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**LEXICAL AND VALUE SEMANTIC BASES OF NATIONAL
COSTUME: DEVELOPMENT AND PRESERVATION PROBLEMS**

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Abstract

The article presents analysis of Khakass folk costume as a traditional culture phenomenon. Description and names of main types of national clothing are given. Khakass costume complexes are viewed in parallel with similar complexes of other Turkic peoples' costume. The common Turk component based on the complex, and later the Mongolian influence formed the Khakass costume. There are parallels in Khakass costume with costumes of Tatars, Altaians, Buryats, Tuvans, peoples of Central Asia and Kazakhstan, Western Siberia and the Urals. Formation of complexes of traditional clothing of the Khakas was greatly influenced by the way of life and natural and climatic conditions, reflected in its utilitarian practicality and functionality. Fur and wool long-field clothing was adapted to climatic conditions of the existence place of nomads and to constant riding. Ideas about protective functions were clearly manifested in traditions of the manufacture and wearing of Khakass folk costume, both in the literal sense, as protection from the external environment, and in a magic sense – as protection from external, invisible, hostile forces. The traditional costume of the Khakas in the traditional worldview was a three-part model of the world, where each element is located in accordance with the system, and is a kind of symbol. To date, deformation tendencies of the national costume have been noted, and lexical units serving for its designation fall into the archaisms category. The article presents some solutions for preserving and developing manufacturing traditions, names of Khakass costume, serving as an example for other ethnic groups.

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Keywords: Khakas, ethnos, traditional, culture, clothes, Turks.



1. Introduction

The study of lexical and value semantic foundations, the preservation and transmission of traditional cultures of various ethnic groups in the growing trends context of globalization, standardization, modernization are the current areas of modern science. The modern era is characterized by the rapid development of computer technology and information media, the acceleration of the work pace and the life rhythm, resulting in traditional cultures leveling. As practice shows, the lack of knowledge about both native culture and another culture is a misunderstanding source, conflicts and crises in the process of intercultural communication. The ability to navigate in different types of cultures, to interpret the phenomena and facts of native and other cultures adequately, to compare and draw conclusions about the common and specific in the system of linguistic and cultural values of peoples contribute to solving a number of problems arising on national soil.

One of the unique and individual traditional culture element of any nation is national dress. The national clothes peculiarity of each nation is that it is closely connected with the lifestyle of the ethnic group, and the traditions of its creation as nomination, cut, decor - are the result of collective folk art. Therefore, the traditional costume serves as a way of preserving, reproducing and transmitting ethnic culture and language in the course of a change of generations and has its own unique features that have been formed under the influence of many factors. In addition, it is clothing that is a kind of calling card for every nation, as evidenced by wise folk sayings: Rus. *Meet on clothes - escorted by the mind (Clothes speak for men)*; Ukr. *По одержи нас витають, а по мудрости садят* – «Meet us on clothes, but imprisoned by wisdom»; Pol. *Zęiorę tię sqdzę, z rozęmę powazaõq* – «Judged by clothes, respected by mind»; Bulg. *По шапката посрещат, по главата изпращат* – «Meet by the hat, respect by the mind». У хакасов по этому поводу говорят: *Кибін көре удурлапчалар, сагызын көре анымхохтасчалар* – « Looking at clothes, they meet, looking at thoughts/mind take leave of».

The Khakas are a Turkic ethnos, mainly living in the Republic of Khakassia, which is located in the valleys of the Yenisei and Abakan rivers. It borders with Kemerovo region in the north-west, in the south and south-west - with the Altai Mountains and Tyva. The southern border of Khakassia passes along the ridges of the West Sayana. The history of the Khakass ethnos with its roots goes far back in time. The territory of Khakassia was inhabited even before our era. The ancient population of Khakassia reached a very significant cultural level at that time. This is evidenced by numerous burial mounds, rock paintings, art products made of gold and bronze. The history of the Khakas origin is still being investigated and controversial among historians, but we will not deepen into this problem and take as a basis the generally accepted facts that the origins of the ethnic group can be traced back to around I BC up to V century of our era. During the XVIII - XIX centuries the formation process of the Khakass people and Khakass language was happening. Groups that already had linguistic, cultural, everyday and territorially common characteristics that had arisen during the preceding centuries united. Therefore, it can be argued that the national costume of the Khakass ethnos was formed during this period. In the Khakass costume, as well as in the costumes of other Turkic speaking peoples, common archaic elements due to which it is possible to trace the ethnogenetic and historical ties of the Khakas are preserved, (Figure 01).

The national costume as the ethnocultural tradition keeper of the people contains the most valuable collection elements of the social and cultural heritage that have been preserved and passed down from

generation to generation over the course of several centuries. The traditions and customs of the Khakas, reflected in the manufacture, wearing, nomination of traditional costume, have always relied on the system of value orientations and ethnic group worldview, where people and the surrounding world are considered as a whole entity.

Speaking of the traditional culture, the ethnic group language should be paid attention to. Therefore, to understand the historical importance of the costume, it is necessary to involve a certain terminology, since the exact meaning of the term, its etymology allows to penetrate deeper into the idea underlying the garment denoted by this term, reveal its ethnic roots. In the word as a carrier of meaning and representation of the thought about the object of reality, formation and development traces of the designated thing are preserved due to different degrees.

Thus, the national culture, in particular the traditional costume, expressing people interests, contains the phenomena assessment of the surrounding world, moral, aesthetic, historical, humanistic, cultural and lexical values as reference points for peoples.



Figure 01. The Khakas in national costumes

2. Problem Statement

The problem of the study is determined by the real contradiction between the unifying effect of modern globalization and the essence identification of lexical and value semantic foundations of the national costume in order to preserve and develop both the costume and the lexical units that serve to designate it and its elements. The lexical units of this thematic group respond to the slightest changes in the life of a people related to the conditions of the environment, climate, and spiritual life. The study of traditional clothing vocabulary is of scientific importance from the standpoint of the language history and the history of the ethnic group. The study of the traditional clothing vocabulary, as well as the clothing itself, in a comparative plan with other nations will help clarify the presence and characteristics of cultural and linguistic ties. Similar terminology is being archaic or completely out of use today from the Khakas people. In addition, according to UNESCO, the Khakas language is listed in the Red Book, that is included

in the group of endangered languages (Borgoyakova & Guseynova, 2012). According to the existing Russian classifications of indigenous peoples languages, the Khakass language traditionally belongs to the group of languages having a favorable prognosis of development and vitality. It is worth noting that the language situation in the Republic of Khakassia, recorded by population censuses and research by scientists, is characterized by a steady decline in those who speak the Khakass language. The problem of a folk costume existence today consists of two polar, but undivided ideas: on the one hand, in its preservation as part of the cultural and linguistic heritage, and on the other hand, in its development and renewal. Folk costume, like other elements of culture, is in dynamics, constantly changing, and the idea of keeping it unchanged threatens the consequences of turning the costume into a dead museum piece. As E. Shatsky notes, "The tradition lives only when it is renewed, and the innovation has no other way to survive as to prove its organic nature, rootedness in the culture and achieve the of the tradition status, develop a mechanism for mutual adaptation of the tradition in a particular place and time" (Shatsky, 1990). Modern changes in the Khakass traditional costume are primarily associated with the development of new materials. The material is one of the sustainable parts of the traditional clothing system. In this regard, the Khakass costume almost had no change; since the costume is extremely variable on everything new that appears in culture and society, especially recently, the material was enriched with modern elements, being a phenomenon of both the past culture and the present. The color range also changes, for instance, first, for Khakass embroidery background black or natural beige background mode of dressed sheepskin was used, but now the basis color of embroidery for modern masters can be any, therefore, the embroidery color itself is also changed. These changes in the traditional costume slightly change its tradition and style. However, recently deformation tendencies of the traditional Khakass folk costume, its elements, traditional embroidery have been noted, where traditions and the canon of their manufacture are not preserved. Of course, in some cases, you can complain about the individual style of some craftsmen, which depends on their creative abilities and desires. But an attempt to reproduce the traditional virtues of folk costumes should be based on its deep study. The proposed research is aimed at solving the problems of preserving, promoting and using the essence of the Khakass costume phenomenon, its semantic and linguistic potential of both tangible and intangible historical and cultural heritage. The research object is the lexical and structural semantic foundations of the national Khakass costume as a means of translating ethnocultural values. The subject of the research is national costume in traditional culture of the Khakases.

3. Research Questions

The peculiarity of the traditional folk costume is its completeness. Each component, having a specific purpose, was part of a specific whole. Ways of wearing and connecting the components of clothing, the variation of elements depended on the season, life situations associated with everyday life, religious rituals, and expressed local specificity, originality of the national costume. One of the main factors influencing the formation of the ethnos lifestyle, its culture, costume, is the natural climatic conditions and traditional forms of economic activity. Since the function of clothing is protection from natural climatic conditions, it corresponded to the climate in which the ethnos lived. In addition, as the researchers note, among historically unrelated peoples belonging to different linguistic groups, but living in the same natural conditions, there is more similarity than of distant groups of the same ethnic group. It affects the costume

in a certain way, it is the nature that has a unifying effect on the formation process of the artistic forms, regardless of where and when this process occurs. The main coat of the Khakas was a “tone” fur coat, used in all seasons because of the cold climate. A.A. Kuznetsova writes about the fur coat: “The cover of the foreign fur coat, which is often worn in summer, is very peculiar and adapted mainly for riding” (Kuznetsova, 1898). We will find the confirmation that the fur coat was the main and significant complex of the traditional costume of the Khakas in the language material: the basis of the verb *тонанарға* «to wear» is the *тон* «fur coat». The term *мон* is found in almost all Turkic languages and dialects. Mid.: ain.-uig. *мо:н, мон, мом*; krh-uig. *мон*; Mid.-uig. *мон*; Mid.-kypch. *мон*; Arm.-kypch. *мон*; Mid.-oguz. *мон*; Chag. *мон*, tur., gag., az., *дон*, Turk. *до:н, кар., кум. мон, тат., Башк. тун, nog., kkalp., Kaz. мон*; Kirg. *мон*; Alt. *мон*; Uzb. *мон, uig. мон, uig.dial. мо:н*; Khak. *мон*, Khak.dial. Sag. *тун*; Chul. *мон*; Tuv. *мон, тоф дон*. In given languages, the term *мон* is given in the following meanings: clothing, outerwear, dress, fur coat (Abdina, 2013). Climatic conditions influenced the forms of peoples economic management, and, consequently, the culture. For example, throughout the territory of the Central Asian region, the types, forms, and basic principles of cut among the nomadic and agricultural peoples were identical. The uniform culture of nomads was expressed through the details of the costume, the invariance of its traditional features. Researchers note that the clothing of modern Turkic and Mongolian peoples has a similar cut and material to those of the ancient nomads of Central Asia (the end of the 1st millennium BC - the beginning of the 1st millennium AD) (Bogachev & Frantsuzov, 2011). Attention is focused on the fact that fur and wool long-field clothes and soft shoes with felt lining were indispensable in the climatic conditions of the nomads quarters and for constant riding. In addition to the similarity of certain elements in different peoples clothing of the Central Asian region, there is a similarity of cut in men's and women's fur coats (among the Khakas, West Siberian Tatars, Buryats, Mongols, Kirghiz, etc.), which is explained not by the primitiveness of the costume, but by the fact that the first, most successful form of clothes adapted to climatic conditions, were comfortable and did not change over the centuries, and secondly, the woman involved in the pastoral nomadic economy on a par with men, it is often on the performance of its hung and today depends on the welfare of the family; in a nomadic society the woman was not confined to the house (yurt). Differences in men's and women's clothing appeared later, as a result of its evolution. So, at present, in women's and men's clothing, we have specific differences in the plowing of clothes: women's clothing is plowed from right to left, men's wear is the opposite. In traditional Khakass clothes, regardless of whether women's or men's, the left sex was always worn on the right. This is again expedient from the practical side, since the right hand is predominantly the leading one, for example, when splitting firewood, the right hand is higher, when shooting a rifle, the shoulder angle of the right hand is larger, and when sitting on a horse, the right hand moves further. Therefore, with the traditional left-sided smell of clothes, the right-hand sex is less dislodged, and heat is better preserved. For many centuries the territory of modern Khakassia was inhabited by peoples leading a nomadic lifestyle. About the economic activities of the peoples living in this territory, they wrote that their cattle are diverse: camels, bulls, sheep. Rich families had 2-3 thousand of heads. Hunting was also of great importance in addition to cattle breeding. It is found in the sources, for example, that these peoples sent tribute by sable coats and hides to the Chinese courtyard, the battue hunt was described, which was attended by all members of the clans of the medieval Khakas. According to numerous testimonies and archaeological finds, medieval Khakas carried on constant trade with China and Central

Asia, so the clothes were made from imported fabrics: silk and brocade, which were also used to coat fur. All this is reflected in the name of Khakass coats. To designate these varieties of fur coats in the Khakass language, there is a group of compound terms which component is the word *тон*: *ах тон* (let.: white fur coat) – naked fur coats made of genuine unpainted leather; *хара/харалтхан тон* (let.: black/ blackened fur coat) – blackened or covered fur coats; *теер тон* – sheepskin coat (let.: теер –hide, sheepskin); *киис тон* – field jacket made of quilted felt in several rows (let.: киис – large felt mat, felt); *хырна тон* – shabby fur coat (let.: хырна - the skin from which the wool is removed *кожа*; raw skin); *талбах тон* – calfskin fur coat (poorly treated); *кис тон* – sable fur coat (this type of fur coats almost disappeared by our time. The word *албыга* is used for the sable name in the modern Khakass language, and the old common Turkic sable name is *киш/кис* used only in the word combination of *кис тон* – sable fur coat. It is preserved in a number of Turkic languages. For instance: Alt. *киш*, кирг., Тув. *киш*, Bashk, Tat. *кэш*, Yak. *кис* «sable»); *торгы тон* – a fur coat covered with silk (let.: silk fur coat); *сикпен тон* – a fur coat covered with cloth; *плис тон* – a fur coat covered with plush, velvet. Khakass coats were different in purpose: they were casual and festive, which respectively got off. A special kind of top women's clothing was a wedding fur coat *идектиг тон* (for matchmaker, bride). Fur coat is with a straight back and with deep armholes of the sleeves. Fur length is almost to the floor. The fur coat was distinguished by a peculiar interception of the hem, due to which the name «идектиг» appeared from the word *идек* - hem. The hem at the level of the knees from the sides and back was quilted with tendon threads, forming a shuttlecock. This type of outerwear was distinguished by a figured quadrangular neckline of the left flank, decorated by the embroidery «чек» (woven cords of colored threads laid out in several rows in the form of a rainbow). *Идектиг тон* is similar to some types of shoulder women's clothing, which was common among Altaians, Tuvans, Trans Baikal Buryats, Eastern Mongols and Chinese. Researchers note the same shape of the upper left flank, which was made with a stepped quadrilateral protrusion and deeply plowed on the right side, as well as interception of the hem from these suits (Pallas, 1786). But the question of Chinese influence on a similar form of female costume is ambiguous, as there are many Mongolian features in Chinese costume introduced by Manchus. The Mongols had a powerful influence on the language and culture of Sayano Altai peoples, including the Khakas, during the invasion of Genghis Khan and during the period of political dependence on Dzungaria. The character of traditional costume, in addition to cultural interethnic influences, was reflected in economic activity change, which forced to change clothes for more comfortable ones. With a certain similarity in the clothes of Central Asia and Kazakhstan peoples, each nation also had its own distinctive features. For example, the clothes of nomadic peoples were not as colorful as those of farmers. It was sewed mainly from monophonic materials. Its main decoration was embroidery, rather restrained in tone and limited in color. This can be explained by economic conditions, first of all, by the form of management. In the manufacture of their own fabrics masters were limited in the choice of dyes, often leaving the natural color of raw materials. Therefore, embroidery played the role of the main costume decoration, that Khakass clothes characterize today. For centuries, Khakass embroiderers have developed the original principles of color solutions, which give embroidery a pronounced national identity. The color, along with the ornament, plays a significant role in the decoration of the Khakass embroidery. In addition to fur coats, there were other types of outerwear for the Khakas. Imagine a complex of national Khakass costume, which exists today: a sigedek is a woman vest, worn over festive fur coats or a dress, with deep cut-openings on the

back, with a similar flank fixings and armholes “чеек”, like in a fur coat. It was made of satin, silk, brocade, plis and other patterned material on the lining. The flanks were of the same width, touched by the edges, but did not plow. Many peoples of Southern Siberia, as well as Kalmyks, Buryats and Mongols, have a similar complex of women clothing: the Altaians – *chedek*, the Kalmyks– *tsegdg*, the Buryats and Mongols– *tsegedek*. The Teleuts had a light tank top in the wedding set of the bride.– *cheimek*. All these are similar forms of the same clothes, which are associated with the Mongolian sleeveless *tsegedek*. In addition to the similarity in the name of this clothing type, the semantics of the word coincides: the clothes of a young married woman worn for the first time at a wedding. From the second half of the last century, the Khakas female sleeveless jacket named *sigedek* received a second birth. Folk craftswomen introduce *sigedek* into fashion as a women sleeveless jacket worn over a Khakass dress, or as a separate type of clothing. And today it is difficult to imagine a set of women's Khakass traditional clothes without a *sigedek*. *Sigedek* is richly decorated with national embroidery, while maintaining the traditional relief cut back. Another type of outerwear is *sikpen* - national summer coat made of fine cloth, decorated by embroidery. The term *sikpen* (*сукпен*) is used for clothes in a figurative sense. The direct meaning is – «cloth/clothing». In such meanings the word *sikpen* is found in fiction. *Sikpen* was sewed loose and wide with a shawl collar. The ends of the sleeves were made of a straight or semi-circular shape covering the hands. A festive *sikpen* was embroidered with pearl buttons and small corals. Cuffs and back were embroidered with floral ornament. Similar features with the clothes of the Siberian Tatars can be found in the Khakas *sikpen* *sukmen* (*tsykmen*). It was made of woolen fabric, resembled Tatar camisole in shape, but it was longer; as well as Khakass, it was sewed "in a waist", the hem was expanded. The *Sukmen* of the Tyumen Tatars, as well as the Khakas, was sewed with a shawl collar of dark tones. In the Altai, the word *chekpen* is called homespun cloth or light demi-season coat made of cloth. Western Kazakhs had warm *shekpen* clothing, made of camel cloth, on a lining of camel wool. The researchers of the Kazakh costume note that “based on paleoethnological data, it is safe to say that this primitive attire has been the cultural heritage of the Kazakhs and their ancestors for at least two thousand years” (Butanaev, 2015). Thus, Khakassa *sikpen* may well be an archaic form of clothing that has existed since the early Middle Ages, but somewhat changed in terms of cut. Male *sikpen* was girded with a hur belt, thus emphasizing the male waist, which was an important element of the beauty of a nomadic male warrior (Yatsenko, 2011). The main type of traditional clothing of the Khakas is the *кӧгенек* dress. This term is close to the name of a shirt or dress of other Turkic peoples. Mid.: anc. – Turk. *кӧҗӧк*; Krkh-uir. *кӧҗлек*; Mid.-uir. *кӧмлек*; Mid.-kupch. *кӧҗлек*; Arm.-kupch. *кӧлмак* Mid.-oguz. *кӧҗлак*; Chag. *кӧҗлак*, *кӧйлек*, Tur. *гӧмлек*, Tur.dial. *гӧҗлек*; Turk. *кӧйнек*, Turk. dial *кӧйнӧк*; Kar. *кӧлмек*, Kum. *гӧлек*, Tat. *кӧйлек*, Bashk. *кӧлдӧк*; nog., ккалп., Kaz. *кӧйлек*; Kirg. *кӧйнӧк*; Alt. *кӧнек* Uzb dial. *кӧйлек*, uig. *кӧҗлак*, uig.dial. *кӧйлӧк*; Shor. *кӧҗнек*; Tuv. *хӧйлеҗ* «shirt, dress». The word *кӧгенек* is used both for marking men's shirts and women's dresses. To differ them the following words are used *ир кизи* «man» and *учи кизи* «woman». The cut of a men's shirt is slightly different from the cut of a women's dress: a men's shirt is much shorter, the shoulder pads and cuffs of a traditional men's shirt are usually sewn from the same fabric as the shirt itself, and in a women's dress - from a fabric of a different color, decorated with original embroidery. But with the same cut, men's and women's clothing differed in the color of fabric, length and decor. The preferred color for women's clothing was red, its shades and other warm colors. For men - blue and shades of cold colors. It is believed that red color symbolizes healthy offspring, and blue -

good luck in hunting. People of old age used colors of dark shades, rather than youth. It should be noted that such a cut of the dress is adapted to the conditions of life: it was wide, the train was lowered at the back, which was convenient for riding; wide sleeves were not constrained by movements, and a long narrow cuff was convenient for doing homework. In such a dress it was not hot in summer, because of its width, it was well breathable. The undergarments of the Khakas consisted of lower body trousers and upper trousers *ыстан*. The word “штаны” in the Russian language is a borrowing from Turkic languages, having an ancient Türkic origin, this word was formed from the words *ič* – inside, lining and *мон* is a dress, clothes, that is “under dress”. More diverse in appearance were men's pants, which the Khakas wore depending on the season, destination, and activities. Interestingly, men's pants, in the beliefs of the Khakas, have the property of a strong protective amulet: they were put in a cradle for children, they served as a child amulet. The person who made the cradle (usually *taıı* - uncle by mother), brought his old pants, from which made diapers for the child. If children often died in the family, the newborn was passed through the father's pants, handed over to the neighbors and bought back. These actions symbolically repeated the birth process, with the child receiving stronger protection from the father (Abdina & Tuguzhekova, 2017). With the help of men's pants they guarded not only small children, but also treated sick people: the sick man squatted sat facing the door, the doors should be slightly opened. The patient was beaten with men's pants several times, then the doors were beaten, shaking out and driving out the disease. This rite of treatment is used by some Khakas to the present day. One of the most important and complex elements of the Khakas traditional clothing is a headdress *nöpiк*. This term is common Türkic and is represented in almost all Turkic languages. Mid.: Krkh-uir. *бөрк*; Mid.-uir *бөрк*; Arm.-kypch. *бөрк*; Mid.-oguz. *бөрк*; Chag. *бөрк*, Tur.dial. *бөрк*, *бөрүк*, *бүрк*; Turk. *бөрик*, Kar., *бәрк*, Kum. *бөрк*, Tat.*бүрек*, Bashk. *бүрк*, Nog. *бөрк*, Kkalp., Khaz. *бөрик*; Kirg. *бөрүк*; Alt. *бөрүк*, Uzb. *борк* Uzb dial.*бөрк*, uig.*бөрк*, uig.dial. *бөрк*; Khak. *nöpiк*; Shor. *nöpyк*; Tuv., Tof. *бөрт*; In all languages, the word is used in the meaning of "cap", excepting the Turkmen language, where the term *бөрик* mean woman headdress. In the late XIX - early XX century it was known about ten types of Khakass hats. Caps had different forms, were made of various materials. The caps were worn high and round, sewn from a lambshell, otters, beavers and other furs, lined with sheepskin or lambskin. A hat with a wide band and a high crown of four triangular wedges of matter (plush, cloth, satin) in black was in fashion. The hats with low rim and four wedge convex crown of cloth were practical. Sometimes the caps were embroidered with colored patterns. The classification of headdresses was determined by the types of fur, material, cut, season, purpose, social status of a person and the scope of his activity. The hat was sometimes sewn from hemp fabric *kiden nöpiк* (*kiden* – canvas), it could be called *kiis nöpiк* (*kiis* – large felt mat, felt), *mük nöpiк* (*mük* – wool). In severe frosts, men wore *yc nöpiк* – lynx hat, over such hats. At the beginning of the XX century these hats were completely out of use. Poor people wore caps from their own production, for example *khuruskha nöpiк* – cap from lambskin. More prosperous Khakas wore hats from expensive furs: from otter – *khamnos nöpiк*, sable – *kis nöpiк* or beaver – *kamchat nöpiк*. For their manufacture, beaver skin, for example, was bought from traveling merchants. It was believed that it was brought from the Kamchatka Peninsula. Hence the name of the cap *kamchat nöpiк*. In XIX – beginning of XX the hats *kamchat nöpiк* (beaver) or *kis nöpiк* (sable) are similar by the cut to the caps of Southern Siberia and Central Asia peoples - a wide fur band and a low plush cushion, velvet, cloth or leather. They were very similar to the Kazakhs and Uigur caps. The prevalence of this form is due to a

comfortable cut and relative simplicity in performance. Sable hats are mentioned in Chinese annals (c. 632): «In winter, hats are made of sable, in summer they are decorated with gold, sharpen the crown and roll up its end, they are familiar with huigusians (Uigurs), even now such hats are worn. Subordinates make hats of white felt, otherwise the cut is the same» (Georgy, 1799). The traditional white felt hat - a cap - was common among almost all Turkic speaking nomadic peoples: the Kyrgyz, Kazakhs, Tartars, Altaians, Khakas, etc. The Kirgiz because of the white felt hats were called "ak kalpak" (white hat). The name of the following hat type is indicated by its shape: *us nöpik* «pointy hat worn by hunters» (let. *us* – nib, sharp end). This hat exists until now. This headdress was made from the skin of a wild goat. The lower end of the cap descended below the shoulders and did not allow snow and other precipitations to fall behind the collar. In the middle of the XIX century the main Women's hats boards is shawl, which is popular to these days. The Khakas shawl was tied in a special way. A scarf folded diagonally, then a hem was formed, forming a band around, and tied at the nape with two ends. Researchers note that Russian migrants in Siberia also folded a shawl in the middle and tied at the back of the head, and this method of wearing a shawl was considered Siberian, and tying under the chin was Russian. Apparently, this way of wearing a shawl was a feature of Siberian peoples, regardless of language and cultural differences. In the ethnographic scientific literature it is noted that this headdress (and the name itself) was borrowed from the Russians at the beginning of the 19th century. Sometimes the shawl is called *archol*, but as some researchers note, the word *archol* meant view of the ancient Khakass headdress, the shape of which has already been forgotten and is now being comprehended as usual - the headscarf. In the 18th – 19th centuries, when shawls had not been yet in use, women wore *akh nöpik* which is a summer hat in the form of a cap, knitted from austere threads, with a brush on the end. Such a hat was worn, having bent the edge in the form of a rather wide fold, on which there were colored stripes and geometric ornaments. The upper part of the cap with a red brush freely descended on the shoulders. In this headgear Siberian Tatar and Khakas culture similarity was apparent: in general view - a long cap with a brush at the end (as tambourine similar to Barabin Tatar tambourine), etc. The women wearing of caps with brushes was characterized for the Turkic Tatar population of Siberia, that researchers note the adoption of a headdress similar form by Buryats. This headdress is also an ancient headdress of the Turks. Kazan and Siberian Tatars festive headdress were different hats (*kalfak*, *kalvak*), which were common among all groups studied before the end of the 1920s. The girls had a hat *tagayakh* – in the form of a large soft beret with a cutout for the face, which differed in its original form. The Khakass name of the cap is congruent with the names of the men's headdress of the Crimean and Siberian Tatars: *takiya* – skullcap of the Crimean Tatars and *takyaa* – from Siberian Tatars. What is explained by the general Turkic term for headdress. Khakas female *tagayakh* hat is distinguished by the complexity of the cut. This is a hat with a fur band around the head, and a cutout for the face. The crown was sewn of white fabric, it had a round top, in the center of which a tassel was attached; on the back of the cap, a strip of black velvet was placed on which large mother-of-pearl buttons of the tan were sewn in an odd number. The most expensive and "honorable" hat was *mülçü nöpik* (*mülçü* – a fox) – a fox hat with a big fur band and with a silk crown or brocade with a brush on the end. *Tülçü nöpik* was worn by married women, mainly matchmakers and brides. It is very interesting in terms of cut; a wide cone that opens upwards. On the outside, the hat is trimmed with fox fur — a black-brow or red, the low crown is usually covered with red cloth, and there is a brush on the top of the head. A similar cut of caps was found in Altaians, Tuvinians, Buryats, but the Khakas hat is

distinguished by a large volume and width of the fields. Footwear is one of the most important functional parts of clothes, allowing a person to better adapt to the peculiarities of climate, landscape and various types of economic activities. The territory natural features of the ethnic group influenced the cut, the material, the height of the shoes. Also, the cut of shoes depended on traditional occupations and the type of economic activity of the population. So, among the herders shepherds shoes with heels were distributed, for better fixation of the feet in stirrups, etc. Sometimes the sole of such shoes was made bright. In the old boots (earlier period), the toe was bent upward (Mongolian tradition). The Altaians, Tuvans, Kirgizs had such elegant boots (with stacked soles of multi-colored leather). Piston-shaped leather shoes, common in many peoples of Northern and Central Asia, belong to the ancient types of shoes. The tradition of decorating shoes with embroidery is due to symbolic meaning. This can be traced by the example of female shoes design (patterns of colored silk threads); the embroidery of male shoes was distinguished by restraint (embossed, soft, using tendon threads)). The pomp, decor brightness, expensive materials emphasized the social status of the shoes owner.

The generalized concept of shoes in Khakas is denoted by the word *ödik*, which in various phonetic variations covers a vast area of distribution of Turkic languages and their dialects: Ain.-yǵr. *em̄yk*; Krkh- uig. *emik*; Mid.-uig. *emik*; Mid.-kypch. *imik*; *im̄yk*:Mid.-ooguz. *ed̄yk*; Chag. *em̄yk*, *öm̄yk*, Tur. *edik*, Tur.dial. *ed̄yk*, *emik*; Turk. *ä:dik*, Kar., Kum. *edik*, Tat., Bashk. *imek*, Nog.,Kkalp., Kaz. *emik*; Kirg. *öm̄yk*; Uzb dial. *ädik*, *ömik*, uig.*öm̄yk*, uig.dial. *ym̄yk*; Chul. *öd̄yk*; Tuv., Tof *idik*. All sources are talking about the types of shoes, for example: soft leather shoes, leather shoes with heels, saffiano boots (Abdina, 2013). The Khakass folk costume serves as a means of storing and transmitting “a complex set of information, in which utilitarian, aesthetic, sign and other aspects stand out” (Kishteeva , 2009). For a correct understanding of it, it is necessary not only to trace external factors that have influenced the composition of the costume - historical, climatic conditions, management forms, but also factors determining the internal content of a thing, reflection of the traditional worldview. The Khakas traditional costume is symbolic, the system of signs and symbols enclosed in it is built in accordance with the ethnos world picture, which is built on the concept of the World Mountain or the World Tree. It is not by chance that every heroic tale begins with a picture of the world creation, the World Mountain, which is the residence of the main character hero or heroine:

At the foot of the ridge Ah-son,

With six peaks ascended,
The great river Ah-talai flows,
Six sleeves being spilled.
At the foot of the high ridge
There are many different livestock grazing
On the banks of the great river Ah-talai
Myriad people live ...
Mistress grazing cattle,
Khansha of people she was
Beautiful Picen-Aryg,
Which went on six ridden
White-igren horse (Mainogasheva, 1997).

The image of the “world tree” organizes the spatial environment as a three-part model: the upper world, the middle world and the lower world. In the Khakas worldview, this model of the world origin has come down to us in the famous legend of two ducks. One of them (Ulgen) sends another (Erlík) for sand to the bottom of the river. The sand that the first duck received from the second one, she beats up with a beater for nine days, and as a result earth forms. Duck Erlík concealed some of the sand for herself. The sand, which she kept, turned into high mountains. In punishment for deception, the first duck did not give her land to live. The guilty duck nevertheless begged for the earth the size of a cane trail, pierced the ground and went into the hole. So they delimited habitats and spheres of influence. And in the traditional clothing of the Khakas there is a clear three-part division in the decor and elements of clothing and is emphasized by the following subject codes: headdress - Upper world, belt - Middle, hem and shoes - Lower world.

The correlation of the headdress with the sacred top, known from the ancient Türkic time, made this object an obligatory attribute during prayer, and a necessary attribute of the shaman's clothes. The Sayan Altai peoples, during the shaman's ritual, had the hat as the deputy man, the shaman put the requested souls to the hat, so the headdress becomes a bowl and realizes the idea of “fullness”, becomes symbolic fertility carriers (Lvova, Oktyabrskaya, Sagalaev, & Usmanova, 1988).

The female festive hat of Khakass matchmaker *түлгү нөрик* (букв.: түлгү нөрик) is emphasized by the form itself; the cap as a symbol of a filled bowl, a symbol of fertility. In traditional society, fertility of a person, like fertility of livestock, was the key to well-being, and the idea of fertility manifested itself most clearly in such an important ritual act as a wedding. In the female costume itself, each element is both a symbol of fertility and its guardian protecting it. In Khakass folklore, the hat was compared to a bird, which emphasized its belonging to the upper world, for example, a riddle: a large bird sits on the top of a high tree, the answer is a hat on the head. The main function of clothing was the protective function. The protection from the external environment was in the literal sense, and protection from external, hostile forces was performed in the magical sense. Also in the traditional Khakas worldview, like in many other nations, underwear and outerwear are perceived as a cover, protection of a person living in the second, middle world of the three-part model. The compound word *kip-azakh* reflects the concept of clothes and shoes set (*kip* – type of outerwear, *azakh* – leg), denoting clothes in general. The Khakas name *kip* the afterbirth of the newborn. According to the Khakas, a child born in the shirt (Kiptan töören) was endowed with the happiness of “talaan”. His “shirt” was carefully kept together with the umbilical cord in a pouch, where they put the silver coin, which was usually in a chest or a special box. This was done to keep the child healthy. And if, as an adult, he went on a hunt or a long trip, then luckily she was sewn into clothes. Upon returning home, the “shirt” was stripped off and put back in the chest. After death, she was buried along with the dead. This “shirt” of the newborn, as well as all the clothes worn by a person throughout life, was considered to be inextricably linked with him and his fate. In the tradition of wearing clothes, ideas about its protective functions were most pronounced, for example, before putting on a new suit he was fumigated with evil spirits with Bogorodskoy grass (Khak. irben ot). In clothes for magical protection, the most vulnerable places were additionally protected by various elements: buttons, ornaments, cowry shells, which served as a guardian. For example, the large mother-of-pearl button - tana, which fastened the collar of the shirt, protected the tyn (breath) - one of the manifestations of the human soul. After the death of a man, the buttons were cut off and the gate was incised. This was necessary in order to “release the soul,” if

this is not done, the dead will not be accepted into the country of the dead. Loss of buttons was considered a bad omen. The confirmation of this we find in Khakas folklore:

*“Bogatyr Chibetey
Can't reach the goal,
To his armpit button sewn
Hanging (on one thread),
To the collar, the sewn button hangs and dangles ... ”(Mainogasheva,. (1997).*

It was allegorically said about the imminent death of the hero in Khakass алыптыҕ нымахах – heroic tales. The following example is presented in the shamanic address to the goddess Umai, where the shaman, asking for a long life for children, speaks:

*“Do not let their heads fall
Let their gates not to break for a long time
Let the fasteners be fastened ... ”(Prelovsky, 2003).*

The idea of the clothing integrity, as the integrity of a person protection, is connected with the ideas of the Khakas that torn things belonged to the world of the dead and became whole in the land of the dead. In accordance with these ideas, the dead were buried in a dress around it, and the fur coat was worn inside the hollow up. This was done because the characteristics of the Lower World in the Khakass worldview are opposite for the inhabitants of the average: “any disorder, destruction, quarrel, vice attract the inhabitants of the Lower World. Therefore, one should not use cracked dishes, wear dirty, torn clothes, walk with buttons not buttoned ... pass a wriggled dress, turn over the clothes, etc. ”(Lvova, Oktyabrskaya, Sagalaev & Usmanova, 1988).

It is believed that one can easily subject a person to deterioration through a certain effect on his clothing. Therefore, damage or loss of clothing may foreshadow the misfortune or illness of its owner. The Khakas propose the idea that it is not recommended to wear the clothes of a sick person or a person from the clan, where they often get sick because you can get the disease, the "sick soul" of this person. It was obligatory to wash things carefully and hold them over an open fire in order to clean such clothes. It was believed that the spirit of fire would cleanse it. An important detail of traditional clothing was the belt tied at the waist, which, according to the ideas prevalent in the territory of Southern Siberia, was the main difference between the people of the middle world: the inhabitants of the sky were wearing it under the arms, the inhabitants of the underworld - on the hips (Lvova, Oktyabrskaya, Sagalaev, & Usmanova, 1988).

Khakas heroic tales used the term «khur» – belt that meant warriors combining, apparently by kinship. Almost the same term was used to denote the tribal nomadic ails of the Mongols (Sunchugashev, 1981). Thus, this term summed the concepts such as "belt", "circle", "protection" and so on. The semantic meaning of belt "protection" is manifested in the customary of a compulsory girding of all men who are

present at the funeral and a widow wore a mourning belt at her husband's funeral (usually a married woman was forbidden to gird). These customs are explained by the fact that it was necessary to close your soul so that the soul of the deceased would not pull it along. The protective function of the belt can also be traced in the beliefs of the Khakas, which included the fact that when the baby slept during the day, no one was at home, a belt (*khur*) was put across the cradle; at night it was done anyway. It was believed that the belt protects the soul of the child. If, nevertheless, the child is frightened of something, then special rituals are held over him - *khurailashchalar*. The term "*khurailashchalar*" does not have a literal translation and refers to the process of purification from evil spirits. The word «*khurailashchalar*» came from «*khurai*», the spell that the shaman uses. It can be assumed that the word «*khurai*» came from *khur* – belt, which again confirms its magical power. The elements of clothing belonging to the lower world are named shoes. At the same time, shoes belonged to the female generative principle, fertility. For example, in traditional Khakas veterinary medicine there was a method of treating cows with a boot taken from the foot of a woman who had given birth to twins, which was considered as marked by a particular fertile force. The woman was essentially considered more connected with the lower world, so she was not allowed to wear male clothes, sit on them and step over, because such actions violated the correct location of the top and bottom, which led to the man's illness. The attribute belonging to the lower world of the three-part model of traditional clothing of the Khakas was associated with many beliefs that are observed in some Khakas families even now. Thus, the semantic aspects of the study of the Khakass costume in the context of traditional culture allow us to consider the nature of the ethnos value, its picture of the world, world outlook, its connections with social and cultural factors. The traditional costume of the Khakas in the traditional worldview was a three-part model of the world, where each element is located in accordance with the system, and is a kind of symbol. The degree of knowledge of the national costume allows to consider the traditional worldview of the Khakas people in a new way, to study it as part of an ensemble, which reflects the traditional model of the world. In the middle of the last century, many of the indigenous women knew and possessed practical skills in the field of traditional crafts, and half a century earlier, both knowledge and skills were an integral part of women's life. Making clothes has long been considered as an art. Every nation had many craftsmen who simultaneously performed the functions of a tailor, painter, embroiderer, craftsman. The master had to know the inner sign interpretation, to own the symbolism of the ornament. Today, few have these skills, not because people have no desire or opportunities, but because in the modern conditions of the society development, in the age of globalization, many traditional features of people economic life and culture, including decorative applied art are disappearing. Due to the lack of scientific theoretical and practical support, many do not have the opportunity to master the folk art. Today, special attention is paid to the problems of preserving traditional culture and languages of various ethnic groups, and promoting the ethnocultural and linguistic diversity of Russian people, supporting linguistic diversity is one of the most important national priorities of the Russian Federation, as defined in the provisions of decrees and other government documents. The problems of preserving and developing ethnic cultures and languages of nations, strengthening the unity of the multinational people of the Russian Federation attract attention at the regional levels. Thus, in the Republic of Khakassia, in order to implement the subprogram “Strengthening the unity of the Russian nation and harmonizing interethnic relations in the Republic of Khakassia”, of the Republic of Khakassia state program “Regional Policy of the Republic of Khakassia

(2017–2021) ”is held by the Ministry of National and Territorial Policy to provide with grants annually of non-governmental non-profit organizations on the implementation of targeted social programs. And within the framework of this grant support, a project was implemented to preserve the Khakas traditional costume, one of the tasks was to create a video course on making Khakas traditional clothes while preserving the traditions of manufacturing. The realized project, in which scientists and researchers of traditional costume took part, folk masters with the title of Chon uzy, professional craftsmen - seamstresses, was aimed at solving the problems of preserving, popularizing and using the essence of the Khakas costume phenomenon, its semantic potential of both tangible and intangible cultural heritage. In this way, an attempt was made to solve the problem of intergenerational transmission of the most valuable artistic and design advantages of the national costume in modern development using modern computer technologies. On the basis of this set, training for the production of Khakas traditional clothes is planned remotely. At the same time, in order for such projects not to be implemented spontaneously, sporadically, it is necessary to develop and specify a common scientific approach to designing such activities, which will strengthen the potential of initiative groups to solve the problems of preserving and developing traditional folk culture. As Gapurov Sh. A., Bugaev A. M. point out: “... it is crucial, given the experience of predecessors, their successes and omissions, to overcome difficulties by joint efforts, to master new search and creative frontiers ... in studying the rich history of the region peoples, their age-old traditions of friendship, peace and solidarity” (Gapurov & Bugaev, 2014). Thus, the activities for the preservation of ethnic cultures, including the traditional costume as a dynamic subject, should become the sphere of joint activities of state and non-state organizations on the basis of scientifically grounded projects.

4. Purpose of the Study

The purpose of the study is a complex lexical, historical and cultural reconstruction and the identification of historically determined changes in the functions of the Khakass national costume, which has methods of coding, storing and transmitting of ethnocultural values; preservation, popularization and use of the phenomenon essence of the national costume, its semantic and linguistic potential as a valuable tangible and intangible historical and cultural heritage of the ethnic group.

5. Research Methods

Various methods of linguistic analysis and methods aimed at solving cultural problems are used in the study. The first group of methods includes comparative and historical, descriptive and etymological, which consist of the following methods: comparison of related languages lexemes that are close in sound, considering the meanings expressed by them; comparison and matching of interacting languages, revealing sources of borrowing. The above methods reveal the peculiarities of the lexical semantic and morphological structure and contribute to the identification of word-formation models, the establishment of regularities of the lexical semantic development of many Khakas terms. The second group of methods includes the descriptive method, which allows you to define a group of objects that served as the basis for conducting analytical operations; the method of historical reconstruction, which allows to study the functioning of the costume in a specific historical context; comparative historical method to help identify common signs in the costume of the Khakas and other nations.

6. Findings

1. Khakass traditional costume is the result of the collective creative activity of many previous generations of the ethnic group, the embodiment of the “cultural memory” of distant ancestors; its definition took place simultaneously with the formation of the Khakas ethnos and the Khakas language for a long time from ethnic groups that had common linguistic and cultural characteristics in the XVIII –XIX centuries.
2. The traditional costume of the Khakas was a three-part model of the world, where each element is located in accordance with the system and is a kind of symbol.
3. The traditional costume contains an assessment of the phenomena of the surrounding world, moral, aesthetic, historical, humanistic and cultural values as reference points for the people. The traditions and customs of the Khakas, which are reflected in the manufacture and wearing of traditional costumes, have always relied on the system of value orientations and the ethnic group worldview, where the person and the surrounding world are considered as a whole.
4. Folk costume stands out as a sustainable means of storing and transmitting a complex set of information in which the utilitarian, aesthetic, ideological, religious aspects.
5. The Khakas costume development is associated with the stages of historical and cultural development and due to many factors, the basis of which are the natural and climatic conditions, the communication of cultures, globalization, as well as the phenomena of world mass fashion.
6. A comparative study of the vocabulary of national clothing reveals and clarifies the integrating and differentiating elements in the context of the compared languages, which indicates a rather close ethnic interconnection of the languages and cultures being compared in the historical past
7. Modeling and making Khakas clothes using elements of traditional costume with the joint participation of highly qualified specialists: historians, cultural experts, linguists, designers, folk craftsmen make a significant contribution to the development of new principles and techniques of artistic expressiveness of clothes, and also contributes to the preservation and popularization of traditional Khakas culture and language.

7. Conclusion

Traditional clothing of any nation is one of the manifestations of material and spiritual culture, which reflects traditions, social relations, beliefs, aesthetic norms of an ethnos, which correlates with a certain historical community. The national costume as the keeper of the ethnocultural tradition of the people contains a collection of the most valuable elements of the social and cultural heritage that have been preserved and passed down from generation to generation over the course of several centuries. The formation of the outer clothing complexes of the Khakas was greatly influenced by the natural and climatic conditions, which was reflected primarily in the utilitarian practicality and functionality, which closely relates to the prevailing traditional worldview. Primarily, cut outerwear depends on climatic conditions and basic forms of management. The living conditions greatly influenced the cut of the Khakas dress: narrow sleeves at the wrist are comfortable when working, the short front hem does not interfere when walking, the dress train is practical when horse riding, a loose cut does not hinder movement. At present, the *кӱгөнөк* has been preserved as festive folk clothing, it is a favorite type of folk costume, and often it gives an idea

of folk traditions in costume. The study of terms in comparison with other languages allowed us to identify integrating words at the level of Turkic languages, which have the highest frequency of use in everyday life. The following terms are assigned to the integrating elements in this group: *мон* «fur coat», *нөпик* «hat/cap», *өдік* «shoes», *көгенек* «dress».

The Khakas traditions and customs, which are reflected in the manufacture and wearing of traditional costumes, have always relied on the system of value orientations and the ethnic group worldview, where the person and the surrounding world are considered as a whole. The value of the Khakas traditional costume as a reflection of the Khakas mentality lies in the fact that it is closely interconnected with nature. Nature is where the folk masters draw inspiration from; there is no place for disharmony both for the costume or nature; everything is coordinated and interconnected. The common Turk component as the basis of the complex and later the Mongolian influence took part in the formation of the Khakas costume. Parallels in Khakas costume can be made with the costumes of the Tatars, Altaians, Buryats, Tuvans, peoples of Central Asia and Kazakhstan, Western Siberia and the Urals. Later, the influence of Russian culture was reflected mainly not in the borrowing of elements of the traditional Russian costume, but in the purchase of ready-made clothes, which was much easier than making one's own. The borrowing process was determined by ethnogenetic ties, changes in the economic structure, the development of new cultural forms and artistic and aesthetic preferences.

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