Historical Development of Folk Dances and Turkish Folk Dances Seen in Anatolia

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Introduction

Folk dances are the work of a culture that learns the behaviors of individuals accepted in society and transfers these behaviors from generation to generation (Tektaş and Tektaş 2010). The basis of folk dances, human connections with human beings and human connections with nature have been found in different opinions (Koçkar, 1998). This situation is generally associated with the formation of sports studies. From this point of view, it is concluded that folk dances and sports are composed of parts belonging to a whole. As Erçil (1991) stated in his study, the daily routine movements that people do in their lives and daily lives are also included in the content of folk dances. In fact, these movements are performed more regularly, more harmoniously and very flamboyantly in folk dances (Erçil, 1991; cited in Doğu & Örer, 2016).

Since these studies applied in folk dances are also physical studies, it is known that folk dances are related to the field of movement science and training science. There are many physical adaptations and progress such as improvement in metabolism, increase in blood flow, increase in physical development, progress in muscle development and progress in respiratory increase (Gerek, 2007). Folk dances are the traditions and customs of the people living in our country, their thoughts and feelings, their beliefs, their struggle with nature and living creatures, and the forms of practice that transfer them to generations. Emotions and thoughts in folk dances are the integration of movement activity and rhythm (Bozdemir, Paktaş, & Sarı, 2016).

Turkey is one of the richest countries in the world in terms of folk dances, as there are many types of folk dances in Turkey. Based on the official records of the Ministry of Youth and Sports, it is known that there are approximately 36,026 licensed folk dancers in Turkey. It is stated that in 2004-2005, a total of 247.7000 students from 3.876 schools from a total of 3.876 schools within the Ministry of National Education participated in Turkey folk dances competitions in the cultural activities branch of the Ministry of National Education. It is correct to think that this number is higher if we take into account the participants outside the competition or competition outside the official statistics in question. It is normal for folk dances to attract attention with their emotions and technical feelings. When we examine the players active in folk dances, we see this interest and this information more clearly. It is known that the number of licensed folk players in our country is much higher than the number of licensed athletes belonging to other sports branches. Folk Dances are generally carried out together as a part of physical education

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and sports in public schools affiliated to the Ministry of National Education and private education institutions. The concept of movement, which is transformed into art through sports and game studies, finds importance with qualitative adjectives and provisions such as beauty, pleasantness, and rhythm (Orhun, 1998).

Basically, the phenomenon of rhythm in sports movement covers human and non-human events and phenomena in general and cosmically. Explanations of this situation, which encompasses and encompasses the whole being, range from metaphysical interpretations to biomechanical explanations. The rhythm in sports movements is a motoric coordination of the physical and mental process that constitutes human nature. In addition to being a motoric coordination of physical and mental processes, it is also a functional combination of them (Yoncalık, 2004).

In rhythm, the quality and quantity of human movements appear together. The rhythmic movements made by human beings are the depiction of the "I" as the expression of the self of the human being. In rhythm, the natural, ergonomic and economic situation of the movements shows dynamism and rational aesthetic elements such as structure, time, integrity and their dynamics. All these features and qualities gain more meaning when accompanied by music (Orhun, 1998). The word game consists of the movements of the human body that have aesthetic value and belong to the human body in the tempo of music. These definitions also apply to dance. Dance is a cultural phenomenon that emerges as a result of a creative process in which people skillfully use their own bodies within the limits of time and space. When dance is combined with music, these activities are the result of the combination of physical, mental and spiritual states, and Turkish folk dances and dances have an important effect on the growth and development of values and judgments of children and young people within physical education studies (Yoncalık, 2004). Sport is a symbolic pattern of play, movement and verbs, an outward reflection of cultural values. In sports, the concept of play and movement becomes concrete and structuralized. In this sense, folk dances cannot be considered different from other sports activities. In addition, folk dances can be defined as an aerobic work activity since folk dances are formed as a result of intense loads due to the possibility of a long-lasting and time-intensive exercise. Folk dances are a sport that requires coordination. The organization and development of skills will facilitate the technical application of folk dances. Apart from aesthetics, rhythm and balance are of great importance in the development of coordination, endurance, flexibility, strength and physical characteristics in folk dances (Orhun, 1998).

Aim of Study

The aim of this study is to analyze the historical development of Turkish folk dances in Anatolia.

Historical Development of Folk Dances

The birth of folk dances dates back to the period in human history when they started to live together as a community (Doğan, 2008). Primitive people and societies imitated the creatures in nature with their gestures and movements and expressed their feelings and thoughts with these expressions. Over time, these situations and movements have become spectacles (Çakır, 1987). The first people who lived in primitive societies used to perform their dances in the form of rituals as religion and magic. For this reason, their dances and dances were definitely included in the precious days of their lives (Örnek, 1971).

The Turks living in Central Asia are people who adhere to their customs, traditions, traditions, customs and customs. Therefore, they attached importance to living together. When we take a look at the documents of the first Turkish states and civilizations in

history, the shamans, the Huns and the Oguz, folk dances are among the most important parts of the ceremonies held in accordance with their customs and traditions (Öngel, 1992). Since there were no scientific studies in the past, people knew their surroundings and nature religiously and mystically. For this reason, activities based on art had the characteristics of a religious and magical ritual for ancient people (Levent, 1987). In our country, folklore and folk dances were given great and intense interest after the proclamation of the Republic. Especially under the leadership of Fuat Köprülü, the Turcology Institute was opened as the first official organization of folk dances under the Faculty of Literature of Istanbul University (Tan, 1997). However, after 1926, it became the basis for folklore research by operating regularly (Baykurt 1976).

Selim Sırrı Terca's article titled "new zeybek raksı" in the 3rd issue of the "weekly mecmua" magazine (vatan printing house) published in 1926 when he was the general inspector of physical education, is an article written in Arabic letters. The picture on the first page of the article depicts a man and a woman in modern clothing dancing. Just below the picture are the following words of Mustafa Kemal Atatürk: "Zeybek Raksı in its new form can and should be played with women in every social hall" (Ekici, 2003).

In 1916, Selim Sırrı Tarcan created the "Tarcan Zeybek", which was inspired by the folk song Sarı Zeybek, by utilizing other game figures. In 1917, he showed the Tarcan Zeybek to the students of the Istanbul Teacher's School and had them play it. In 1924, he transformed this zeybek into a dance for women and presented it (Tarcan, 1992). This zeybek dance, adapted by Selim Sırrı Tarca, was taught in schools as folk dances for a long time between 1917 and 1932 (Taşkın, 2018). People's Houses were established on February 19, 1932 by Gazi Mustafa Kemal Atatürk. Before the establishment of these folk houses, activities and research on folk dance studies in our country were not organized. With the establishment of the People's Houses, folk dances were disciplined and theoretical studies on folk dances started and gained momentum. In time, these studies spread to all provinces and regions of the country, communities related to folk dances were established and compilations were made in this field (Çakır, 1987). Atatürk had both studies on folk dances in folk houses and Turkish hearths and ensured that folk dance teams were kept alive by playing folk dances (Taşkın, 2018).

During Atatürk's period, folk dances always took their place in national festivals (Tan, 2000). Turkish folk dances have moved to international bouts with the work of public institutions and organizations. This transportation has been through competitions, festivals, staging and compilation. In the 1980s, the "Department of Folk Dances" was established at the Istanbul Technical University "Turkish Music State Conservatory". In 1993, when "folklore", a department of Turkish language and literature at Ankara University's Faculty of Language, History and Geography, became a separate department, a "folk dances department" was established (Eroğlu, 1994). "Turkish folk dances department" was opened in the conservatory departments of many universities in our country (Çakır, 2001). In our country, there are federations of folk dances in the directorates affiliated to the Ministry of Youth and Sports in 2001. The purpose of the establishment of the federation is primarily to keep alive the folk dances, which are the most precious value of our culture, to protect and protect it and to transfer it to the new generation, which is our future, in a regular and useful way. In addition, among the aims and duties of the folk dances federation is to organize and manage the activities, activities and competitions of folk dances organized by institutions, to ensure the unity among them, to ensure the institutional organization of the order and rules in the competitions according to certain criteria and to spread folk dances to the masses and to be recognized by the masses, to train technical staff (such as coaches, referees) in this branch is also among the duties and objectives of the Turkish Folk Dances Federation.

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Halay

Halay type games can be played between men and women, as well as between men and women, or in a mixed way. Halay is mostly played in Eastern Anatolia and Southeastern Anatolia. Halays are a type of game played hand in hand, shoulder to shoulder in a straight line or in a ring, which we call authentic, starting from at least three people and increasing. The rhythm of this game is unique. The subject of the halay game is generally about imitation and the figures consist of foot movements (Sivrikaya, 2002). Since halay type games are exhibited in a mixed mixed way, they are played by tapping their feet on the ground with regular rhythms (Çağlayan and Bilgin, 2020).

Located in the Eastern Anatolia Region; Ağrı, Bingöl, Bitlis, Elazığ, Malatya, Muş, Kars, Tunceli, Van Located in the South Eastern Anatolia Region; It is played around Adana, Adıyaman, Hatay, Diyarbakır, Kahramanmaraş, Gaziantep, Şanlıurfa, Siirt. In addition; in the Northern Anatolia region; Çorum, Sivas, Tokat, Çankırı, Kayseri, Kırşehir, Yozgat provinces also play halay games. Halay is usually played in a circle, semicircle or straight line. In addition, tools such as handkerchiefs, sticks or spoons are used in halay type dances. The game names of this game genre are generally as follows; Arapgir halay, abdurrahman halay, esmerim, grasshopper halay, lorke, leylim, fatmalı, kızık halay, eagle halay, Üçayak (Çağlayan and Ersan Bilgin, 2020).

Horon

The origin of the word horon is Yakutian, where it is derived from the word hor, kor, hori and means refrain, repetition or hitting in turn. While processing the alfalfa bundles collected in Artvin to a long distance, in order to prevent the alfalfa bundles from scattering, they were divided into lumps and wrapped into wraps and called horum (Ataman, 1975). Horon game is frequently seen in the Black Sea coastline including Ordu, Giresun, Trabzon, Rize, Artvin provinces in the Black Sea region. In parallel to this, it is seen that this game is played very little in Sinop and Samsun. This type of game is a type of game that is played in a sequential, collective and regular way. It is also found in some compilations that the origin of the word "Horon" comes from the word "horum". The main examples of this type of game are as follows; Bıçak horon, akçaabat sıgsarası, sallama, bandit horon, flat horon, crazy horon, coşkun çoruh, hemşin horon" (Ünal and Anlıatamer, 2004).

Bar

The bar game is a type of game usually played in Erzurum and its surroundings by holding hands. Bar games are also played in eastern and northern Anatolian regions other than Erzurum (Demirsipahi, 1975). Bar games increase communication and unity in and around the region (Sivrikaya, 2002). In addition; the line dances exhibited in Bayburt province and Kars province and its vicinity are called bar dances (Özbilgin, 1999). Bar dances are identified with the Eastern Anatolia region with their instruments and are played especially in Erzurum province (Taşkın, 2018).

Zeybek

In Zeybek dances, men show bravery and heroism, while women show delicacy and agility. For this reason, men and women play separately in zeybek dances. Zeybeks are one of the types of games played as single and double. Stances in zeybek dances differ from region to region. At the same time, we can also list the zeybek type games as follows; The zeybek game, which is usually played by men, can also be played mixed. In addition, zeybek game can be played individually as a single or in pairs with two people (Alp, 2010). They embroidered the motifs of birds belonging to Oghuz tribes on their

flags. These bird motifs are eagle and hawk. Based on the birds of this figure structure of Zeybek game types, the movements of the games are similar (Güven, 2014).

Zeybek game is divided into two. These; It is divided into heavy zeybek and lithe zeybek. In heavy zeybek, the game is played slower with a lower rhythm and lower tempo. In heavy zeybek, free style music called gezinleme is played. Gezinleme is for the introduction to the game and to increase the motivation of the player (Hakalmaz, 1993). In agile zeybek dances, on the other hand, verbal dances are usually performed in the Teke region. It is more lively than the Zeybek game. The types of dances played by Yoruks are throat, kesi, gakkili, dattiri, sipsi (Gürler, 1992).

Bengi dances, which are among the Zeybek types, are a type of folk dances played with the group. This game is generally encountered around Bergama and Balıkesir. Bengi dances are also seen as semah dances without religious motifs. Güvende game, on the other hand, is frequently encountered in and around Bursa province. The name of the Güvende game is derived from the fact that the person he trusts is put into the game. In these types of dances, the heroism of the zeybeks, the desire to live independently and the commitment to freedom are the subjects. Examples of Zeybek game names encountered in İzmir, Aydın, Muğla, Manisa, Kütahya, Bursa, Eskişehir, Uşak provinces are; Harmandalı zeybek, kerimoğlu zeybek, yörük ali zeybek, Güvende zeybek, muğla zeybek, soğukkuyu zeybek, five kaza zeybek (Anlıatamer and Ünal, 2004).

Kaşık

Games played with spoons are generally encountered in Konya and its surroundings. The most important feature of this game is that the player makes rhythmic movements with the rhythm of the music by hitting the wooden spoons made of wood in his hand and thus the figure of the game emerges. The spoon game played around Adana is called ‘vezi’. There are differences in the spoon game, which differs according to the regions. While the spoon accent is more intense in the spoon dances played around Konya province, the spoon accents in the dances played around Bolu and Kütahya provinces are more pronounced and intermittent (And, 1974; cited in Taşkın, 2018).

Spoon dances are generally played in Silifke, Anamur, Ankara, Nevşehir, Antalya, Niğde, Isparta, İçel, Eskişehir, Konya, Kırşehir and Afyon (Göktan, 1999). Spoon dances are frequently encountered in the Mediterranean coasts in the southern parts of Anatolia. Spoon dances played in centers such as Antalya, Silifke, Mut, Konya, Kırşehir, Eskişehir are usually played with tools found in the hand. In such games, whose figures are independent of each other, players keep rhythm by clapping their hands together with the spoon, cymbal, siniyle or pan. Brief examples of these dances are Silifkenin Yogurt, Eski Mengi, Yayla Yolları, Türkmen Kızı, and Zeytin Dalları (Anlıatamer and Ünal, 2004).

Karşılama

Dances belonging to the welcoming genre are generally played shoulder to shoulder, arm in arm or hand in hand. It is played in provinces with dense populations such as Izmit, Bursa, Çanakkale, Adapazarı, Bolu, Bilecik, Ordu, Giresun, partially Rize, Yozgat, Ankara, especially in the Thrace region (Ataman, 1975; cited in Taşkın 2018). The other name of the welcome game is the straight game. In some regions of Anatolia, these dances are also called counter beri, varge, varma gelme. It is the expression of the happiness that occurs with the arrival of guests who have not come for a long time in a village or region. Welcoming is known as the name of a game as well as describing a type of game (Bilgin and Çağlayan 2020).

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In this type of game, the figures are usually formed by foot shooting, heel and sole presses, and stretching with springs from the paw. In mixed games played by men and women, body movements are used in a more flexible, agile and mobile way. While men generally play the games heavily and flamboyantly, women play the games more agile and mobile. In places outside the Thrace region, welcome dances are also played with spoons. Games played with a group of two or more people are played with verbal or non-verbal music. The drum is the most important percussion instrument due to its rich rhythm (Taşkın, 2018).

General Characteristics of Folk Dances

Folk dances have had many functions throughout the life of human beings. One of the most important of these is the symbolic and most important part of folk dances ceremonies in ceremonies and organizations or openings in general (Eğilmez, 2006). Folk dances meet the socio-cultural demands of people. In general, players and spectators meet in the same environment in folk dances. For this reason, the kinesthetic pleasure of folk players is at the highest level (Artun, 2009). The most important feature of folk dances is that they are a part of the society they are in. In addition to aesthetically appealing to the eye and ear, folk dances reflect our culture and values to the society. Because these cultural values are transferred from generation to generation by developing and changing with the socializing society. For this reason, folk dances are a branch of art consisting of music and movement that carries the art and national identity of the stage accepted by the society (Öngel, 1992).

Folk dances are an anonymous activity with a rich history and a rich culture, as they incorporate all cultures and norms from the past to the future (Öcal, 2000). Folk dances, which were previously performed without instruments and folk songs, started to be performed with folk songs accompanied by instruments over time. According to Bowra, the unity of dance and dances with instruments and lyrics was achieved in periods when dance was not sufficiently clear and originality was not present (Doğanç 1970; cited in Taşkın 2018).

Subject of Folk Dances

In our country, it is seen that people are affected by geographical conditions and they include social relations such as human, nature and animals in the folk dances they play. In addition, the lives of some animals of Anatolian people are also included in folk dances. The people in Anatolia reflected the colors of red, green and blue, that is, the colors of the seven colors of the rainbow, in their clothes and dances (Şenol, 1992; cited in Taşkın, 2018). When we take a look at the motifs of folk dances in general, we see that the players generally do halay and the figure of squatting is often encountered in these motifs. In the folk dances of some of our regions, hand clapping, turning and squatting figures are encountered. Dances with animal motifs have continued to be exhibited from past to present. While female players and male players exhibit animal motifs, female players imitate more domestic and docile animals, for example; bird, cat, pigeon, partridge, partridge, crane, etc. while male players exhibit more predatory animal motifs, for example; cattle, eagle, wolf, etc. They exhibit their figures in their dances (Çakır, 1987).

Conclusion

In the type of bar dances seen in Anatolia, halays, zeybek, seğmen dances, music and game types are historical documents that describe and revitalize an event, phenomenon, war or heroism, or abundance or scarcity, as well as emotion, disaster, love. Folk dances are often shaped according to the way of life of the society. For example; “Kılıç-Kalkan” belonging to Bursa region The game is symbolized by the method of warfare and

military procedures. The “Çardak Game” of the İnebolu region is taken from the marine life and ship life. ‘’Kımıl Halayı’’ belonging to the Urfa region is a game about the struggle against insects and pests that plague the grain crops grown by farmers engaged in agriculture (Ataman, 1987; cited in Taşkın, 2018).

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