



2009 ÇANKIRI MERKEZ YÂRANI

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YARAN MECLİSLERİNİN GÖRÜNMEZ KAHRAMANLARI KADINLARIMIZ VE GENÇLERİMİZ

YÂRANI YÂRAN YAPAN ARKASINDAKİ KADINDIR

Yâran evlerimizin döşenmesinde kullanılan otantik yöresel el işlemleri etek , bindallı , yağlık ve yastık örtüsü gibi değerli malzemelerini hazırlarlar ve bizzat yaran evinin döşenmesi ve temizliği ile bizzat ilgilenirler . Bu işin mutfağında da kadınlarımız vardır yaran meclislerinde ikram edilen takım yemeğini ocak günü bizzat hazırlar ve sıcak olarak yâran evine gönderirler .

Ülkelerin ve Milletlerin gelişmişlikleri ile mutfakları arasında doğrudan bir bağlantı vardır . Mutfaklarımız yöresel bir Kültür hazinesidir , yöremize özgü yemeklerimizin çokluğunu sizlere tek tek anlatmaya sayfaların yetersiz kalacağını düşünüyorum bu nedenle sadece isimlerini saymakla yetineceğim .



YÖRESEL LEZZETLERİMİZ

ÇORBALAR

Cimcik Hamuru Çorbası

Toyga Çorbası

Tandır Çorbası

Yoğurtlu Keşkek Çorbası

Tarhana Çorbası

Hamur Köftesi Çorbası

GöceÇorbası

Dutmaç Çorbası

Sütlü Çorba

YÂRAN



Yarma Çorbası
Ebem Aşı (Kadın Parmağı) Çorbası
Sulu Erşte (Tatar Hamuru) Çorbası
Miyane Çorbası
Alaca Aş

Domatesli Pirinç Çorbası
Karışık Çorba
Oylama Çorbası
Oğmaç Çorbası



ET YEMEKLERİ

Bütün Et Yemeği
Sarımsaklı Et
Bağ Kavurması
Fırında Çankırı Güveci
Çankırı Ev Güveci
Kıymalı Güveç
Kestaneli Güvec
Çankırı Döş/Böğür Dolması
Çankırı Hindi Dolması
Etlı Yaprak Dolması
Kuru Kıymalı Kabak Dolması
Etlı Pırasa Dolması
Ekşili Miyaneli Köfte
Etlı-Yoğurtlu Nohut Yahnisi
Sebzeli Kebap
Tavuk Etlı Kuru Bamya
Sızgıçlı Kuru Fasulye

Ayvalı Et Yemeği
Yeşil Badem Yemeği
Erikli Et Yemeği
Kurutulmuş Patlıcan Yemeği
Kurutulmuş Yeşil Fasulye Yemeği
Islama
Tirit
Çankırı Mantısı
Mantar Kavurması
Kabak Kavurması
Taze Fasulye Kavurması
Yumurtalı Ispanak
Şabanözü Usulü Keşkek
Mercimekli Bulgur Pilavı
Kütüklü pilav
Çoban Pilavı
Benli Pilav (Acem Pilavı)



ZEYTİN YAĞLILAR

Efelek Sarması
Kurutulmuş Sivri Biber Kızartması
Kurutulmuş Biber Dolması
Zeytinyağlı Lahana Dolması
Zeytin Yağlı Pırasa Dolması

Gömme
Kundak İçi
Gök Domates Yemeği
Köy Köftesi
Mercimekli Nohutlu Yaprak Dolması



TATLILAR

Hameyli
Miyaneli Tatlı
Bürümcük (Tırtıl Tatlısı)
Kadayıf
Baklava
Dilber Dudağı
Yumurta Tatlısı
Höşmerim
Un Helvası
Yarım Yağlı Cekme Helvası
Yoğurtlu Lokma Tatlısı
Bandırma
Kabak Tatlısı
İncir Dolması
Avuz

HAMUR İŞLERİ

Yazma Çöreği
Su Böreği
Cevizli Çörek
Ispanaklı Börek
Tava Çöreği
Tava Böreği
Katmerli Gözleme
Oklava Ekmeği
Bazlama
İnce Ekmek
Kül Çöreği
Mısır Çöreği





İsmi sayamadığımız birçok yemek, tatlı, zeytin yağlı, hamur işi ve çorba çeşidimiz mevcuttur. Yâran meclislerinde ikram edilen yemek menüsü çorba (tarhana) et yemeği (fırında Çankırı güveci) kavurma veya tavuk etli pilav, tatlı (baklava, yumurta tatlısı veya höşmerim) tavuklu kuru bamya içecek olarak ise kızılıcak ekşisi ikram edilir. Bununla sebebi tatlının ağızda bıraktığı yapışkanlığı almak ve midede soda etkisi yaparak sindirime yardımcı olduğu içindir.

Yâran meclislerinin yemeklerini yaran eşleri ocak günü hep beraber ocak sahiplerinin evinde toplanarak yaparlar hanımlarda kendi aralarında eğlenerek eşlerinin ocaktaki sevinçlerine ortak olurlar .

GENÇ YÂRANLARIMIZ

Bu Kültürün gelecekteki mirasçısı gençlerimizdir yâranlarımızın çocukları başta olmak üzere Çankırı gençliğine yâran meclislerinin temel Ritüellerini halk oyunları , halk müziği , orta oyunları ve yaran adabını öğretebilmek için Ahi Yâran Meclisi Gençlik Eğitim Kültür ve Dayanışma Derneği olarak çalışmalarımıza devam ediyoruz kurslar düzenlemek sureti ile eğitim veriyoruz gelecekte bu gençler sayesinde Yâran Kültürümüz daha iyi yerlere taşınacaktır ümit ediyorum .





Genç Ahi Yâran Meclisimiz
Stilize Halk Oyunları Yarışması Çalışmasında



Genç Ahi Yâran Meclisimiz
Stilize Halk Oyunları Yarışmasında



Genç Ahi Yâran Meclisimiz
Yâran Kültürü Ritüelleri Kursunda 29/01/2009



Ahî YÂRAN MECLİSİNİN SOSYAL ETKİNLİKLERİ





Ahi Yâran Derneği Kız Kınası Ekibi
İkbal'la Diyar Diyar Programında



Ahi Yâran Meclisimiz
Kırşehir Ahilik Haftası Kutlamalarında



Ahi Yâran Meclisimiz Papatya Dizisinde





Şanlıurfa Sıra Geceleri Yâran Meclisinde



Ahi Yâran Meclisimiz Sivas'ta



Yâranlarımızın Çankırı Karatekin Üniversite'miz
Çiğdem Şenliğinde





Ahi Yaran Meclisimiz
Ses Tv'de Türkülerle Merhaba Programında



Ahi Yaran Meclisimiz
Sivas İli Polis Haftası Etkinliklerinde



Ahi Yaran Meclisimiz
Çankırı Ahilik Haftası Kutlamalarında Tuz Mağrasında





Ahi Yaran Meclisimiz ve Şanlıurfa Sıra Gecesi Aynı Sahnede Buluştu



Ahi Yaran Meclisimiz İstanbul Tuzla'da Kral Karadeniz Tv Canlı Yayınında



Ahi Yaran Meclisimiz Çankırı Karatekin Üniversitesi Öğretim Üyeleri ile Yaran Meclisinde







Yâranlarımızın ATAMIZI ziyareti



Ahi Yâran Meclis Gençlik Eğitim Kültür ve Dayanışma
Derneği Yönetim Kurulu eski Valimiz
Sayın Şemsettin UZUN'u Ziyareti



**KIZ ANADAN ÖĞRENİR SOFRA DÜZMEYİ,
OĞLAN BARADAN ÖĞRENİR SOHBET GEZMEYİ!**
Ahi Yâran Meclisi Şanlıurfa Sıra Geceleriyle Aym Sahnede





2009.10.26 23:11

Ahi Yâran Meclisimizin İstanbul Çankırı'lılar Vakfını Ziyareti



Ahi Yâran Meclisimizin Dilovası Kaymakamı
Sayın Hasan GÖÇ'ü Ziyareti



Ahi Yâran Meclisimiz Nevşehir'de



YÂRAN

Culture is the strongest weapon for nations. The very first investment of powerful countries to the third world countries is cultural imperialism. If you want to annihilate a nation, you should annihilate his culture. No power can destroy the nations who have strong cultural bonds.

Turkish nation, who keeps on tangible and nontangible cultural elements based on past with the same excitement and cheer, was able to get rid of all disasters and harm with the strength of these strong bonds.

Çankırı Yâran Culture, which has an important value in Turkish culture, is still being continued as in the past. This culture will be transferred to next generations by the effort of altruistic people.

Çankırı is the only place where yâran culture, which is formed with Ahi Evran by being effected Oguz state structure, is still alive with its original form. Our people managed to protect yaran culture despite the cruelty of modern world. Yâran that we want to transfer from past to the future and from traditional to worldwide is a cultural heritage and a way of life for each Çankiri citizen. Because of that it should be transferred to the future with its most original form.

In order to make this culture to keep on, hundreds of associations, foundations and federations, firstly in the centre of Çankırı and then at the district, town, village and other cities outside of the Çankırı have still been working with their every effort. I present my gratitude to all of them.

I want to thank to our Governor Mr. Vahdettin ÖZCAN who hasn't avoided any altruism interns of publishing and distributing this book, to Governorship Director For Official Issues Mr. Aydın DEMİRÖZ, Provincial Director for Planning and Coordination Mr. Gazi BAYKALER who helped us with the preparation of this book, to Governorship EU Projects Office Coordinator Ismail KARADANA who helped us with the readuction of English parts of the book, to all Yarans that we benefited from while forming the album, to all the foundations, associations and federations and Yaran Councils and to the public that have supported us by heart.

LOCATION OF ÇANKIRI

Çankiri, which is located in the north of Middle Anatolia on the passing way of inner Anatolia to West Blacksea Region, is the neighbour of Ankara and Kirikkale in the south, Bolu in the west, Kastamonu and Karabük in the north and Çorum in the west. Although being a continuous settlement place since Neolithic times, Çankiri has limited historical standing places because of earthquakes occurred in the very past. Çankırı, with its mountains covered with snow nearly half of the year which are the topic of many poems, with its forests covering one third of its area and high plateaus appropriate for tourism like camping, caravan trailing, tracking, horse riding, cycling, photography and hunting, with its rich thermal sources and curative water springs, with cultural values continuous for centuries, with its kind people and traditional hospitality, attracts people who want to be away from depressing city life and be with nature feeling nostalgia.

BRIEF HISTORY OF ÇANKIRI

Despite the fact that enough widespread and scientific excavations haven't been done till today, superficial remainders in tumulus around show continuous settlements since Neolithic times in Çankiri (7000-5000 B.C.) In the settlement places of Old Bronze times (30000- 2000 B.C.) like Hittite works, Hittite vase and cuniform document (Donation documents), found in Hoyuk which is known as 'Inandik' in archaeology literature show the settlements of Hittites clearly.

Between the years 3000- 1000 B.C, Cankiri was under the rule of first Frigs ,then Kimmers after that Persians. But this sovereignty ended with the Great iskenders' conquer of Anatolia in 330 B.C. Beginning from the first century of BC with the Romans' sovereignty of Anatolia, Cankiri became an important centre known as Germanikopolis. During this period Ilgaz (Olgasoya) and Cerkes(Antinopolis) took place among the settlement places , too. Cankiri was also at the focus of Christianity in Byzantium period. With the victory of Selcuks in Malazgirt War (26 August1071) between Byzantium and Selcuks for the sovereignty of Anotolia, Turks broke the resistance of Byzantium and started to settle in Anatolia.



Cankiri has been Turkish homeland since it was conquered by Great Selçuks Sultan Alparslan's commander Emir Karatekin. During Byzantium period the city was named firstly Germanikapolis and Gongro then Kengri and during Turkish Republic period city got the name, CANKIRI.

HISTORICAL WORKS AND PROMENADE PLACES

Cankiri Museum

Çankiri Castle and Emir Karatekin Tomb

Tas Mescit (Stone Mosque) (Cemaleddin Ferruh darulhadisi)

Great Mosque (Sultan Suleyman Mosque)

Haci Muradi Veli Tomb

Wheat Bazaar Muslim Theological School

Civitioglu Theological School

Sakaeli village stone graves

Cendere (salmon)

Hoyuk (Ilgaz)

Historical Cankiri houses

Kirkpinar Plateu

Women Meadow

Peak Region of Mount Ilgaz

Nightingale Spring in Eldivan

Forest Nursery in Cerkes.

Karaoren Puddle

Ikikoz Meadow Salt Cave

Cavundur Thermal Source

Big and small plateau in Yapraklı

Stone Graves in Ilgaz

LOCAL ACTIVITIES

Yapraklı oil wrestling and plateau festival (June)

Maruf Village oil wrestling festival (June)

Eldivan cherry festival and Haci Muradi Veli Commemoration Week (June)

Atkaracalar Hoşisamlar festival (June)

Ataturks' arrival to Cankiri, Hat Revolution and Karatekin Culture and Fine Arts Festival (August)

Cerkes Piri Sani Hazretleri Commemoration Cultural and Animal Husbandry and Products Festival (August)

Şabanözü Harvest and Labour Festival (September)

Ahi Brotherhood Cultural Festival (October)

Cankiri yaran meetings during winter month

WHAT IS YÂRAN?

Yâran is a cultural heritage continuing from Oguzs period. It is formed by the integration of Turkish traditions customs and Muslim morals and virtue. It is an enlightenment place that is administrated by the basic principles of Ahilik and that trains honest tradesman who has the philosophy of quality in production and aboveboard in selling and where people who have duties at different stages of community and who have good character are trained. It is a life style for each people whose hometown is Çankiri, a training place where you can find love and respect at the highest level and is performed at authentic places.

BRIEF DECRPTION OF YÂRAN

YÂRAN is our historical culture heritage continuing from Oguzs period to today with some small changes in shape but without changes in main principles and meanings. Yâran is the reflection of meetings to our day which Oguzs who was very active because of their life style who gather with the aim of giving power and support and to solve each others problems while they are eating, playing kopuz and drinking kimiz and enjoying themselves.

It is known that after the acceptance of İslam, Oguzs lived in the same way. In Divan-u Lugatit Turk by Kasgarlı Mahmut, 24 Oguz tribes are mentioned but only 22 names are given. But 24 Oguz tribes names are given correctly by İlhanlı historian Reşidüddiğin and this is confirmed by Ottomon and Selcuk's historians.

Every Yâran represents one Oguz Beyi. One of six sons of Oguzhan, Bozoklar branch is formed as follows:

BOZOKLAR (Administrators):

GUNHANOGULLARI

Kayi (whole)

Bayat (generous)

Karaevli (black tented)

Alkaravli (successfull)

YILDIZHANOGULLARI

Yazir

Döger (being collective)

Dodurga

Yaparli (being constructive)

AYHANOGULLARI

Avsar (nimble)

Kizik (strong)

Bey-dili (dear)

Karkın (food)

YÂRAN



UÇOKLAR(being directed) :

GÖKHANOGULLARI

Bayındır (fertile place)

Beçene(hardworking)

Çavuldur(famous)

Çepni(warrior)

DENİZZHANOGULLARI

Salur(use sword well)

Eymui(rich)

Ata-Yuntlu

Ureyir(making order)

DAGHANOGULLARI

Yigdir(goodness, bravery)

Bugduz(humble)

Yıva (high degree person)

Kınık(dear)

Later in Selçuk and Ottoman times this support meetings changed in shape and this led to formation of organizations of tradesman. They are the idea source for Tradesman Lonca and Ahi organizations. With the rules they set, they forbid things that are not appropriate from the point of moral although these are not forbidden by laws like saying bad things, nurture grudge, drinking alcohol and gambling

A principle known as <open-close> is accepted as main principle. Things should be open are table, hand and door (symbolizing generosity and hospitality). Things should be closed are eye, tongue, and waist (its meaning is to stay away from gossip, lie, fornication and immorality)

Unfortunately today, these duties aren't carried out by tradesman organizations. These traditions are being tried to be carried out with different names in some parts of Turkey. In Cankiri, it is carried out with the name of Yâran.

Thanks to Çankırı Ahi Yâran Assembly Youth Education Culture and Cooperation Association which is associated officially in 2004, its' founders and people who are trying to maintain this cultural heritage and to our elders who present it to us.

FORMATION OF YÂRAN

Friends from definite age group come together and make decision for yâran which will be held on that year then, after the completion of 25 friends they choose one great basaga, one young basaga and one yâran chief. These friends choose one yâran as yâran sergeant whose economic situation isn't enough to hold a yâran meeting but talented, thus yaran is formed.

Great basaga represents Hanlarhanı Oguz Han and he is the representayive of Ahi Baba. He is the person whose economic position is good, management talent is high and also he is almost the oldest person. He is the top manager in yaran.

Young basaga represents he most crowded Oguz Tribe. His economic position is also good and he is the second manager in yaran.

Yâran chief represents Oguz Tribe which is also the tribe of Dedekorkut. He is the person who is communicative and trusted and also older and third manager after great and young basaga.

Each yâran represents one Oguz Tribe Bey.

Yâran sergeant is the person whose economic situation isn't enough to hold a yâran meeting but talented. He does all works for yâran. If great basaga doesn't give him permission he cant join games or even he can't hit a yâran with a tura.(tura is a kind of thick rope for punishment) But he can't be apart from yaran because he is continuously with yâran. He is rewarded by great basaga because of his works and he is thanked for his works.

Musicians are not yâran. They work for money and play the instruments and sing at the places reserved for them. They can't join the games if great basaga doesn't give them permission and can't stay in room during yâran trial.

FORMATION OF YÂRAN HOUSE

Houses where the meetings take place are special houses. Formerly their number was very high in Cankırı. If the host hasn't got a special house he invites yârans to his friends or relatives houses.. But today finding a special house of that kind is very difficult even it is impossible. Today meetings are held in village rooms in villages and in large saloons in city centers.

There must be toilet, kitchen, and a guest room in that house. Yâran rooms' walls are covered with carpet. If there is a window to outside it is kept closed.

In the entrance, opposite the room there is a furnace but it is sometimes actinal. Right side of this furnace belongs to great basaga and left side to young basaga. If there isn't a furnace in the room two candles are put in front of the başagas, one in front of great basaga and one in front of young basaga,. This symbolizes the furnace.

On three sides of yâran room, divan or sofa are put. Thin mattress or sponge beds are put on them. Also carpets are laid down on them. Leaning parts of divan are covered with mat pillow with bindalli embroideris. Sitting places of basagas are slightly higher than the others. Two or three mattress on top of other are put and leaning parts are strengthened with embroidered pillows. Young basaga is responsible for yâran and room arrangements. Young başaga comes to house earlier than yârans and make the room completed if something is missing. Musicians sit near the door. They don't need to obey the sitting styles of Yârans.



DRESSING OF YÂRAN

To distinguish yâran from the guests in every period one type of dressing is worn. White woolen sock, a zivga (a kind of trousers) with silver embroideries and bellows at the back are worn. A shirt without collar, a girdle on waist whose tassels hang down at one side are worn. And on them silver embroidered waist coat (cepken) and finally fez on head. But today obtaining this dressing is very expensive so white socks, black trousers, white shirt, red tie, colored or black waist coat is worn. This practice can be seen in Cankiri center and also every yaran has traditional dress that is formed with special shirt, waist coat (cepken), zivga (a kind of trousers) , a girdle and poşu for special days and nights. This dressing can't be practiced because of economical problems in villages and towns but we wish they could dress in traditional way.

COMING TO YÂRAN HOUSE, COMING IN, SITTING ORDER, GREETING, AND DRINKING COFFEE

Sergeant, musicians and young basaga come to the yâran house firstly. Young basaga is responsible for the perfectness of the yâran house. He controls yâran house and if there is something wrong he makes it corrected.

If available, musicians sit at Şahnişi but if there isn't Şahnişi, they sit the place reserved for them and start to play 'Cuhadaroglu Peşrevi'. Young basaga sits his place if there isn't anything wrong thing with house. Then yârans start to arrive house. They had to be at house not later than an hour after the evening prayer. Every yârans' sitting place is known by others. Master yarans sit between the great basaga and young başaga , assistance master yarans start sitting from near the young başaga towards the door and apprentice yârans start sitting from near the great basaga towards the door

Yârans start to come in within groups of two. Sergeant tells young başaga that the yârans are coming in. He says 'my basaga yârans are coming'. Young basaga stands up and the yâran who comes in says 'selamunaleykum basagam ' with his right hand on his heart. Basaga says 'aleykumselam yaran aga ' and sits down. First basaga then yarans sit as the başaga sits. Then young başaga says with his right hand on his heart 'hello yâran aga ' and yâran aga says 'hello my basaga ' and young basaga greets other yarans like this. Then the yâran who came first says 'hello yâran aga' to the one who came after him and the other responds 'hello yaran aga'. This ceremony continues until the last yâran comes in. Great basaga comes to the yâran house at last. Sergeant informs young basaga that the great başaga is coming. Then says loudly 'my basaga , my basaga is coming'. All the yârans stand up. Great basaga says with his right hand on his heart 'Selamunaleykum başaga ' then young başaga responds his greeting saying ' aleykum selam my başaga '. After that great basaga greets all the yarans. Great basaga looks around then sits his place with kneeling. After young basaga next sergeant then yârans sit like great başagas' sitting style.

Starting from young basaga, all yârans greet başaga and sergeant. So ceremony ends.

Sergeant lights the candles which are in front of basagas so meeting starts.

Coffee which is boiling is put in cups. Sergeant serves coffee first to basagas then to chief and then to yârans. When basaga sees that there isn't any cup left on the tray says to the sergeant ' thanks that we have nobody missing '. Then sergeant says 'we have nobody missing'. Başaga says his wishes that the meetings will continue. Great basaga says good appetite to young başaga then take a sip from the coffee. Young basaga says to chief, chief says to yârans good appetite then take a sip in turns. This order is repeated three times. All the yarans hold the cups like the great başaga holds. This is the demonstration of fully obedience. Empty cups are given as the same way they are served. Sergeant collects empty cups. Meanwhile, cuhadaroglu peşrevi is being played by the musicians. Yârans who have good voice are signed by sergeant by hitting tura in front of them and are invited to the middle of the room. These yarans sit on their knee facing to yârans. Then they say evening songs with musicians.' If great başaga permits, yârans join the song at the places they sit.

ACCEPTING GUESTS TO THE HOUSE

Everybody can't be invited to the house. People who are accustomed to yâran or the ones who can get accustomed to yâran are invited. The number of guests are decided formerly by basaga and host yârans and they are invited that nights meeting. There are two groups of guests; one is only for coffee and chat theother group is for meal. Guests are told to come to the house at a definite time. Their coming in is also in turn. Sergeant comes and says to başaga that the guests have arrived. He asks his permission to accept them in. He says loudly 'guest yârans are coming my başaga'. Meanwhile cuhadaroglu peşrevi is played by the musicians. All the yârans stand up and guests come in in groups of two. After that they greet yârans saying with their right hands on their hearts then yârans accept their greetings. Guests sit at the places reserved for them. Coffee and cigarette are offered to guests. Host yârans speak with the guests about yâran meetings.



LOCAL GAMES

When all yâran and guests take their places sergeant, with the command of young başaga, makes some yarans stand up for playing local games. Yârans who stand up for the games exit from the room without turning their back. They come in room with their right hand on their heart after having controlled their clothes. Sergeant or one of the players tell to the musicians which songs they are going to play. Musicians play appropriate songs for that game. They play that games for entertaining both themselves and guests. Some of games are" komur gozlum(coal eye), mahim, uc ayak(three foot),carşılardan üç mum aldım(I bought three candles from bazaar), kahve Yemenden gelir (coffee comes from Yemen), kürdün kizi, genç Osman(young Osman), Fatmam, ark altında bendim var, yıldız(star), tepe tarla". After that parodies which the guests also join start. They, sit in circle. They say or do things that the ruler of the play does. Person who don't do them is punished. Every game has its name and playing way. These games are mani satma, deveci biro, kuzum , somut simit, tekerleme. The aim is not only enjoyment but also to train people about good manners and accepted behaviours. The sergeant brings coffee for coffee guests after these games. This coffee means it is time for first groups of guests to go. After drinking coffee musicians start to play a song named Cezayir. All the yarans and guests stand up. Guests, in turns, exit from the room with their right hand on their hearts wishing that meetings go on. Great and young basaga and hosts see off the guests. After guests go, basagas return to their places. Sergeant shouts 'attention' loudly and all yarans stand up. First basaga then yarans sit in turn. Although well mannered and guests are invited , sometimes some guests don't want to leave. With the permission of basaga an ashy coffee is served. Even so if he doesn't leave his shoes are put in front of him on a broom. If he doesn't leave, the sergeant takes him out of the room with the help of two yârans. Then yarans go on enjoining until meal time.

GETTING PREPARED FOR MEAL AND ORDER IN MEAL IN YÂARAN

The sergeant informs basaga that the meal is ready late at night. Basaga gives instructions to the sergeant about setting up the tables getting ready for the meal. Then yârans enter the room with kettle, washbowl and a towel. The basagas, chief, yârans and guests wash their hands. After that yarans enter the room with tableclothes and they kneel where they are going to spread table clothes. Sergeant shouts loudly 'fatiha(name of prayer) for the souls of dead yârans'. Prayer is done and tables are set up. Menu consists of special meals which is known as full meal of Cankırı. It consists of wedding soup, govec(meat food cooked in soil saucepan), rice with meat, okra meal, dessert and fruit juice with fruit pieces in called hoşaf. Meals quantity dessert and hoşaf are decided a week ago. All yârans have to prepare this meal. Yarans who dont follow this rule are punished and this is called 'erkan'. Only great and young basagas' menus are different. This difference is adding extra meals and desserts to the menu. When tables are ready sergeant invites great basaga. Great basaga invites young basaga, young basaga invites chief and chief invites all yarans to the table. Master yârans sit at the great basagas' table, assistance master yârans sit at the young basagas' table, apprentice yârans sit at the chiefs' table. Guests can sit one of these three tables. Firstly, great basaga starts eating then the others start. This order continues while other meals are being eaten. Some games are played for digestion after meal prayer is done and tables are removed. Meanwhile, coffee is made for guests. This means that it is time for guests to go. After drinking coffee musicians play Cezayir song and guests leave the room. After the guests leave the lambs outside are turned off. Basaga and yarans take their place. After this time nobody can get in yâaran house. Time is already after midnight.



TRIAL

Trial commission is formed with great basaga, young basaga and chief. Yârans are jury. Great basaga asks to sergeant if anybody did something wrong. This means that the trial starts. Sergeant brings red mattress opposite the basagas. Everybody kneel down with two legs during the trial. With the command of basaga the sergeant tells the names of guilty yârans if there are any. Yârans whose names are called go out of the room. The sergeant tells the faults of yârans to the commission and yârans are invited to the room one by one. Yâran who comes in says selamunaleykum then kneels down on the red mattress. His fault is explained to him and he is asked if it was true or not. If yâran accepts his fault he says it is true my başaga ; if he says he isn't guilty he defends himself. If commission thinks that he is innocent he is acquitted ; if commission thinks that he is guilty and if he accepts his fault then he says 'yolum ile yoldayim' which means 'I accept I'm guilty'. Guilty Yâran follows the punishment given in this trial. Punishments can change according to the fault. They can be serving tea or coffee to yâran, take all of them to have a shave, Turkish bath, meal and picnic.

There are also social contented punishments such as food or wood and coal for heating for poor. This shows that yaran is a social organisation. The most serious punishment is discharge from yaran. In the past years people who were discharged from yâran had to move from Cankiri because of their shame. Başagas arent judged. Their faults are told to them and they carry out punishment for themselves without decrease. Musicians can't stay in room during the trial because they are not yarans, but if they have faults they are punished by hitting with 'tura'on their hands. The Sergeant stays out of the room except the times he has to be in room. He is also not a yaran so he can't be punished economically like giving a meal. He is punished like musicians. No one in the Yâran house can speak about these punishments outside the Yaran house. Yarans whose trial is over sit at their places so the trial ends. It is almost in the morning but meeting goes on after trial.

GIVING ARAB

Giving arab is the ceremony of giving the duty of host yâran for the next meeting. In the past nobody knew who would be the next host. While playing the song of giving arab great basaga looks around and announces one of the yârans names who hasn't been host before. Today the turn of host is decided with drawing lots. Yârans who is going to be host next week and yârans who has just finished their duty kneel in the middle of room. Meanwhile sergeant brings four cups of coffee , musicians play and sing the song of giving arab. At the end of the song sergeant offers coffee firstly to ex-hosts then to new hosts. Coffee is drunk and başaga thanks to the ex-hosts and tells his best wishes to the new hosts. Tongs and tambourine are given to the new hosts as a symbol and they keep them till next meeting. Finally it is in the morning and one more meeting is over. Musicians play the Cezayir (good bye song). Sergeant says attention and all the yârans stand up and first great basaga after young başaga then chief and all yarans go out. They go to morning prayer altogether and then say good bye to each other with best wishes for next weeks' meeting. After the great başagas' host duty all yârans thank each other and say sorry for if they had done something wrong because that weeks' meeting is the end of yâran meetings for that year. They say good bye to each other with best wishes for next years meetings. Being a yâran has ended for that year but becoming a yâran never ends. As the result of being trained at yâran meetings , a yaran knows that he is always a yâran and lives according to the rules of yâran.





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Merkez ortaokulundan sonra Endüstri Meslek Lisesi'nde mezun oldu. Daha sonra baba mesleđi olan taksi şoförlüğü ile meşgul oldu. 1985 yılında MKE Çankırı Silah Fabrikası'nda işçi olarak işe başladı. 2007 yılında bu kurumdan emekli oldu. Yâran meclislerine 1983 ve 1987 yılları arasında Yâran olarak katılan Absarılıođlu, 2003 ve sonraki yıllarda Yâran Reisi olarak yâran meclislerinde yer aldı. Dünya kültür mirasımız yâran meclislerinin yaşatılabilmesi için arkadaşları ile birlikte Ahi Yâran Meclisi Gençlik Eğitim Kültür ve Dayanışma Derneđini kuran Absarılıođlu halen bu derneđin başkanlıđını yürütmektedir. Daha önce Çankırı Belediyesi Kültür Yayınları arasında yayınlanan , Çankırı Valiliđi Kültür Yayınları arasında da yayınlanan toplamda beş adet kitabı bulunan Absarılıođlu evli ve iki çocuk babasıdır.



YÂRANIMIZ YARINIMIZDIR

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