

широкому колу читачів, особливо студентам, усім, хто цікавиться сучасною зарубіжною етнографією.

Ключові слова: національний костюм, народне вбрання, кілт, тартан, шотландці, ірландці.

In our study we have tried to consider the role of the costume as an expression of the Scots' national identity, and the use of the suit at the moment.

The Scottish national costume is a traditional men's suit. The main distinguishing feature of it is the small kilt - men's knee-length skirt with large folds, made of woollen fabric called tartan. The kilt is a knee-length garment with pleats at the rear, originating in the traditional dress of men and boys in the Scottish Highlands of the 16th century.

According to the Oxford English Dictionary, the noun derives from a verb "to kilt", originally meaning "to gird up; to tuck up (the skirts) round the body", "to wrap cloth around the body" which is apparently of Scandinavian origin [4].

The name "kilt" is applied to a range of garments:

- . The traditional garment, either in its historical form, or in the modern adaptation now usual in Scotland, usually in a tartan pattern;
- . The kilts worn by Irish pipe bands are based on the traditional Scottish garment but now in a single (solid) colour;
- Variants of the Scottish kilt adopted in other Celtic nations, such as the Welsh *cilt* and the Cornish *cilt*.

Since the 19th century it has become associated with the wider culture of Scotland in general, or with Celtic (and more specifically Gaelic) heritage even more broadly. It is most often made of woollen cloth in a tartan pattern [5: 220].

The kilt first appeared as the great kilt, the breacan or belted plaid (known as Great Plaid, Feileadh Mor, Breacan Feile, Belted Plaid) during the 16th century, and is Gaelic in origin. The great kilt was a full-length garment whose upper half could be worn as a cloak draped over the shoulder, or brought up over the head. The small kilt, also known as the walking kilt (similar to the modern kilt) was invented by an English Quaker from Lancashire named Thomas Rawlinson sometime in the 1720s for the use of the Highlanders that he and Iain MacDonnell, chief of the MacDonnells of Inverness, employed in logging, charcoal manufacture and iron smelting, for which the belted plaid was "cumbrous and unwieldy".

The Scottish kilt displays uniqueness of design, construction, and convention which differentiate it from other garments fitting the general description. It is a tailored garment that is wrapped around the wearer's body at the natural waist (between the lowest rib and the hip) starting from one side (usually the wearer's left), around the front and back and across the front again to the opposite side. The fastenings consist of straps and buckles on both ends, the strap on the inside end usually passing through a slit in the waistband to be buckled on the outside; alternatively it may remain inside the waistband and be buckled inside [1: 129].

A kilt covers the body from the waist down to the centre of the knees. The overlapping layers in front are called "aprons" and are flat; the single layer of fabric

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COSTUME AS AN EXPRESSION OF THE SCOTS' NATIONAL IDENTITY

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In this article the question of the role the Scottish national costume plays in the Scots' national identity, has been analyzed. The article will be interesting to a wide range of readers, especially students, to anyone interested in contemporary foreign ethnography.

Keywords: national costume, folk dress, kilt, tartan, the Scots, the Irish.

В статті розглянуто питання ролі шотландського національного костюма в становленні шотландської самобутності, проаналізовано функції костюма в сучасності. Стаття буде цікава широкому колу читачів, особливо студентам, всім, хто цікавиться сучасною зарубіжною етнографією.

Ключевые слова: национальный костюм, народное платье, килт, тартан шотландцы, ирландцы.

Анотація: У статті розглянуто питання ролі шотландського національного костюму у становленні шотландської самобутності, проаналізовано функції костюму у сучасності. Стаття стане у пригоді

around the sides and back is pleated. A kilt pin is fastened to the front apron on the free corner (but is not passed through the layer below, as its function is to add weight).

The typical kilt as seen at modern Highland games events is made of twill woven worsted wool. The twill weave used for kilts is a "2-2 type", meaning that each weft thread passes over and under two warp threads at a time. The result is a distinctive diagonal-weave pattern in the fabric which is called the twill line. This kind of twill, when woven according to a given sett or written colour pattern (see below) is called tartan. In contrast kilts worn by Irish pipers are made from solid-colour cloth, with saffron or green being the most widely used colours.

One of the most-distinctive features of the authentic Scots kilt is the tartan pattern, the sett, it exhibits. The association of particular patterns with individual clans and families can be traced back perhaps one or two centuries. It was only in the 19th-century Victorian era that the system of named tartans known today began to be systematically recorded and formalized, mostly by weaving companies for mercantile purposes. Up until this point, Highland tartans held regional associations rather than being identified with any particular clan.

Today there are also tartans for districts, counties, societies and corporations. There are also setts for states and provinces; schools and universities; sporting activities; individuals; and commemorative and simple generic patterns that anybody can wear.

Setts are always arranged horizontally and vertically, never diagonally (except when adapted for ladies' skirts). They are specified by their thread counts, the sequence of colours and their units of width. As an example, the Wallace tartan has a thread count given as "K4 R32 K32 Y4" (K is black, R is red, and Y is yellow). This means that 4 units of black thread will be succeeded by 32 units of red, etc., in both the warp and the weft. Typically, the units are the actual number of threads, but as long as the proportions are maintained, the resulting pattern will be the same. This thread count also includes a pivot point indicated by the slash between the colour and thread number. The weaver is supposed to reverse the weaving sequence at the pivot point to create a mirror image of the pattern. This is called a symmetrical tartan. Some tartans, like Buchanan, are asymmetrical, which means they do not have a pivot point. The weaver weaves the sequence all the way through and then starts at the beginning again for the next sett.

Setts are further characterized by their size, the number of inches (or centimetres) in one full repeat. The size of a given sett depends not only on the number of threads in the repeat, but also on the weight of the fabric. This is because the heavier the fabric the thicker the threads will be, and thus the same number of threads of a heavier-weight fabric will occupy more space. The colours given in the thread count are specified as in heraldry, although tartan patterns are not heraldic. The exact shade which is used is a matter of artistic freedom and will vary from one fabric mill to another as well as in dye lot to another within the same mill [2: 98].

Tartans are commercially woven in four standard colour variations that describe the overall tone. "Ancient" or "Old" colours may be characterized by a slightly faded

look intended to resemble the vegetable dyes that were once used, although in some cases "Old" simply identifies a tartan that was in use before the current one. Ancient greens and blues are lighter while reds appear orange. "Modern" colours are bright and show off modern aniline dyeing methods. The colours are bright red, dark hunter green, and usually navy blue. "Weathered" or "Reproduction" colours simulate the look of older cloth weathered by the elements. Greens turn to light brown, blues become gray, and reds are a deeper wine colour. The last colour variation is "Muted" which tends toward earth tones. The greens are olive, blues are slate blue, and red is an even deeper wine colour. This means that of the approximately 3500 registered tartans available in the Scottish Tartans Authority database as of 2004 there are four possible colour variations for each, resulting in around 14,000 recognised tartan choices.

Setts may be registered with the International Tartan Index (ITI) of the charitable organisation Scottish Tartans Authority (STA), which maintains a collection of fabric samples characterized by name and thread count, for free, and/or registered with the Scottish Register of Tartans (SRT) of the statutory body the National Archives of Scotland (NAS), if the tartan meets SRTs criteria, for UK£70 as of 2010. Although many tartans are added every year, most of the registered patterns available today were created in the 19th century onward by commercial weavers who worked with a large variety of colours. The rise of Highland romanticism and the growing Anglicisation of Scottish culture by the Victorians at the time led to registering tartans with clan names. Before that, most of these patterns were more connected to geographical regions than to any clan. There is therefore nothing symbolic about the colours, and nothing about the patterns is a reflection of the status of the wearer.

Today there are several thousand different tartans, each of which is now linked to a specific Scottish clan, or different regions and cities as well as significant events. There are also military regimental tartans. Every contemporary Scottish clan has a certain certified registered tartan pattern which is used for members of the clan kilts [3: 199].

In recent years, kilts have also become increasingly common in Scotland and around the world for casual wear, for example with the Jacobite shirt. It is not uncommon to see kilts worn at Irish pubs in the United States, and it is becoming somewhat less rare to see them in the workplace. Casual use of kilts dressed down with lace-up boots or moccasins, and with t-shirts or golf shirts, is becoming increasingly more familiar at Highland Games. The kilt is associated with a sense of Scottish national pride and will often be seen being worn, along with a football top, when members of the Tartan Army are watching a football or rugby match. The small Sgian Dubh knife is sometimes substituted by a wooden or plastic alternative or omitted altogether for security concerns - for example, they typically are not allowed to be worn or carried on to a commercial aircraft [5: 239].

Although nowadays the kilt is most often worn on formal occasions and at Highland games and sports events, it has also been adapted as an item of fashionable informal male clothing in recent years, returning to its roots as an everyday garment.

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