

EXAMINATION OF LOCAL WOMEN’S APPARELS IN MUDURNU COUNTY OF BOLU PROVINCE

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Abstract

Traditional Turkish apparels have a distinctive place in Turkish cultural history. Known as an indispensable part of Turkish history and taking part among our historical proofs, our traditional apparels are important sources of data enlightening us about wear, traditions and customs of our ancestors. Traditional apparels vary in characteristic and form depending on the localities. However, having a crucial place in the cultural richness of Turkish people, who have a rich history, traditional wear has started to change and disappear over time due to the factors such as rapid advancement of technology, strengthening of the communication network, different worldviews, life nested within different societies, fashion and affectation.

The aim of this research is to reveal our cultural assets that have been sinking into disappearance, to prevent their disappearance and to ensure that they are conveyed to the future generations. The study universe consists of the local women’s apparels found in chests in Mudurnu county of Bolu province. In the research, a total of 8 traditional apparels including 2 called “üçetek”, 2 called “iç don”, 1 called “göynek”, 1 called “bindallı”, 1 called “top entari” and 1 called “şalvar” were examined in terms of the material used, color, model-pattern and stitching techniques.

Keywords: Local clothings, women's clothing, Mudurnu

BOLU İLİ MUDURNU İLÇESİ YÖRESEL KADIN GIYSİLERİNİN İNCELENMESİ

Özet

Türk kültür tarihinde geleneksel Türk kıyafetlerinin ayrı bir yeri bulunmaktadır. Türk tarihinin vazgeçilmez bir parçası olarak bilinen ve tarihi belgelerimiz arasında yer alan geleneksel giysilerimiz, atalarımızın giyim-kuşamı, gelenek ve görenekleri konusunda bizi aydınlatan önemli veri kaynaklarıdır. Geleneksel giysiler yörelere göre özellik ve şekil farklılıkları göstermektedir. Ancak zengin bir tarihe sahip olan Türk insanının kültürel zenginliğinin içinde çok önemli bir yere sahip olan geleneksel giyim kuşam, teknolojinin hızla ilerlemesi, iletişim ağının güçlenmesi, farklı dünya görüşleri, değişik toplumlarla iç içe yaşam, moda ve özentisi gibi etkenlerle zaman içinde değişmeye ve yok olmaya başlamıştır.

Bu araştırmanın amacı, kaybolmaya yüz tutmuş kültür varlıklarımızı gün ışığına çıkarmak, yok olmasını önlemek ve gelecek nesillere aktarılmasını sağlamaktır. Araştırmanın evrenini Bolu ili Mudurnu ilçesinde sandıklarda bulunan yöresel kadın giysileri oluşturmaktadır. Araştırmada, Bolu Mudurnu yöresine ait 2 üçetek, 2 iç don, 1 göynek, 1 bindallı, 1 top entari ve 1 şalvar olmak üzere toplam 8 adet geleneksel giysi, kullanılan malzeme, renk, model-kalıp ve dikiş teknikleri açısından incelenmiştir.

Anahtar Kelimeler: Yöresel giysiler, kadın giyimi, Mudurnu

1. Introduction

Apparel is a cultural phenomenon with a rich content, which occupies an important place in the lives of human beings. In the beginning, it has emerged and developed for the purpose of protection from natural factors. Over time, climatic differences, technological developments, changes in cultural and economical structures of the communities have led to gaining of different attributes by apparels (Erden, 2002: 211).

Apparels are important objects demonstrating the characteristics of a period, a country, a community or an individual. Apparel is one of the most vital proofs of the cultures, like with all other folk arts. Because it is shaped with the influence of economical, social, cultural and political conditions of every period and every nation. Throughout the history, every civilization has exhibited different characteristics from each other due to influences of living style and life conditions. National and traditional apparels have emerged as a result of this (Kılınç and Yıldırım, 2008: 19).

One of the cultural values showing a very rich variation in Anatolia has been the traditional apparel culture that differs in every locality and every region. Variations and variegations between the regions future themselves in these local apparels, as well (Salman, 2007: 178). Particularly, Mudurnu, which has received too many immigrants in the Seljuk and Ottoman periods, is a city very rich for apparel variation with presence of different cultures together.

Mudurnu is an ancient town existing since the Bithinians and the first settlement of various civilizations. Following the Phrygians, Lydians, Romans, Byzantines and Seljuks, it has joined the Ottoman territory. It has received many immigrants particularly in the Seljuk and Ottoman periods. Mudurnu has been one of the most important shopping, relief and accommodation stops of the historical silk and spice road (Esen and Büyüker, 2011: 10). Presence of Mudurnu on the historical silk and spice road has enabled existence of different cultures together in Mudurnu. Cultural differences exhibiting a rich variety in Mudurnu have created the differing traditional apparel culture.

Traditional women's apparels of Mudurnu county are very rich and garish apparels. These apparels comprise bindallı, üçetek, şalvar, çatkı, gelin tacı, fes, gaz, top entari, bindallı ceket, göynek and iç donu (Anonymous 1).

Üçetek: An apparel with collar edges and hems that are ornamented in various forms, which is worn by women at henna nights. If the woman wearing it is married, she puts a "çatkı" on hear head and wears a crown made of point lace. If the one wearing the "üçetek" is a girl, she does not put "çatkı" on hear head, but only wears crown (Anonymous 1).

Bindallı: An apparel made of red, maroon and purple colored velvet fabric, which is worn by women at henna nights (Anonymous 1). Bindallı is a kind of apparel with long and wide sleeves, with its front made of slit velvet and ornamented with heavy silver embroidery, flowers and twisted branches (Sakaoğlu, 1985: 166).

Göynek: A top underwear made of white or checkered local woven fabric. Its correct form is "gönlek", where "gön" means leather and skin. Gönlek means underwear worn on bare skin. Hem of the gönlek generally remains over the knee, and is used by inserting into the pants under the waist (Koçu, 1996: 125).

Göynek used in traditional wear is sawn from the fabrics woven on hand looms. Width of these fabrics is around 40-50 cm. In cutting of fabric, patent was not used as done today. Since width of the fabrics was little, first, width and length of the fabrics was calculated, then

the fabrics were prepared for stitching by cutting the fabric in the desired dimensions through measuring by rule of thumb, with hand span and arm's length (Arslan, 2008: 595).

Top Entari: An apparel usually made of bar-patterned fabrics, which was worn by women in old years (Anonymous 1).

Bindallı Ceket: An apparel worn by middle aged women at henna nights. It is also called "yarım bindal" (Anonymous 1)

İç Donu: An old time women's apparel. It is bottom underwear (Anonymous 1).

Şalvar: An apparel worn inside the "üçetek" (Anonymous 1). Şalvar is made of linen, cotton fabric, flannel, silk and velvet fabric to wear underneath kirtle and dress. Its legs are gathered and its crotch is not too wide. Fabric feature and model of the "şalvar" varies depending on the intended use and age of the user (Bedük, Küçükkaraoşmanođlu, Akıncı, 1133: 2005).

Çatki: An object put on the bride's head while she leaves her family home, and put by married women at henna nights when they wear üçetek or bindal. Çatki is used only by married women. Namely, çatki is a sign of being married (Anonymous 1).

Gelin Tacı: A crown in the shape of rose branch consisting of laminar roses, buds and leaves made by point lace (Esen and Büyüker, 2011: 44).

Fes: An object worn under "gelin tacı" and "çatki". Yellow coins arranged side by side are stitched on forehead section of the Fes (Anonymous 1).

Gaz: An object belonging to old years and used as kerchief, with its edges made of silk and ornamented with lace (Anonymous 1).

These apparels which are part of our cultural richness have started to lose their importance day by day because of the factors such as technological, economical and geographical features, and have been sinking into disappearance due to indifference of today's people. The aim of this study is to reveal, by scientific methods, examples, and material, color, model features and stitching techniques of the traditional women's apparels of Mudurnu locality, which have been sinking into disappearance.

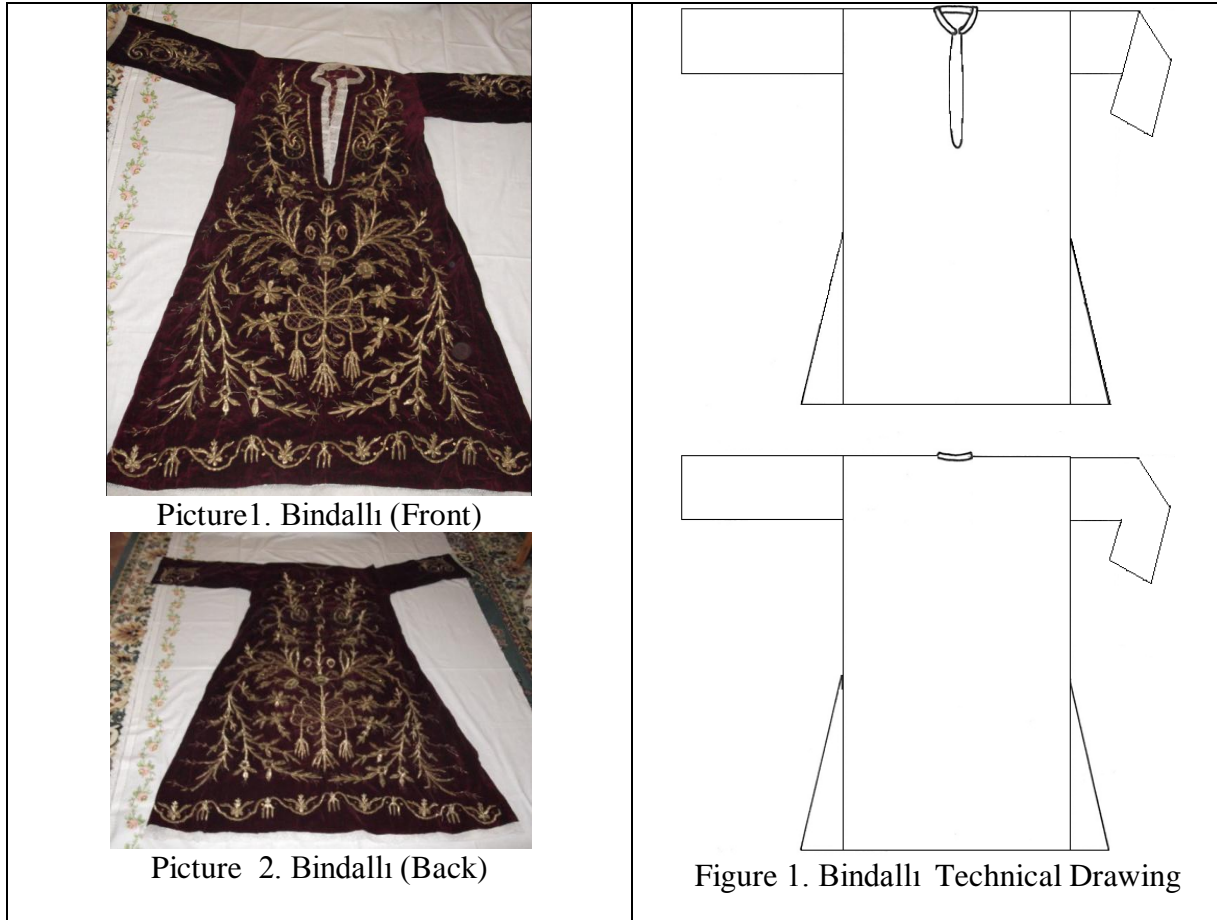
2. Material and Method

The study material consists of 8 pieces or women's apparels that are kept in chests of the habitants in Mudurnu county of Bolu province. These apparels comprise 1 called "göynek", 2 called "üçetek", 1 called "bindallı", 1 called "top entari", 2 called "iç don" and 1 called "şalvar".

Observation form was prepared in the research to determine the material used in the apparels, colors, model features and stitching technique. Also, technical drawings and patterns were prepared.

3. Findings

This section contains photos, model technical drawings, materials used, stitching technique, color, explanations on model features and pattern forms pertaining to the 8 pieces of apparels examined.



Picture1. Bindallı (Front)

Picture 2. Bindallı (Back)

Figure 1. Bindallı Technical Drawing

Name: Bindallı

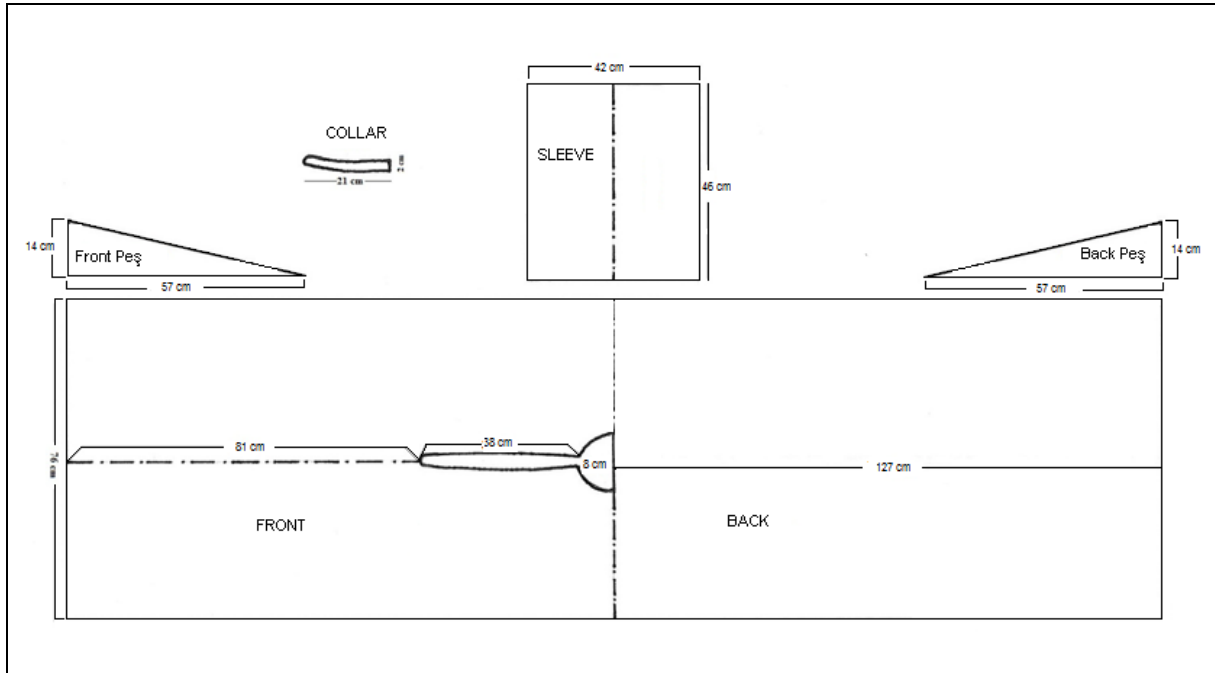
Materials Used: Velvet fabric, cotton stitching string, silvery yarn, lining, lace, spangle.

Stitching Technique: Machine stitch, machine stitch by hand.

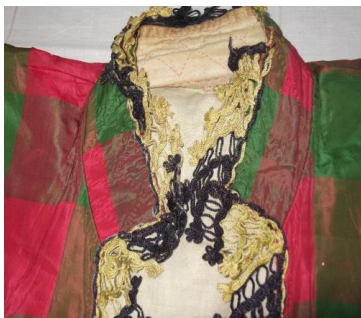
Color: Maroon, golden yellow.

Model Features: Maroon colored velvet fabric is used in the apparel examined. It is combined by machine stitching technique. Dress lengths on the front and on the back are identical. Side stitches are flared by adding triangular peş parts. To allow the head to fit through comfortably, the slit opened in the center front is lined with blue colored lining. Lining is used to line the collar and hem. In bindallı, “O” collar is preferred among neckline collar forms, and fitted sleeve technique is used in the sleeve. Center back of the apparel is stitched. Silver thread embroidery is used for ornamentation on the apparel.

Sourch Person: Nimet Kalaner



Picture 3. Üçetek (Front) Picture 4. Üçetek(Back)



Picture 5. Üçetek (Detail)

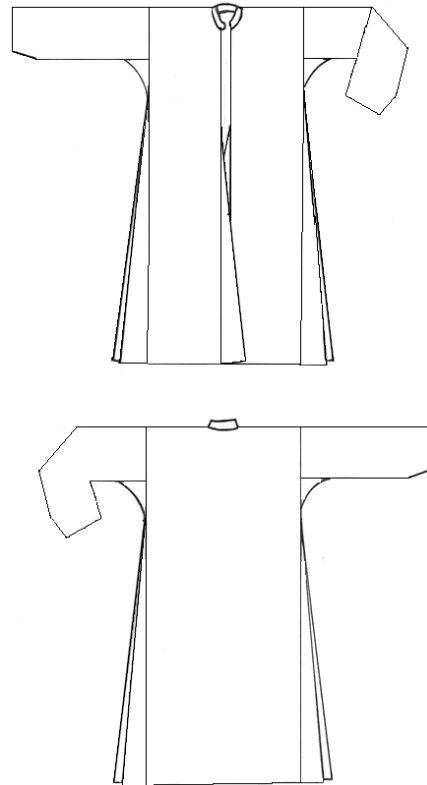


Figure 2. Üçetek Technical Drawing

Name: Üçetek

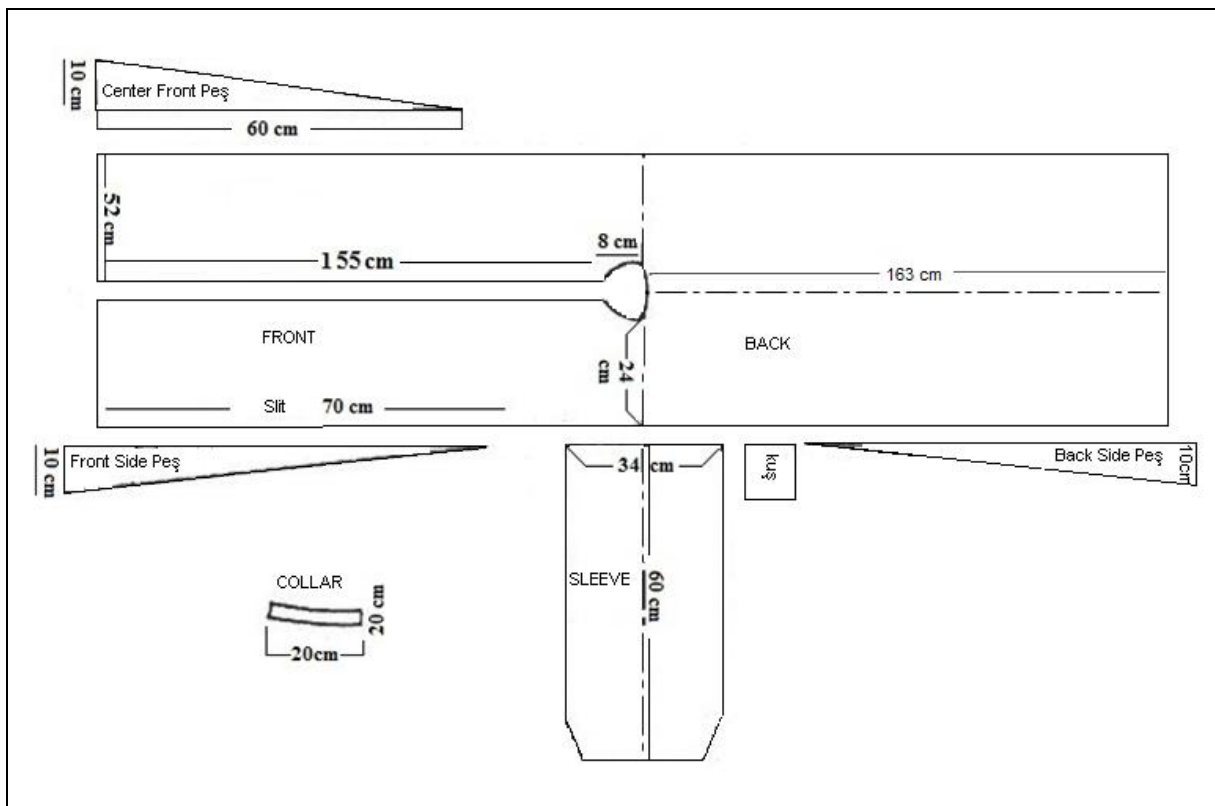
Materials Used: Silky fabric, cotton lining, hand-knitted trimmings

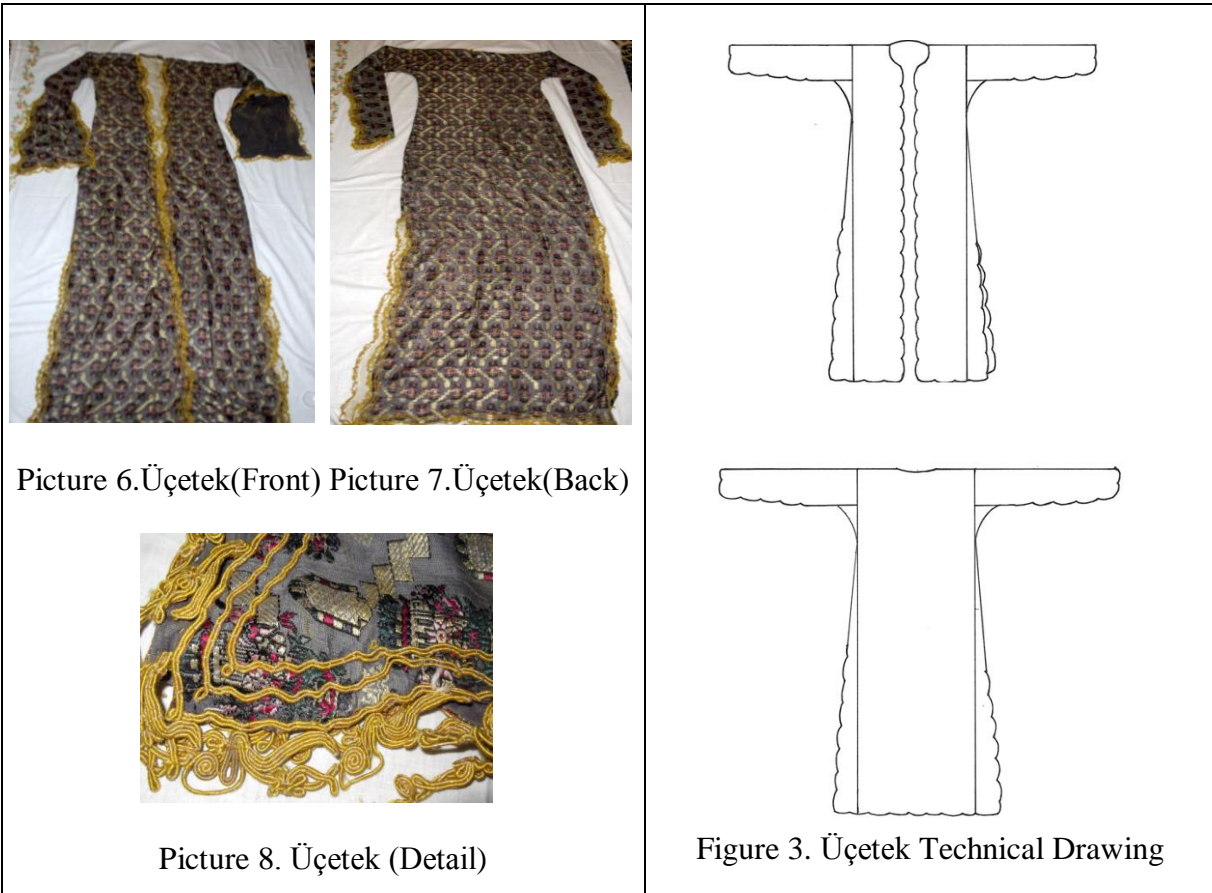
Stitching Technique: Machine stitch by hand

Color: Red, green, yellow, cream, navy blue, maroon.

Model Features: The apparel examined is sewed from silky fabric and its inside is lined with cotton lining. Sides and sleeves are slit. Front of the apparel which is open from the collar to the hem is closed with loops made of thin string inside of the apparel and eleven buttons made by wrapping beads tightly with yarn. The shoulders are non-stitched. Front skirt consists of two parts, whereas back skirt is one part. The sleeve is fitted sleeve. Sleeve bottom is stitched. Collar is crewneck. The apparel is sawn with machine stitch by hand. Hand-knitted laces from cotton string are used for ornamentation from the collar to the hem, on the sleeves and the hem.

Sourch Person: Ayşe Kalaner





Name: Üçetek

Materials Used: Silky fabric, yellow silvery trimming, cotton lining, stitching yarn.

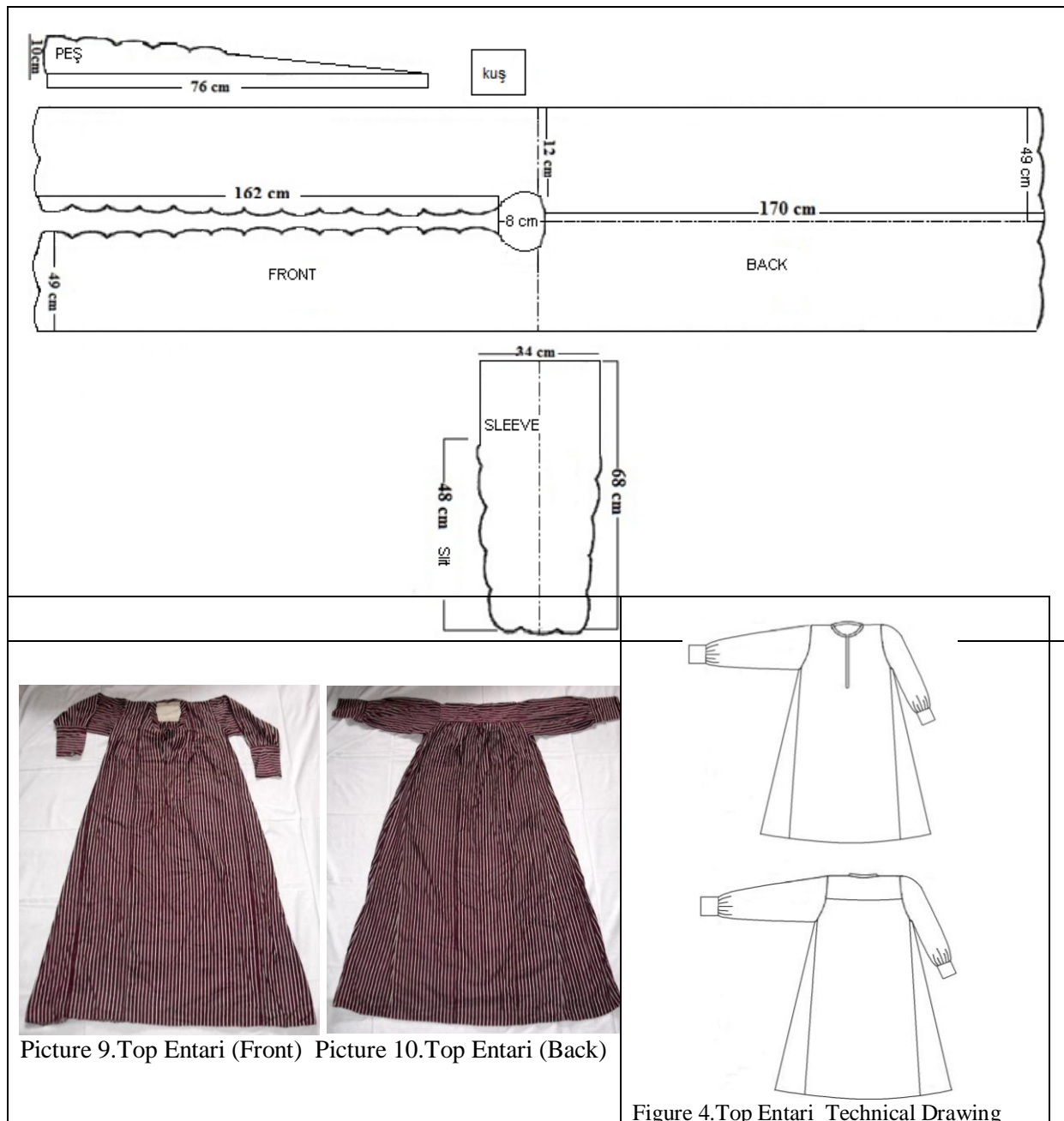
Stitching Technique: Machine stitch by hand

Color: Dusty rose, green, red, golden yellow.

Model Features: The apparel examined is sewed from silky fabric and its inside is lined with cotton lining. Ornamentation is made with engraved and yellow silvery trimming on front body from the collar to the hem, and on the sleeves and hem. The apparel is combined with machine stitch by hand. Sleeves and side stitches are slit. Shoulders are non-stitched, and front - back part is whole. It consists of front - back part and sleeve. Front part is open from end to end.

As one of the most ancient examples of women's wear in a large part of Anatolia, üçetek has also been used in Mudurnu county of Bolu province in the past. The "üçetek" apparels used in daily life are sawn from cotton fabrics, and those used in weddings are sawn from silky fabrics. The apparels called üçetek have two open parts from the front middle to the hem, and one part on the back, and long slits up to waist level on the sides. The loose and long fitted sleeves have examples with engraved edges and flat edges. Collar, sleeves and hem are ornamented with trimmings or laces. The apparel is used by gathering the two front parts with a strap put on the waist (Yetim et al., 2008:163). Among the üçetek apparels examined in the research, collar, front middle and hem of one were seen to be engraved and plain on the other. Also, while one had collar, sleeves and hem ornamented with trimmings; trimming knitted by hand using cotton string was used on the other.

Sourch Person: Nimet Kalaner



Name: Top entari

Materials Used: Stripped silky woven fabric, stitching yarn, thin cotton lining.

Stitching Technique: Machine stitch by hand.

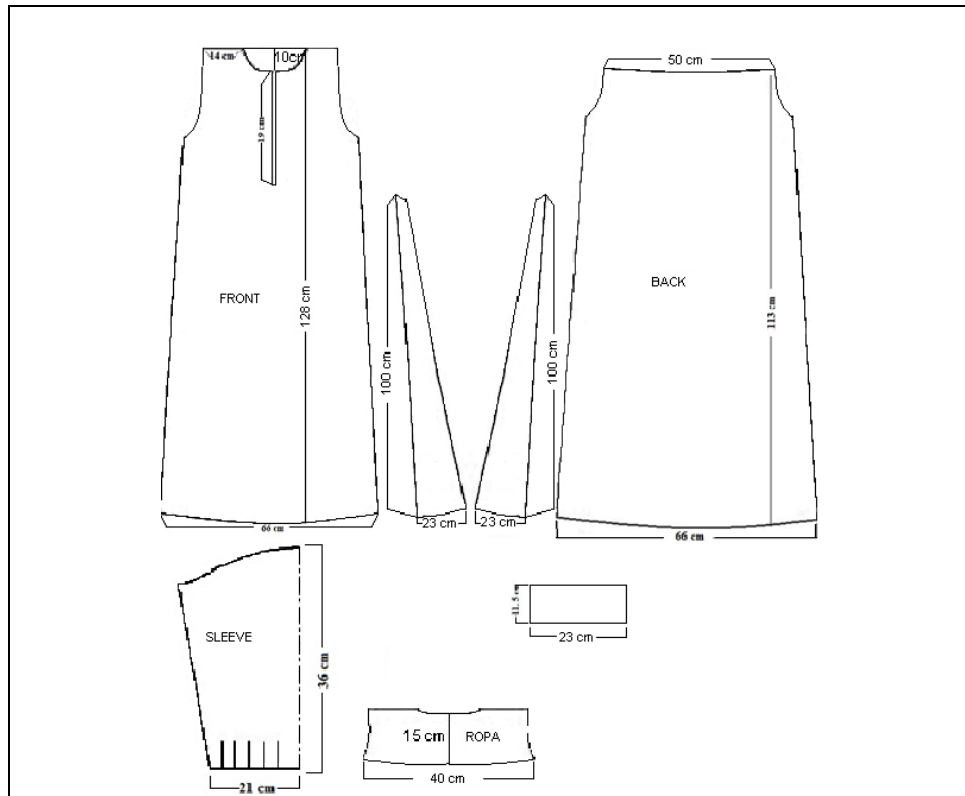
Color: Cream, maroon.

Model Features: In the apparel examined, maroon and cream colored stripped woven fabric was used. The apparel is long, reaching the floor, and flared towards the sides. Peş is used to

provide the flaring. Sleeves are straight fitted sleeves, and its inside is covered with cotton lining. Sleeve end is cuffed. There is ropa on the back body. Front middle of the apparel having a collar in the form of crew neck is slit up to the body line.

Top entari is a kind of apparel usually made of striped fabrics and preferred mainly by middle aged women on special days. (Anonymous 1, Anonymous 2).

Sourch Person: Ayşe Kalaner



Picture 11. Gönnek

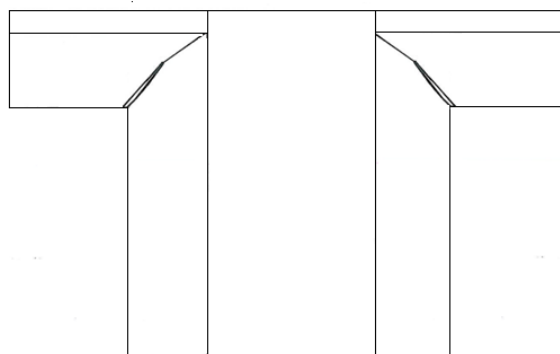


Figure 5. Gönnek Technical Drawing

Name: Göynek

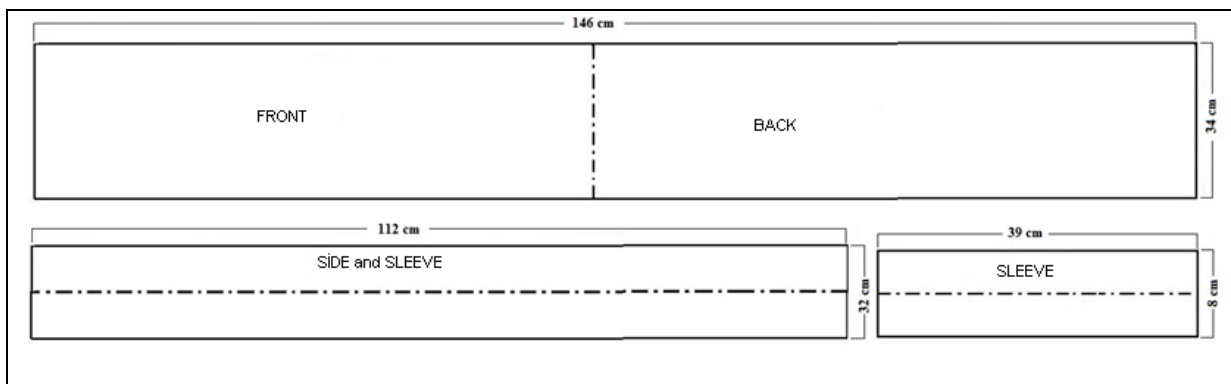
Materials Used: Cotton crepe fabric (Kızkıvrağı fabric)

Stitching Technique: Machine stitch, machine stitch by hand.

Color: Cream

Model Features: The examined apparel is sawn from some sort of cotton fabric that is woven on weaving loom with its local name "kızkıvrağı". Göynek is sawn by hand through machine stitch and machine stitch by hand technique. Collar does not exist on the apparel. Göynek consists of 5 parts including 1 front part that is whole with the back part, 2 side parts, bottom sleeve and top sleeve.

Sourch Person: İsmet Eryılmaz



Picture 12. İç Don

Picture 13. İç Don



Picture 14. İç Don

Picture 15. İç Don

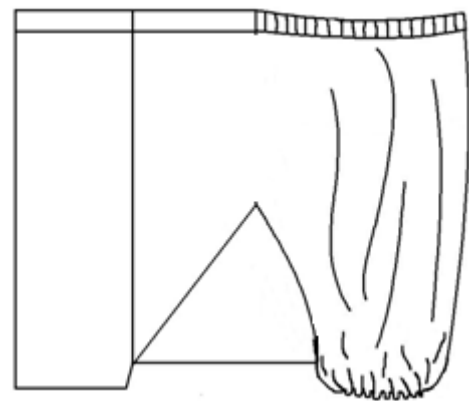


Figure 6. İç Don Technical Drawing

Name: İç don

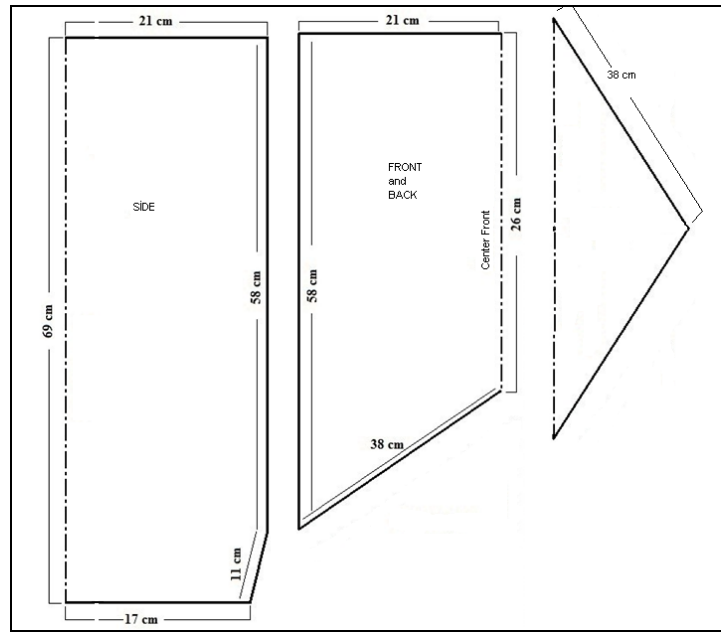
Materials Used: Narrow woven cotton fabric, stitching yarn

Stitching Technique: Machine stitch by hand.

Color: Yellow, cream, navy blue colors have been used in the first “iç don”, and red & cream colors are used in the second.

Model Features: Parts of the apparel examined are loose-cut. It reaches below the kneecap in length. It consists of front, back, side parts and patch. It is used by gathering the waist part with waistband. İç don is sewed from cotton fabric woven on hand loom.

Sourch Person: Ayşe Kalaner



Picture 16.Şalvar (Front)



Picture 17.Şalvar (Back)



Picture 18. Şalvar (Detail)

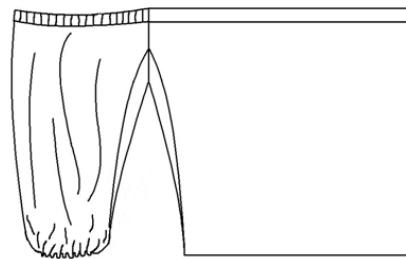


Figure 7. Şalvar Teknik Çizimi

Name: Şalvar

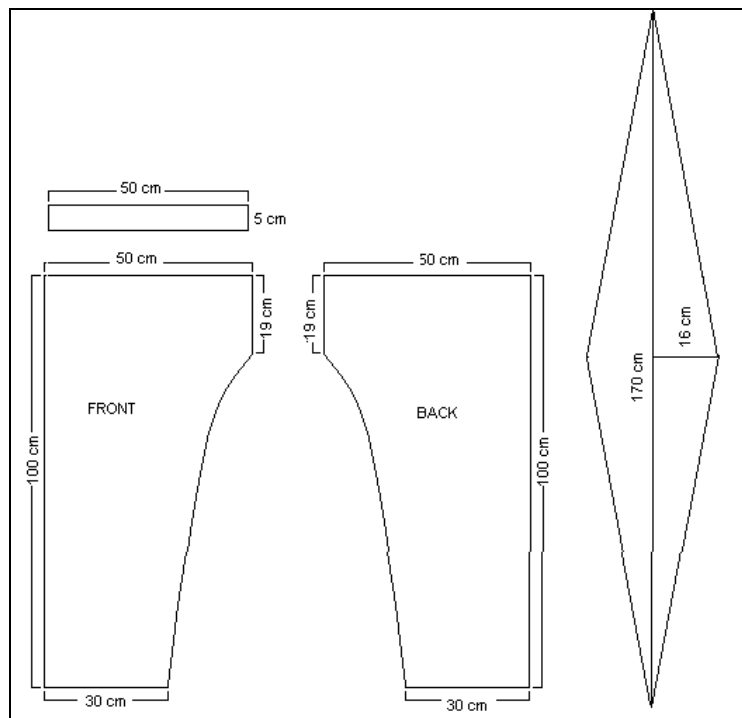
Materials Used: Self-embroidered fabric, cream colored thin cotton woven fabric, stitching yarn.

Sewing Technique: Machine stitch by hand.

Color: Orange, cream, blue, green, brown, pink, yellow, gold

Model Features: The apparel examined is sawn from self-embroidered fabric called "dallı top". Patch is used in the crotch of the şalvar. The sides are stitched. Through inserting thin strings into the parts, they are ensured to be gathered through contracting. Length of the şalvar is up to the ankle. Waist of the şalvar is gathered with the aid of waistband. Flower patterns in various colors found in weaving of the fabric have brought in a rich appearance to the şalvar.

Sourch Person: Nimet Kalaner



4. Conclusion

In this research conducted to reveal the traditional apparels that have remained in the chests and have been sinking into disappearance and to convey them to future generations, 8 pieces of apparels belonging to Mudurnu county of Bolu province were examined. It was observed in the research conducted that machine stitch and machine stitch by hand have been used as stitching techniques. In the research, it was determined that cotton fabric has been used in shirts and underwear such as "iç don", whereas silky fabrics have been used in formal apparels. Examining and documenting the local apparels that symbolize and introduce culture, traditions and customs and life styles of the community is of importance for introducing these to future generations. Therefore, without more delay, it is required to visit the localities and reach accurate information onsite, concentrate on documentation studies, research these cultural values that have been sinking into disappearance, and identify and preserve, systematically examine, those examples which could have survived to present. It is thought that this study will contribute to those who are showing interest in the subject matter and studying in this field.

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