detail of tent motifs

## V. RESULT

Mobility, which is a necessity of nature, pushes the choice of time and space in order to fulfill the vital functions of the communities. Any displacement that is obligatory, voluntary, temporary or permanent means a cultural difference for groups of people. Whether they are social, economic, political, climatic, environmental or geographic, people are influenced by displacements in every sense and reflect this in every aspect of their lives. The ways of living affect cultures and cultures affect art. People who belong to different geographical regions trying to live in spaces without borders have sense of belonging. They actually belong to nature, entrust to them in nature. Maintaining and sustaining this lifestyle with a libertarian understanding depends on them as well as settled living communities. As a result, the reasons and the results as whole, concepts, meaning differences and emphasize the differences in their reflections on art through literature surveys and visual surveys are provided, and also art is a way of

communication is tried to raise awareness about these forms of life.

## References

- [1] Akgündüz, A., (1996), "Ottoman Kanunnâme and Legal Analysis, (I.Ahmet, I.Mustafa and II.Osman Period Kanunnâme", c. 9, Istanbul.
- [2] Çabuk, V. (1986), ör Yörükler İs, Islamic Encyclopedia, C. 13, MEB ed., Istanbul, p. 430.
- [3] Ekici, S., (2015), "Migration and Human", Journal of Individual and Society, Volume: 5, Issue: 9.
- [4] Gömeç, S., (2013), Ekonomik Economic Life in Konar-Nomadic Turks ", SDU. Journal of Social Sciences, Dr. Kemal Göde Gift Count, Isparta.
- [5] Keles, R., (1999), "Cities, Capitalism and Civilization", Imge Publications, Ankara.
- [6] Kılıç, O., (2018), "A Life Between Plateau and Barracks: Being Yoruk in Taurus in the Ottoman Period", Ermenek Research - I, REPUBLIC OF TURKEY MINISTRY OF CULTURE PUBLICATION CERTIFICATE: 10418, ISBN: 978-605-7600-04-2, Palet Publications, Konya.
- [7] Kılıç, S., Tok, N., (2004), Bir A Study on the Effects of Spatial Mobility on Social Life in the Development Process "I.Ü. Journal of Faculty of Political Sciences No: 31.
- [8] Marshall, G., (1999), lüğü Sociology Dictionary Çev, Trans: Akinkol, O., Komurcu, D., Science and Art Publications, VIII, pp. 917, Ankara.
- [9] Öner, (2016), Pale Paleogeography-Geoarcheology Researches on the Aegean and Mediterranean Coasts ",
- [10] Aegean Journal of Geography, Volume 25, Number 1, Pages 51 – 66 (Http://www.milliyet.com.tr/gundem/gocebe-kultur-sanati-arter-de-1942375)
- [11] Saydam, A., (2009), "Sultan's Subject with Special Status: Konar-Göçerler", SDU Faculty of Arts and Sciences Journal of Social Sciences, Issue: 20, pp.9-31.
- [12] Kind of, Sti., B., (2013), "Socio-Historical Buildings of Konar Nomads in Turkey", Hacettepe University Turkic Studies Journal, 19, 23-38.
- [13] Sümer, F., (2013), "nomad", Encyclopedia of Islam Religious Foundation of Turkey, C. 43, Istanbul, p. 570
- [14] Yaz, (2002), Philip Carl Salzman; Journal of Anthropological Research, Vol: 58, No: 2, p. 245-264.