



Artículo de investigación

The lexeme of clothes and headdresses in the tatar lingvoculture (on the material of the dilogy by M. Galau «Mut» and «Mukhadjiri»)

El lexema de la ropa y los tocados en la lingvocultura tártara (sobre el material de la dilogía de M. Galau «Mut» y «Mukhadjiri»)

O lexema das roupas e dos toucados na lingvocultura tártara (sobre o material da diluição de M. Galau «Mut» e «Mukhadjiri»)

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Abstract

The article systematized the scientific literature on the history of the Tatar costume study. Such concepts as Tatar classical traditional and Tatar traditional costumes are used as a scientific apparatus. The work is the study of the costume detail functioning in the dilogy by Mahmut Galyau "Mut" ("Болганчык еллар") and "Muhajirs" ("Мөхәжирләр"). The prospects of the Tatar costume study were proved based on the material of historical novels. "The language of the costume" is represented in the depiction of the hero social position, serves as the means of psychological characterization, allows a reader to form a reliable idea about the everyday life of the epoch. During the study they revealed that the Tatar clothing of the dilogy heroes included a shirt, trousers, a camisole, a kazakin, a jilan, a chaplet, a fur coat, three-lap fur coats, a sheepskin coat, trousers, a beshmet, ichigi, kavushi, shoes, caps, tuqyah, skullcaps. Some Mahmut Galyau's heroes are dressed in European costume. Clothing acts as a confessional marker in the dilogy. The following layers are represented in the vocabulary of clothing and hats, which are presented in the novel: 1) Common Türkic vocabulary; 2) the names of clothes and headgear, formed and used only in Tatar language; 3) borrowings.

Resumen

El artículo sistematizó la literatura científica sobre la historia del estudio del traje tártaro. Conceptos tales como los trajes clásicos tradicionales tártaros y los trajes típicos tártaros se utilizan como un aparato científico. El trabajo es el estudio del detalle del disfraz que funciona en la dilogía de Mahmut Galyau "Mut" ("Болганчык еллар") y "Muhajirs" ("Мөхәжирләр"). Las perspectivas del estudio del traje tártaro se probaron en base al material de las novelas históricas. "El lenguaje del traje" está representado en la representación de la posición social del héroe, sirve como medio de caracterización psicológica, permite que el lector forme una idea confiable sobre la vida cotidiana de la época. Durante el estudio revelaron que la vestimenta tártara de los héroes dilogy incluía una camisa, un pantalón, una camisola, un kazakin, un jilan, una capucha, un abrigo de pieles, abrigos de pieles de tres vueltas, un abrigo de piel de oveja, pantalones, un beshmet, ichigi, kavushi, zapatos, gorras, tuqyah, calaveras. Algunos héroes de Mahmut Galyau están vestidos con trajes europeos. La ropa actúa como un marcador confesional en la dilogía. Las siguientes capas están representadas en el vocabulario de ropa y sombreros, que se presentan en la novela: 1) vocabulario común de Türk; 2) los nombres de ropa y artículos de

Key words: *Tatar language, Tatar literature, M. Galiu, Tatar traditional costume, lexeme of clothes and hats.*

sombrerería, formados y usados solo en lengua tártara; 3) préstamos.

Palabras clave: lengua tártara, literatura tártara, M. Galiu, vestimenta tradicional tártara, lexema de ropas y sombreros.

Resumo

O artigo sistematizou a literatura científica sobre a história do estudo de costumes tártaros. Conceitos como trajes tradicionais tártaros e tradicionais tártaros são usados como um aparato científico. O trabalho é o estudo do detalhe do traje que funciona na diluição por Mahmut Galyau "Mut" ("Болганчык еллар") e "Muhajirs" ("Мөхәҗирләр"). As perspectivas do estudo de costumes tártaros foram comprovadas com base no material de romances históricos. "A linguagem da fantasia" é representada na representação da posição social do herói, serve como meio de caracterização psicológica, permite ao leitor formar uma ideia confiável sobre a vida cotidiana da época. Durante o estudo, eles revelaram que as roupas tártaras dos heróis dilatistas incluíam uma camisa, calças, uma camisola, um kazakin, um jilan, um grinalda, um casaco de pele, casacos de pele de três voltas, um casaco de pele de carneiro, calças, um beshmet. ichigi, kavushi, sapatos, bonés, tuqyah, calotas cranianas. Alguns heróis de Mahmut Galyau estão vestidos com trajes europeus. A roupa age como um marcador confessional no diálogo. As seguintes camadas estão representadas no vocabulário de roupas e chapéus, que são apresentados no romance: 1) Vocabulário Türkic comum; 2) os nomes de roupas e chapelaria, formados e utilizados apenas na língua tártara; 3) empréstimos.

Palavras-chave: língua tártara, literatura tártara, M. Galiu, traje tradicional tártaro, lexema de roupas e chapéus.

Introduction

According to literary critic E.I. Abramova: "Costume plays an important role in the culture of any nation". - Clothes and accessories give people a huge amount of information, carry the memory of the past, determine the place of a man in the world from the socio-cultural point of view. In this regard, a costume can not be regarded in literature as a kind of an ordinary detail within the framework of a portrait. A costume, being a constituent of a portrait, can become a very significant detail in an artwork" (Abramova E.I., 2006). This aspect has been poorly studied in Tatar literary criticism. The purpose of this work is to study the functioning of the costume detail in the M.Galiu's dilogy "Mut", "Muhajirs".

Methods

The subject of our study were the portraits of literary heroes in the first Tatar historical novel. The following methods were used in the process of research: the dialectic principle of ascent from the abstract to the concrete, the unity principle of analysis and synthesis, of a subject and an object, the principles and the methods of historicism in the cognition of sociocultural phenomena, the system approach, the

comparative method, the method of interpretation analysis.

Results and discussion

Ethnography has a number of fundamental works on the history of the Tatar costume (Nasyri K., 2005; Ramazanova D.B., 2002). There is an interest in the Tatar costume and among art critics (Donina L.N., 2010; Gabdrakhmanova E. et. al., 2016). Linguists contributed to the study of the topic (Yuisufuva Z., et. al., 2016; Sibgaeva F.R. et al., 2016; 2017; Zulfiya G. Kh. et al., 2017; Galimova G.N. et. al., 2016) and others.

Tatar literature plays a special role among the sources of Tatar costume study. The material for our study was represented by the description of hero clothes in the works by M. Galyau "Mut" (1931) and "Muhajirs" (1934) (Galyau M., 1982). We deliberately turned our eyes to the genre of the historical novel, because the activation of various functions of the Tatar costume is particularly evident here. Using this material detail, Tatar writers stimulate the imagination of their readers, on the one hand, and reliably recreate this or that historical epoch on the other hand. Getting acquainted with the writer's





original view of historical events and historical figures, readers form an idea about an individual style of this or that writer.

During the study of costume details, we found that:

- Costume characteristics deepen the images of the main characters, contribute to their ambiguous interpretation,
- Mark the social status of the characters,
- Help the reader to imagine the era, become the basis for the modeling of the worlds in which heroes exist.

The novels "Mut" and "Mukhajirs" compose the dilogy about the Tatar village life at the end of the 19th century. Exposing the social roots of this life M. Galiu colorfully and accurately describes life and the customs of the Tatar peasantry. It is obvious that before the creation of the work the writer studied thoroughly the ethnographic works on the depicted period. In the famous dilogy by M. Galyau - the founder of the Tatar historical novel - we found the most striking examples of the Tatar national costume functioning.

The dilogy presents the distinction between the male and female costumes of villagers and townspeople. Obviously, when the village environment is described, clothing has a typologizing function. M. Galiu's works are dominated by the portraits of patriarchal peasants:

The boy cautiously removed the skull cap from his head, took out of it several rumpled notes and handed them to Safa (Galyau M., 1982).

or

A man dressed in a fox fur coat, with a perfectly trimmed mustache and a thin beard, took a quarter-copeck piece from the tin box on the counter and, without looking, handed it to Safa (Galyau, M., 1982).

or

Apoush's clothes consisted of an old shirt and leaky trousers, his feet did not have even a pair of bast shoes (Galyau M., 1982).

Apoush bought himself a pair of holed shoes, put them on his bare feet and continued running around wearing a shirt only (Galyau M., 1982).

or

Fleeing from the heat, he put the burdock leaves under the white felt of the hat (Galyau M., 1982). The writer distinguishes between everyday and festive clothes:

The week of jien came. Women were cleaning the huts ... Then they took up their outfits. Some sewed fresh aprons for themselves, bought new scarfs, stocked white stockings and new bast shoes, wore bracelets and necklaces from glass beads and clay corals, received as the reward from the mullah's wife, decorated large kalfacs with beads and coins" and hung colored brushes under them. The ones who could not get new clothes, mended the old one (Galyau M., 1982).

or

Tarantasses were full of bright women dresses with embroidered front. Camisoles with fox fur trimmed with braid, the hats with a beaver band and colored morocco moccasins complemented the festive attire of women. Their husbands, despite the hot weather, were in dark cloth fur coats with wolf fur belted by green, blue or red sashes.

The clothing of the poor people was more modest: "The costume of women consisted of a worn cotton dress and quilted beshmet, the head was decorated by worn calfaki, and legs were covered with cloth stockings and feet - with wooden shoes. The men in checkmens made from homespun coarse cloth and old, greasy caps wore red ichigi with ripped tops and wooden shoes. And this outfit, along with the horse, was often taken from neighbors during the holiday (Galyau M., 1982).

Through the antithesis of portraits of poor and wealthy peasants, M. Galiu transmits realistically and reliably the degree of social stratification in the Tatar village. We dare to assume that during the creation of hero portraits the author of the novel relied on the ethnographic articles of the Tatar enlightener K. Nasyri (Nasyryri K., 2005). In the typology of heroes, the author adheres not only to social principle, but also to gender. The dilogy has a clear delineation of costumes for women and men:

Sajida changed into a clean dress, tied a large "French" shawl" (Galyau M., 1982).

M. Galyau's novels also focus the attention to the sounding of the female costume: At each movement, the coins woven into her long black braids were ringing slowly (Galyau M., 1982).

Among other things, the "language of clothing" can perform the characterological function in the works by M. Galyau. A new generation of elite: bourgeoisie, landowners, the sons of imams wear the suits that combine Tatar and Russian (European) traditions. Trousers, a frock coat, a tie appear in a business suit:

"Hamster" became an arrogant, a stubborn and a mean master.

And in winter and in summer he walked in a black long kazakin with red buttons, in quilted short trousers and a karakul cap, padded with squirrels. He wore gorgeous gantry Ichigi with colored backs. In summer, the black Djilan was worn on the kazakin, and in winter - the fox fur coat (Galyau M., 1982).

or

There is another landowner, a young, black-headed, shaven Tartar in a skullcap, but in a frock coat and a tie (Galyau M., 1982).

or

The son of a rich mullah, Bari ... He crossed his legs silently. The legs in new black trousers tucked into the tops of ichigs appeared from under the long cloth kazakin (Galyau M., 1982).

The attentive eyes of the writer noted that the new generation of landowners, Murzas, in every way aspired to express their religious identity in clothes although they preferred the European costume:

They diligently tucked their long hair under pearl embroidered skullcaps and buttoned up wide chapanas ... They sit in great strain, as if the opened chapan could not show their fancy costume (Galyau M., 1982).

These murzas with an idle way of life, differ from the older generation that served the state:

A tall figure into a uniform, with the insignia for diligence and merit on the chest (Galyau M., 1982).

This Europeanization of the younger generation provokes discontent from the conservative part of the Tatar society:

They imitate the infidels with all their appearance, don't they? Many of them are dressed in kazakins without a waist, with a straight collar, with flat buttons. There are also such who wear Russian trousers, Russian shoes, do not shave their head, smoke, drink, play checkers (Galyau M., 1982).

During the description of Tatar religious figures, the writer notes that they continue to follow the Bukhara fashion in clothes:

Shamsi-mullah in a white turban and a green chapan, with a high staff in his hands (Galyau M., 1982).

or

Karim-ahun, having returned from the mosque, was going to go to the meeting of the clergy. He went out to the shakird in a striped Bukhara dressing gown with a snow-white turban on his

head (Galyau M., 1982).

A turban, a Bukhara robe act as the indicators not only of the external appearance of the imam, but also of his elitist social status, as the graduate of the Bukhara madrasah.

Costumes in the novel differ also on the basis of "neatness / slovenliness" of an owner. A village teacher, an expert on the Koran Akrem-kary glanced at the "bench wet from blood" before the execution, did not succumb to panic and neatly folded his clothes in the corner of the guard hut: Akrem-kary, with a heavy sigh, took off his sheepskin coat, concealed with satin, put it carefully on the floor by the wall, and laid beshmet and kazakin on top (Galyau M., 1982).

"One-eyed Kayum" (K. Nasyryi-MK) struck the village teacher with his untidy appearance: He was barefoot, a striped sleeveless kazakin covered his broad white shirt, tied with a ribbon at the very throat (Galyau M., 1982).

In the novel "Muhajirs" clothing allows heroes to emphasize their ethnicity. Having found themselves far from their homeland, the Tatar peasants do not strive to part with their usual clothes, carefully preserve their traditions:

Sajida also was going for a walk. She brushed her cheeks, cajoled her hair, and plaited them in two braids, hung up the chulpas, and pinned the calfac with the coins sewn on it. Over the new dress in small ruffles with magnificent sleeves she put on a small black jacket, trimmed with a dowel, and girded with a smartly embroidered apron. She had a necklace of beads, shells, double nuts, coins and the pieces of juniper, and the head was covered with a kumach shawl on top of the calfac. In this form, she was preparing to accompany Safu.

International Odessa was not surprised by the appearance of unusually dressed people on the streets. No one paid any attention to the men in sleeveless kazakins over blue shirts with wide collars, in large black hats and bast shoes, and rouged women in the costumes that can be found near Kazan, and only during the holiday (Galyau M., 1982).

The Tatar costume in the novels by M. Galya performs occasionally a plot-forming function. For example, in the episode of Safa's and Sajida's marriage:

The guys dressed Safu in a festive outfit, tied her waist with a red sash, cleverly hiding its ends,





tightly tightened in a knot and moistened with water, so it was more difficult to untie (Galyau M., 1982).

Quickly approaching Safa, she (Sajida - M.K.) began to unravel the sash. Not hoping to untie an intricate knot with her hands, she bent down and began to pull at it with sharp teeth. Having solved this problem quickly, Sajida, pleased, threw the sash into the corner of sake (Galyau M., 1982).

Thus M. Galyau shows the role of the costume in the wedding ritual of the Tatars.

The costume plays an important role in the dialog and in the depiction of evening gatherings:

Sajida began the most interesting fun of gatherings - masquerade. Changing her clothes behind the stove, she slowly went out into the middle of the room. A holed dzhilyan covered her head, over an old hat, put on a kerchief, a large pillow was tied to the belly with a towel (Galyau M., 1982).

Summary

The Tatar writer M. Galyau pays a great attention to clothes, hats and shoes during the description of his characters. Studying the vocabulary of clothes and headgear using the example of the dilogy "Mut", "Mukhadzhir" we immerse ourselves in the original world of the Tatar village, the Tatar city, the Tatar diaspora in Turkey at the end of XIXth-XXth century. M.Galyau's dilogy becomes an important source of the Tatar language and culture study of that period. The vocabulary of clothing and hats has three clear layers:

1. Common Turkic vocabulary (башмак 'shoe', бишмәт 'beshmet', башлык 'bashlik', күлмәк 'shirt, dress', кушак 'sash', балак 'trouser leg', итек 'high boot', тун 'fur coat', чапан 'chapan', чалбан 'trousers', etc.

2. The name of clothing and headdresses, formed and used only in the Tatar language: ыштан 'trousers', альяпма 'apron', etc.

3. Borrowings

- Arabic and Persian borrowings: kumach 'kumach', robe 'robe', shawl 'shawl', etc.
- Rusisms: cloth 'cloth', tasma 'ribbon', etc.
- Europeanisms: boot 'shoe, shoes', suit 'suit', coats 'tail coat', 'kazakin', uniform 'uniform', etc.

The study of the vocabulary of clothing and headdresses showed the predominance of common Turkic vocabulary in the M.Galyau's dilogy.

Conclusions

In the art world by M. Galyau "the language of clothing" carries a whole range of artistic information about a hero, a plot, reveals the specific male and female worlds, has an aesthetic function. In the "Mut" and "Mukhadzirs" dilogy, the typology of heroes is built not only on the basis of gender, but also on the social principle (the types of the Bukhara school imam, the patriarchal peasant, the elite of the new generation). Clothing can be a confessional marker. Through the "language of clothing" M. Galyau reliably describes civilizational shifts in the Tatar society at the turn of the 19th-20th centuries, its orientation toward modernization. "The language of the costume" also performs characterological and plot-forming functions in M. Galyau's works. With regret, we are forced to note the weakening of the Tatar costume functions in the modern historical novel. Apparently, modern Tatar writers underestimate the role of costume detail in hero image creation.

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