

## HISTORY OF ART

### REFLECTION OF NATIONAL TRADITIONS OF CRIMEAN TATARS ON THE EXAMPLE OF DANCE ANALYSIS «AG'IR AVA VE HAITARMA»

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The Crimean Tatar folk dance, carefully preserving national traditions, is constantly in a state of development. It simultaneously combines balance, honor, as well as wild energy and sophistication. In Crimean Tatar dance, a man symbolize pride and courage, a standard of dignity and strength. All these qualities are clearly manifested in dance through posture, open position of the hands (the pose of eagle – is associated with the wings of birds), jumping and braven tricks. Also in dance, a man tries to conquer a woman with his strength and courage.

In dance, a great role is given to women, which coincides with the choreographic ritual practice, according to historical and ethnographic sources, in which the main role belonged to the woman – the guardian of the home, well-being and family peace in the distant past and present [2, p. 147]. In contrast to the man she is soft, graceful, very proud. With her restrained but very flirtatious movements he tries to attract the attention of her partner.

Another characteristic feature of Crimean Tatar dance is that the partner does not touch his partner, but only accompanies her throughout the dance. Here is hidden the deep meaning of relationships between people, respect for women, her dignity. This is one of the manifestations of the everyday life of the Crimean Tatars, which, of course, was reflected in the national dances.

It should also be noted that the nature of the performance of women's and men's parties is a feature of their traditional attire, which belongs to the historical heritage of the people.

Women's clothing is wide and long, below the knees, cotton or linen shirts (keten-kolmek), long dresses (anthers) with wide sleeves, colored trousers (shalwar or duman, don), which reach to the foot and are tied around the ankle lace. The outer garment of the Crimean Tatar is a kaftan (kaftan or zibin),

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tightly covering the whole waist, usually bright, often pink or crimson, with gold or silver alum on the collar and chest. The kaftan has a slit along the entire length of the front, narrow sleeves and is fastened at the wrist with a few buttons, sewn constantly on cotton wool, in order to give the condition fullness. On the chest, starting from the neck to the waist, and sometimes below, is sewn bib (kokyuslik), which is densely strung on top of small, and then more and more large gold coins (altyn). Then there is a wide pleat belt around the waist (ypshi kushak), sewn with silver or gold with large silver plates, which are decorated with embossed patterns (kopan).

The head is worn with a velvet, usually burgundy-colored hat (fez), embroidered with gold or silver, sometimes decorated with small coins and covered with a round patterned plate of golden color (fez kalpaci). A thin long white scarf (bash marama) made of home-woven haze with embroidery on the edges covering the back half of the head and neck is thrown over the fez. The neck wear beads (boyundzhak), made of colored stones, glass, rock crystal and coins.

Crimean Tatar shoes represent several different styles with different purposes. For dancing are used mainly solemn gold-embroidered beautiful shoes (ayakkap).

Men's clothing consists of a shirt with an oblique collar (kolmek), which was tucked into wide cloth trousers (sokma shtan or shalvar) fastened with a long and wide woolen belt (belt), usually red or green. A short tank top (ilyk) made of velvet, sometimes embroidered with gold, is worn over the shirt. Crimean Tatars cover their heads with a low black striped hat (kalpak), at the bottom of which is sometimes embroidered crescent. And also they can wear a skullcap (tak) or a fez (fez) of red color. Traditional shoes – boots (chizmena) [3].

Analyzing the national Crimean Tatar costume, we can conclude that the main part of the movements in women's dance belongs to the upper part of the body, arms, and hands. Wavy hand movements from right to left, as well as rotating movements of the hands, slightly bent elbows, but not hanging down, delicate and fragile positions of the fingers, barely noticeable, but «with a twist», movement of the shoulders up and down, often lowered gaze, which symbolize modesty and dignity of women. The main movement of the legs in the women's part is a variable step, small steps create the effect of smoothness. Combining this with a woman's long dress, it seems as if she is «floating» on stage. This is also one of the features of the Crimean Tatar folk dance.

As for the men's suit, it is much more comfortable and adapted to large movements than women's. This is clearly manifested in the men's part through jumps, tricks, raising legs and knees. Men's dance is a manifestation of wild energy, courage, will. As mentioned above, men have open positions of the hands, which characterizes him as a man of mountains, seas and steppes

(another characteristic of the life of the Crimean Tatars, the presence in the Crimea of mountains, steppes, seas). The hands and fingers in a man's dance can scroll and gather into fists. The movement of the shoulders is more amplitude and bright than in the women's part – up and down, back and forth.

Foot movements in the men's part are very diverse. In particular, jumping, alternating steps, leg raises, lunges, and kneeling.

The moment of improvisation inherent in all types of folk dance is not an arbitrary change of traditional movements, but is associated with their new combination, expressiveness of performance [1]. Also the improvisational part is non-verbal «communication» during the dance of men or women. For example, if there is a male solo in the dance, women, all together, can «communicate» and «discuss» the man's dance, as if admiring him or discussing to whom this particular dance is addressed. Men, on the other hand, can also communicate nonverbally. Similarly, if someone has a solo, others can support it.

All known Crimean Tatar dances are divided into: 1) male and female; 2) solo, mixed; 3) group dance [2, p. 147].

According to the thematic content, Crimean Tatar folk dances are diverse and divided into round dances (two types by temperament – 1) Slow; 2) Fast), pair, solo (mostly female dances) [2, p. 147].

Among the especially popular dances of the Crimean Tatars is «Ag'ir ava ve Haitarma», which is basically a group and consists of two parts. However, some sources indicate that the dance can be performed only by women or women separately from men. This is one of the most ancient dances, which runs a red ribbon through the entire Crimean Tatar history and conveys the state of mind of the people. Dance symbolizes natural cycles and eternal movement [4; 5].

«Ag'ir ava» is translated as a difficult or complex melody, or rather, emotionally difficult, because it tells about the tragic moments of history. But the emotional state of performing this slow part of the dance should not be full of gloomy tragedy, and vice versa. A smile should be, but special – philosophical. The nature of the movements should be like the melody itself – slow, smooth, majestic. And after a slow part, begins a cheerful, humorous, temperamental and graceful «Haitarma», which speaks about home returning, so the mood should be optimistic.

In this dance, as mentioned above, there can be a solo part of the women, where the girls perform movements as if declaring themselves, and there can also be a men's solo party, where the men show their strengths. In both women's and men's solo parts, the opposite sex supports dancing with claps or synchronous movements. A solo and duet part is also possible. This, of

course, is due to the instructions of the choreographer. But in «Haitarma», mostly, there are solo parts of girls, and a solo parts of men.

The Crimean Tatar people are proud of their dances – the highest treasure of their spiritual culture. Their majesty, grace and rhythm give them a special beauty.

Crimean Tatar dance contains beauty and versatility of the history and traditions of the folk, carefully conveying through the generations not only the pearl of art, but also richness and customs of ancestors in particular folk dance «Ag'ir ava ve Haitarma», as a symbol of infinity movement of the life.

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