

РАЗДЕЛ 4. КУЛЬТУРНО-НАЦИОНАЛЬНАЯ СПЕЦИФИКА СОЦИАЛЬНЫХ ОТНОШЕНИЙ

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NATIONAL CLOTHES – A HUMAN MAN CULTURAL DEVELOPMENT FACTOR

В статье рассматриваются вопросы эволюции крымско-татарской национальной одежды, как фактор развития культуры народа; влияние и использование идей исторического национального костюма в современных изделиях.

Ключевые слова: национальная одежда, культура наряда, развитие

У статті розглядаються питання еволюції кримськотатарського національного одягу, як чинник розвитку культури народу; вплив і використання ідей історичного національного костюма у сучасних виробках.

Ключові слова: національний одяг, культура народу, розвиток

The article considers the evolution of the Crimean Tatar national clothes as a cultural development factor, its influence and use of ideas of a national dress in modern clothing.

Key words: National clothes, peculiarity, heritage, embroidery, head-dress, sheepskin, pattern

Global changes in the socio-economic sphere of our society and the aspiration of Ukraine into the European educational system reflects the changes in the system of professional education. Contemporary knowledge calls for continuous renovation, expansion and the necessity of not only professional growth and self-perfection, but the development of person's creative qualities, which are instrumental in self-realization in life and in professional activities. A young person will be able to fully receive a professional education, when he knows, that the acquired knowledge will become the base of his professional formation and success in life. Education is a means of social defense .It is a foundation, which will allow a person to find his place in society, to be in charge of his life and to become self-sufficient and self-realized.

Education of moral and aesthetic culture of personality, by means of art, is the base of his artistic and creative development. This creation is immunity to contemporary aggressive mass pop-culture, thereby forming a humanistic worldview and national self-determination. This also creates an individuality and orientation to the achievement of high professional activity.

Being a unique higher educational establishment, Crimean Engineering and Pedagogic University unites students of more than 30 nations and nationalities. It has been founded for providing education to children of formerly deported people. Today students can receive a professional education on 20 different specialties. One of them prepares sewing specialists. Students study technical, special, pedagogical and art disciplines. Disciplines integration induces them to creation. The study of our national culture of Crimean Tatars is one of the directions of humanitarian education for young people, in the spirit of tolerance and coexistence of all Crimean nations.

A traditional dress is typical for each period of time and each nation. Crimean Tatar national clothes, by many features, affected those complicated ways the nation went through its development. The nature of ethnic process was conditioned by geographic position and natural conditions of Crimea. Clothes represent one of the very meaningful sides of the material culture of people. It always attracted attention of scientists and travelers. A national dress always accurately reflects the way of life and history of the ethnic group. Thanks to archaeological findings one can follow the elements of clothing evolution and the forming of their ornaments are considerations of the changes taking place with them as an ethnic group, and those characteristics which are perceived from outside. Large-scale researches of Crimean Tatars clothes did not take place because of historic conditions. Important information of material culture of Crimean Tatars is contained in travelers' descriptions and historic researches, and represents a great interest of study for students.

Crimean Tatar national dress during a long historic period of its existence, underwent a number of changes and became definite information bearer of people's nature and character, starting its existence with Amazons of ancient Taurida and up to our day.

We may also say that clothing is the mirror of a nation on the basis of which we can make up its character, define its mentality, psychology of family relations and so on.

Today Crimean Tatar's national clothing is from the past. Not only from the point of view of modern times but historically Crimean Tatar clothing remained in the "Granny's trunk", which was not opened and also has lost its peculiarity and other valuable definitions. A Crimean Tatar clothing has always been of great interest for scientists and travelers. First information about the clothing appeared from the moment of the forming of Crimean Tatar ethnic groups in the middle of the 13th century.

Italian Plano Carpini and Flemish Gi de Rubrik have left a detailed description of the clothing of the mountainous steppe inhabitants of Crimea. Then others did the same. They were a Polish diplomat Michalon Litvin, travelers I. Georgi, P. Pallas, P. Svinin, P. Sumarokov and others.

The first serious researcher who made and left important information on the Tatar clothing and its production was G.I. Radde.

A.Andriyevski, U.Bodaninski, S.Vasyukov, A.Efimov, D.Zelenin, H.Karoalezli, B.Kuftin, L.Roslavtseva, I.Tunmann, E.Chelebi, P.Chepurina and others described the traditional Crimean Tatar dress in different times.

All the way along the history of the Crimean peninsula an active migration of tribes and nations following each other took place: Scythians, Kimmerians, Sarmats, Greeks, Goths, Genoases and Polovtsy. Such a complex ethnic mixture left its traces on the forming of ethnicity and representing late inhabitants of the peninsula. Mostly it refers to Crimean Tatars who have inherited characteristic features to their ethnic ancestors: which are anthropological type, cultural traditions, and of course, the traditional national costume. [2, p. 4].

The most astounding growth of a Crimean Tatar national clothing began during the reign of a Crimean Khanate. It was a distinctive renaissance of applied arts of Crimean Tatars and workmanship on the whole.

Similarity and difference of Crimean Tatar ethnic groups also found a vivid reflection in a national costume. Researchers don't have a common opinion in the issue of division of Crimean Tatar ethnic groups. Some make such division small and specific, others consider the divisions larger, but all have to agree on one principle: there was a territorial division of national clothing. If we consider each of these groups we should point out that the dominant group determined the elements of the clothing of other groups. Definitely, this mixture of ethnic accent affected the local dialects, peculiarities of material culture and the national clothing.

Beginning with the epoch of the Great Migration of tribes the predominant position in the mountainous steppes of Northern Black Sea area and Crimea, for the following one and a half thousand years, were occupied by the Turkic people: the Gunnes, Turkic- tugu, Bulgars, Hazars, Pechenegs, Kipchaks and Tatars. Like modern nations now, an ancient Turkic family was the first social unification in which a woman played an important role. In ancient poems and legends of Turkic people a woman is represented as a support of the family, a faithful life friend of a man, a sacred mother of her children, and a source of happiness, abundance and prosperity. A woman's virtue was respected, glorified and honored by powerful Turkic kagans, khans and rulers.



Figure 1. Artist E. M. Korneyev Crimean Tatars, 1802

The clothing of the Kipchak and Polovets women were rather neat and well-made. They consisted of a dark-blue jacket, trimmed by light edging, a white blouse, which was longer than a skirt, which was pleated at the neck and hands with laced frill. Girls didn't cover their heads, yet decorated their hair with different coins.

Special attention of researchers is attracted by the identical cultural heritage of the Kipchak and Polovets people. Polovets women cut their jackets long, short sleeved, from brocade material. The length of the silk or linen long-sleeve blouses was worn below the knees. High boots called ichigi had a soft sole. Buttons were made

either of bones or bronze in the shape of bells. Polovets women wore various jewelry, original hats called bokka, typical ear-rings, beads, pendants, amulets, bracelets, rings and so on. [1].

After annexation of Crimea to the Osman Empire at the end of the 15th century connections of Tatars living in the mountainous and seaside areas with the Mediterranean area people were supported, first of all, through Bakhchisaray, the capital of the Crimean Khanate.

A levantiy style dress, which was common in the Osman Empire, came and spread out in the mountainous and sea regions of Crimea through Bakhchisaray nobility. As a man's costume a levantiy style dress was represented by a white linen shirt with long wide sleeves, usually folded up to the elbows, wide pants, broad-cloth jacket, usually of red color, embroidered by golden thread and with many buttons. A silk striped jacket with inset on the sides was worn over the dress.

Nobility made jackets of plain materials, which were always embroidered with golden thread. The waist was tied up by wide belts. The rich made them of golden brocade. People from well-to-do families wore long flowing sleeveless cloaks with buffos on the shoulders.

Women's style of that kind of dress had a white linen blouse with long wide sleeves. Nobility made them of silk. Long wide trousers called sharovary, with deep folds covered their ankles. A long flowing dress was made of striped silk material. A dress was tight at the waist and had folds at the sides. They wore a tight vest embroidered by golden thread over a dress. It had an oval line at the neck and was fastened by a row of closely set buttons. A belt was worn at the waist.

Women wore different shawls or kerchiefs and girls wore round-shaped caps with a tassel. Young women from the privileged families wore turbans. A head was covered with a long scarf called "charshaf". Outside the house women covered their faces with a net made of horse's hair with small holes for the eyes. In Turkey they called it "burkua", in Crimea "chadra". Women from nobility wore a silk cloak, common women _cotton or woolen cloak. All levels of population wore a wide long coat with a hood as an overcoat. A white embroidered and lace edged skullcap was worn under a big sheepskin hat called "kolpak" and around the head they made a turban. The shape of the turban depended on the social position of its wearer. They wore flip-flops or soft high boots on their feet.



Figure 2. Artist Raffaele Mengoni. Tatar Women from Baidary Village, 1837

The reform of 1826 in Turkey approved a new style of a costume, which spread over the provinces of the Osman Empire, particularly in the mountainous and seaside areas of Crimea. It made them unable to wear the traditional elements of the costume.

Thus, instead of a turban came fez and long silk jackets of nobility gave way to embroidered jackets. A long wide cloak called “maslah” which covered the whole body disappeared. Blue colour gave way to black. Some other changes have occurred. In the middle of the 19th century a new style of clothing was widely spread out in the whole Empire and, as it had happened before to the levantiy style dress, came to the mountainous and seaside areas of Crimea. Later, at the end of the 19th century it became popular in the mountainous steppe areas.

The next stage of forming a general style of Crimean Tatar clothing, or rather its Europeanization, was connected with the penetration into different ethnic groups of new elements of clothes brought by Russians, Ukrainians, Bulgarians, Germans and others who came to the peninsula after the annexation of Crimea to Russia.

By the end of the 19th century the Europeanization of the Crimean Tatar dress intensified especially as it referred to the design of the dress.

The clothing looked the following: women clothes despite local differences had much in common. They were wide, long, cotton blouses called (keten, kolmek) long wide sleeved dresses, colored wide pants (shalvar, dushan, don) down to the feet, and they were tied up by lace at the ankle. The outdoor clothing of Crimean Tatar women consisted of a tight jacket (kaftan or zibin) usually of bright colors pink or raspberry with silver lining at the collar and breast.



Figure 3. G.F.H.Pauli. Crimean Tatars and Mullah, 1840-1850

The jacket had a front full length cut, tight sleeves, and some buttons at the hand wrist. The jacket was made with extra wadding to show the corpulence of the body. The breast of the jacket was decorated by small and large coins, which were sewn into the fabric. A wide belt around the waist was embroidered with silver and golden thread with a big silver buckle. Sometimes they tied a big woolen shawl (bel yavluk) on the waist and formed a triangle at the back. Over a jacket they put on a short fur coat (jubbe) made of green or red material lined with fur.

Outside the house, beside the described dress, they wore a pink or green cloak (feredje). One of the components for everyday wear was an apron made of cotton material.



Figure 4. Crimean Tatar Women Fez

The main head-dress was a velvet cap (fez) usually wine-coloured and embroidered with silver and gold, sometimes decorated with small coins.

Women's head-dresses were of different kinds. Over a fez women threw over a long thin white scarf (bash marama) embroidered at the edges. [4, p. 30].



Figure 5. Marama

Besides the fez and marama ,a big woolen shawl, a light thin kerchief (chember) , or a coloured patterned shawl (bash yavluk) were also widely used.

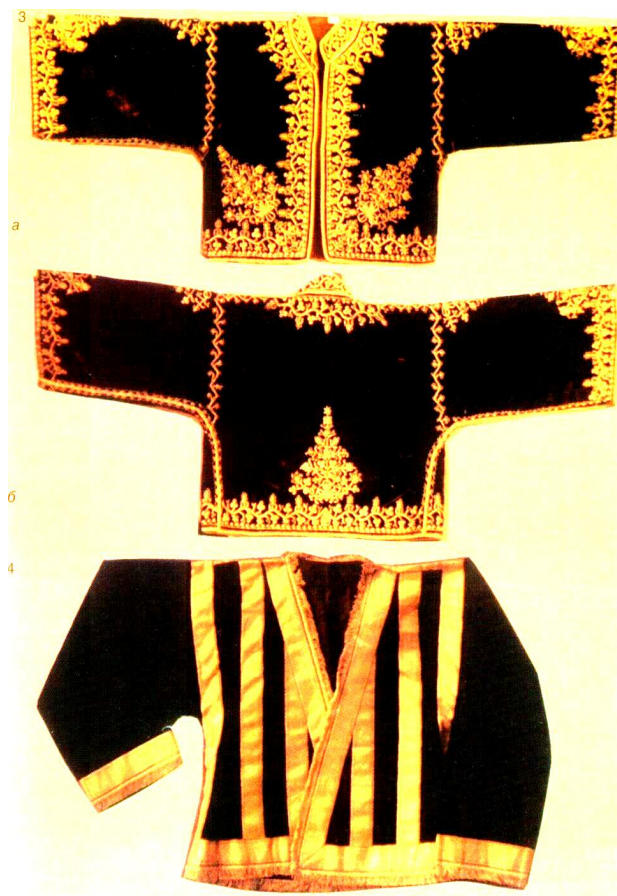


Figure 6. Women's Jacket "kurk" - a, b (front and back sides). Beginning of the 20th century. Women's jacket "ton". End of the 20th century

The footwear of Crimean Tatar women presented various styles which had different purposes depending on the weather: Moroccan leather high boots (mest) were worn in winter, pointed slippers without heels embroidered with gold and silver (papuch) were worn at home in summer. For bad weather they wore "katyr"-which is some kind of rubber shoes or shoes half-covered at the top (terlik).

On special occasions they wore beautiful shoes embroidered with gold (ayakap). All these shoes were made of black or red Moroccan leather. For rainy days they had stilts (nalyn or tabandrik), which were nicely trimmed and protected their feet from mud. In the rooms they wore woolen knitted slippers (kalchin) or woolen stockings with colorful pattern (sirli chorap).

A Crimean Tatar man covered his head with a low black sheepskin hat (kalpak) with embroidered half moon at the inside bottom. In summer men wore a skull-cap (takiye) or a red fez. Men wore high boots (chizma) with horseshoes on the heels and low leather shoes on heels (potyuk). Shepherds (choban) wore popular sheepskin jackets (kurk, kiska ton) with a belt to which a knife (pichak) and a bag (chanta) were fastened. Pilgrims after visiting Mecca (adji) wore a turban (saryk) wrapped around a fez or a hat. [3].

Nowadays, traditional Crimean Tatar clothing are not used every day, just on special occasions. Only at wedding parties you can see a bride wearing a fez and a national belt, and a groom with a sheepskin hat on his head.

Despite all the changes which clothes underwent and finally became one general complex, one could follow the roots and traditional links of each area. Before, differences were in the manner of wearing a dress, its details, color, peculiarities of the dress cut, seams, ornaments and also terminology.

As a result of the cultural interaction of people living in Crimea and the world and European tendencies towards clothes, the vision and development of a Crimean Tatar dress is being changed.

A vivid confirmation to the above mentioned is a collection from a young teacher of our Sewing Department Lumanova Mayre.





The history of a national dress of each nation is a reflection of its forming process. Alongside with other sources it helps to view ethnic, historical and cultural connections of the nation.

Crimean State Engineering and Pedagogical University is a cultural and educational center of the rebirth and formation of Crimean Tatar people. It gives great opportunities to younger generations to come into contact with the history and culture of their ancestors, and educate and develop the growing generation on the best cultural traditions.

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