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XIX CENTURY NATIONAL COSTUMES OF MUGLA WOMEN

The term fashion began to be pronounced towards the end of the 18th century, when westernization efforts intensified in the Ottoman society, which continued the tradition of similar clothing for centuries without any major changes. When we think of fashion as a concept that overturns all new habits and modernizes people, together with the imitation feature that continues from top to bottom, it should be accepted that it has contributed a lot to the modernization process of Turkish people. The Ottoman society's efforts to leave its own dressing culture and resemble another society first started in Istanbul and then spread to Anatolia. In particular, the period under the influence of French culture caused the dominance of French taste in Ottoman social life to be reflected in clothing products in the development of the basic forms of clothing. In this study, the role and importance of the city of Istanbul, the capital of an empire that blended the cultural values of the East and the West together and developed a common culture by hosting many nations from different religions and ethnic backgrounds, in changing the nation's clothing style and creating fashion. The starting point of the study is the fact that the Ottoman state turned to the west and that the "new world" effects encountered in the west were reflected on the clothes, and Istanbul, which was the capital city for centuries, took the lead. The style of national costume culture of the 19th century was created by a mosaic of cultures stemming from the increasingly pro-Westernization and transformation of the crumbling Ottoman state. As in the rich clothing culture of Anatolia, there is a rich variety of married, single, widowed, rich and poor people in the clothing mosaic of Mugla. In addition, the grandeur of the national costumes of Mugla women is characterized by the majesty of the men's costumes. With this research, the characteristic elements of women's clothing, head, body, feet, and ornaments were examined and tried to reflect them with examples. This study sought to reveal the variety of clothing in the head, body, footwear, and sets of Mugla women's clothing, and the richness of language associated with this variety. The study presented women's jewelry, which has been preserved from the past to the present, in modern times.

Key words: Sakagi, arakhchin with sakagi, "cheki", uskuf, heril, shami, chete bashi, eyribash, shoes with qabara, scarf, shoes, necklace.

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НАЦІОНАЛЬНІ КОСТЮМИ ЖІНОК-МУГЛИ ХІХ СТОЛІТТЯ

Термін «мода» з'явився наприкінці 18 століття, коли в османському суспільстві активізувалися зусилля вестернізації, яке продовжувало традицію подібного одягу протягом століть без особливих змін. Коли ми думаємо про моду як про концепцію, яка перевертає всі нові звички та модернізує людей, разом із ознакою імітації, яка триває зверху вниз, слід визнати, що вона зробила великий внесок у процес модернізації турецького народу. Зусилля османського суспільства залишити власну культуру одягання та нагадувати інше суспільство спочатку почалися в Стамбулі, а потім поширилися на Анатолію. Зокрема, вплив французької культури спричинив домінування французького смаку в османському суспільному житті, що відбилося в виробках основних форм одягу. У цьому дослідженні роль і важливість міста Стамбула, столиці імперії, яка поєднала культурні цінності Сходу і Заходу разом і розвинула спільну культуру, приймаючи багато націй з різних релігій та етнічного походження, у зміні національний стиль одягу та створення моди. Відправною точкою дослідження є той факт, що Османська держава повернулася на захід, і що ефекти «нового світу», які зустрічаються на заході, відбилися на одязі, а Стамбул, який був столицею протягом століть, вийшов вперед. Стиль культури національного костюма 19 століття був створений мозаїкою культур, що впливають із дедалі більшої прозахідної трансформації Османської держави, що розпадається. Як і в багатій культурі одягу Анатолії, в мозаїці одягу Мугли є багата різноманітність одружених, неодружених, овдовілих, багатих і бідних людей. Крім того, велич національних костюмів жінок Мугла характеризується величиною чоловічих костюмів. За допомогою цього дослідження було досліджено характерні елементи жіночого одягу, голови, тулуба, ніг, орнаментів та спробовано відобразити їх на прикладах. Це дослідження намагалося розкрити різноманітність одягу на голові, тілі, взутті та комплексах жіночого одягу мугла, а також багатство мови, пов'язане з цим різновидом. У дослідженні були представлені жіночі прикраси, які збереглися від минулого до сьогодення.

Ключові слова: сакаги, арахчин із сакаги, чеки, ускуф, геріл, шамі, чете баші, ейрибаш, туфлі з кабара, хустка, туфлі, намисто.

Introduction. Examples worn by women in the villages and districts close to the Mugla center and the center are called “sakağı”, “cheki”, “yazma”, “uskuf”, “movsum chichei”, “heril”, “tepelik” and “budaq almaz”. Most Mughal women wore a small “arakhchin” with a beard cut off around the top and only the top left, which was called a “sakağı arakhchin” (Ill. 5,6,7). The top of the head was covered with a full seat, the middle of which was made of blue-burgundy stone, silver or other materials, and a burgundy, purple hill was worn, which allowed the bearded man to stand upright. In order to prevent the dark red and orange-colored arachnid / fes from falling, it is fastened with a ribbon towards the chin in the direction of the ear, and twenty beads of gold are placed on it. On the front of the drinker was a “chalgi” of silver or gold. The “dastar” made of Mugla women’s headscarves, woven on traditional hand looms and embroidered on it, is locally called “yanish”. Assortment of beads sewn on the edges at will; these are “farda yanish”, “suluk”, “deveboynu”, “chonak yanish” and so on. The inscription is a headdress with printed motifs and beaded edges (Erden, 1999a, p. 317). The headdress, made of a scarf and a skullcap, was created by tying a sketch on the arachnid. The so-called patterned headcover (with pointed edges) was closed on the opposite side from the ear down to the base of the chin.

The view from the back was in a form that would completely cover the top and back of the drinker. Small gold stars were glued to the faces of the brides. The girls’ hair was not cut when they were brides, and it was braided in the form of two or “forty” hairs, which were called “marchil-manchur”. Silk, which covered the underside of sakagi and just to cover forehead, and covered entire head, was called “cheki”. Finally, the whole head was covered with an “uskuf”, perforated tulle, and in some places it was called “heril” and covered with gold. The head was sometimes covered with a silk veil called a “shami”. In the decoration of the head, live “movsum chichei” and “budaq almaz” were used. The sexual and finished forms of flowers used in the decoration were different in young girls, married and widows, and reflected the social status of the wearer. The end made of “Uskuf” with the bottom and “cheki” attached to it was called the “chete bashi”. The headdress, which is made by placing a “uskuf” under the “cheki” and the top of the head, was called “eyribash”. (Ill. 6), (Balta, 2014a, pp. 333-336). In Mugla, the equivalent of Zeybek in women’s clothing is the so-called “qırx pisat”. In Zeybek women, the head was tied to a thin piece called a “sham” and a “cheki” was drawn under it with a thin piece. (Cinar, 2004a, p. 326, 327),

(Eren, 2001a, p. 57, 58), (Eroglu, 2011, p. 142, 163, 164), (Erden, 1999b, pp. 313,319), (Aladag, 1990, pp. 18-22), (Balta, 2014b, pp.333-336), (Karaagac, 2003, p. 60-63). Young girls and brides in the Turkmen village of Mugla center are different from their hats. In addition, Milas Turkmens, Bodrum Turkmens and Mugla Turkmens had similar and different fabrics in their hats. In the Aegean Turkmen, women wore a number of silver coins (akcheli) (silver or gold) on their “tarliks”, and young girls and new brides wore “moneyless” tarliks if they were poor (Ill. 12). Gold coins are only for married women. Orphaned brides or brides from poor families were given silver coins and gold-like coins called manchur. Single young girls, on the other hand, wore only plant and beaded outfits. They wore white (or purple) “cheki” around their heads and sweat, decorated their heads with blue beads at the ends, and wore a white, triangular veil (Tufekci, 2013a: 44-51). The first clothes of rural women and men in Mugla belong to the Tanzimat period (1839–1871) and later. The “panton” (trousers) used in Mugla women’s clothing are up to the ankles, but not wide. It was made of basma and pamazi and resembled the long form of fishing trousers. The Don is also a Mugla women’s dress, with long sleeves up to the wrists and a round chest. The “belt” worn around the waist can be made of leather, silk or plastic of any color. The skirt is pleated at the waist. Older women, on the other hand, use a piece of cloth called a “sleeve” instead of a belt (reminiscent of a wide triangle with a wide middle and very narrow sides) and tie a towel around the body. The sleeve is made of American fabric (Uykuju, 1968, p.134,135). Unlike the villagers, the women living in the center of Mugla are dressed in bodysuits, “burumjak”, “jilet-fermene”, “shal”, “chamadan”, “qırık don-topdon-topandon”, “maraba”, “uch etek”, “trousers”, “chashır”, “belt”.

Fine silk fabrics called “burumjak” occupy a large place in Mugla women’s clothing, and shirts made of this fabric are called “burgundy-burgundy-face shirts”. “burumjak”, together with underwear, woven from local natural silk, up to the knee caps, cream color, collarless (simple round shape), three or four buttons on the front, long sleeves, wide sleeves and purple beads, or embroidered shirt. The one made of pure silk is called “bürümcük” and the one made of silk-yarn is called “üzünakma”. “Jilet-fermene” is made of fabrics such as hexagon, chitare, blue-purple-dark blue tones, chukha and velvet, and is worn over the shirt and the ends of the sleeves are taken out (Ill. 3, 4). The fermene is also called a “women’s vest” in this area. The body parts of these farms are narrowly cut, but short enough to cover the chest, but the arms are long (Ill. 1, 2). The sleeves and the ends of the

skirt are sliced (this form is also called “tongue of snake”), the sides of the sleeves and the front side of the back are motifs of yellow shawl. (Men’s vests are a little longer.) Closes with a front button. Both women’s and men’s vests are lined. Mugla women wear “silk shawls” around their waists made of colored silk. “Jamadan” is a velvet garment with long sleeves tied at the two ends from the abdomen, sleeve-shaped sleeves, gold-plated sleeves and back. “Broken frost-topdon-topandons” are made of 6–8 meters long hexagons, “sitare” and dyes (purple-dark blue-light blue) silk or plain local fabric. The white part of the cannons is about 2–2.5 meters. The heel of these dresses, which are closed by shrinking from the groin, is wrinkled. Slopes (a piece of fabric 8–10 centimeters wide is sewn to the waist of the cannon. This attached fabric is called a sledgehammer. The kite is made of silk and the ends are wire-patterned. A wholesale made of approximately 8 meters wide fabric that is folded and stored after being boiled and folded in pots is also called “topon don” – “qiriq topon don” in the area. Some of the plain weave and dye types are called “Syrian dress” because of the fabric, and two types of fabric are used in this type of clothing. One of them is a silk “trablus” belt. The other is a “woolen belt” woven on colored and patterned hand looms, mainly used in arid areas, and the ends are decorated with burgundy cones (Ill. 3,4). These woolen belts are attached to the top of the wholesale, the triangular folded part is either backwards or sideways. A “belt-weaver” woven on local looms is a garment that is tied in a rectangular shape and tightly at the waist, then woven again on local looms and called “kolan”, but the ends of the girls’ kolans are tassels and shorter. Fabrics worn by girls on their backs and by men on their heads, woven on hand looms and embroidered with gold ornaments are also called maraba. The “triplet” worn over shirts and under vests, down to the ankles and with a local cut, has three parts below the waist. Inside the triangles of different colors, a floral liner is placed according to the color, and the edges are decorated with string. Girls also wear corrugated “trousers” made of light-colored silk fabrics, such as colored canfes, wire or satin, which are part of the locality, and corrugated heel parts with a pleated waist.

Both Mughla women and peasant women have their own broken “pizat” (Ill. 9). She wore a shirt over her upper body and a mintan that was as tight as a corset and as long as a cloth chest. On top of it was added a girdle of the same length, the arms of which were narrow, slender, and stretched in the shape of a tongue over the hand, with a thin ribbon around it. She wore only a shirt around her waist and abdomen,

and wore a shawl in the form of a belt. Underwear is long and wide, wrinkled to the ground. There were also those who wore simple and long dresses (Tansug, 1989a: 18–22), (Erden, 1999c: 313, 314, 317, 318, 321), (Cinar, 2004b: 328), (Eren, 2001: 57, 58), (Balta, 2014c: 333–336), (Tufekci, 2013b: 193–195, 198, 199). The “shirt” of the Turkmen brides living in the central villages of Mugla was made of yellow floral print on white (this color replaces the traditional white and yellow shirt). The prints, colors, and patterns are chosen according to past beliefs. For example, a floral print that closes at the end represents scarves / feathers. The shirt is made of “three skirts” made of boxed fabric, with round slices around the sides and triangular slices on the sides of the sleeves. The edges and top of the sleeves are decorated with green watercolors. Thus, the shawl belt used by Turkmen women to use their animals on handlooms is fastened. The patterns on the brown parts of the shawl are called “goat’s footprint”, the patterns on the red parts are called “ram’s horn”, the rod-shaped patterns are called “root” and “waterway”, and the brown pattern on the red after the green line is called “bull’s urine”.

In addition, the shawl belts, which are made of sea shell and have seven balls on them, are called “belts” and reflect the continuation of the Turkmen lineage. Turkmen new brides wear belts and shawls over belts for a year, then keep them in a box and then give them to their bride. “The success of this pipeline is great. The sea shells on it took their lives from the water and reflect the sanctity of the water. Without water, we would not be; let your seed flow like water; May God not dry it” (Ill. 12), (Tansug, 1989b: 44–47).

Women living in the Mugla center wore socks, shoes, and sandals on their feet (Ill. 8,10). These socks are woven in the form of cream-colored or colored wool and patterned-motifs, extending to the knees. The shoes, on the other hand, are in a simple form, resembling “yemeniye (shoes of the past)” in red or different colors; from the skin, the tip was glassy, round, like an ankle, the color varied according to the color of the broken dress and the color of the glass (Ill.4). The “shoe” is made of the same leather on the side, with a round toe and a gene on the bottom, and on the side there are beads (thin ribbons). After the feathers were tied to the ends of the beads, they were tied to the foot in the correct form on the sock. Brides, on the other hand, “wear bulging shoes” (Ill. 11,13). (Erden, 1999d: 313, 315, 317–318), (Tufekci, 2013c: 193, 194, 197, 199).

Women living in the center of Mugla wore five-pointed gold and pearls around their necks. Eyes and eyebrows were rubbed, henna was applied to the heads from the middle age, and gold stars were

glued to the faces of the brides. The girls' hair was not cut until they were brides, and their hair was braided in the form of two or "forty haircuts". Rarely did hair fall out. The most commonly used colors are red, blue, purple and yellow. Gold or silver glass bracelets were worn on the arms (Eren, 2001c: 58). In the center of Mugla, women use a local "necklace" as an ornament, which is made by drying a plant called "tall beads" and drying it with henna. Nails are placed in or near each other. Straight beads and nails are enriched by passing them through blue beads or colored beads. Silver coins are placed on the ends of the neck ties. In addition, jewelry, necklaces and cones made of old coins or gold and silver are worn. In addition, 3-4 rows of 10 cm in length are

arranged, and ornaments are placed on the side of the head in the form of beads between the nails and tied to thin sticks (Erden, 1999e: 319). As a result, Mugla women used to wear "sakhagi, sakhagili arakhchin", "cheki", "yazma", "uskuf", "season flower", "heril", "arakhchin", "hill", "branch diamond", "shmi", "Çelgi", "dastar", "yanish", "farda yanish", "suluk", "deveboynu", "çonak yanış", "kırkdenem", "marçılmançur", on. "sleeves", "burmechak", "vest-farm", "shawl", "camadan", "qiriq-topdon-topandon", "maraba", "three skirts", "pants", "chashir", "Belt" and so on. There was a rich variety of clothing from shoes, such as "bulging shoes", "headscarves", "shoes" and "beads" in jewelry. Thus designed to be protected.

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