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## Nadja Maglica, "Baranja se šareni": predajno ruho baranjskih Hrvata

Dvojezična monografija o odjeći kakvu je nosilo hrvatsko seljačko stanovništvo u Baranji, knjiga je široko zasnovanog sadržaja i raskošna grafičkog izgleda (oblikovanje Studio Rašić, Zagreb; prijevod Jasna Bilinić-Zubak). No knjiga je, k tome, i specifične sudbine. Kad se, naime, njezina autorica počela baviti rečenom tematikom godine 1991., nije mogla naslutiti događaje u kojima će se ta najistočnija hrvatska pokrajina ubrzo naći. Nije mogla predvidjeti da će Baranju zahvatiti ratni vihor, koji će izazvati duboki rez u dotadašnji životni stil, pogubno utjecati na kulturni inventar i razorno djelovati na samosvijest ljudi. Stoga je Nadja Maglica morala svoje istraživanje prilagoditi stjecaju okolnosti, obraditi ono što joj je bilo dostupno, a izostaviti i ponešto od onoga što je planirala ali, uslijed zatečene situacije, nije mogla ostvariti.

Obradbi svoje zadaće prišla je na način da u prvome dijelu čitatelja uvodi u ozračje baranjskoga svijeta opisom svojstava njegova prirodnog okoliša, a zatim iznosi koncizan pregled povijesne sudbine te regije, dopunjen dinamičnom slikom raznovrsna etničkog sastava.

Tome slijedi podroban prikaz odjeće hrvatskoga stanovništva, raščlanjen na pojedine sastavnice svakodnevne i blagdanske ženske, muške i dječje odjeće, obuće i nakita. Opisom su obuhvaćene sve moguće pojedinosti raznolika baranjskoga odjevnog inventara, popraćene navođenjem lokalnoga nazivlja, protumačene tehnikama proizvodnje domaćega tekstila, ali i spominjanjem materijala tvorničkoga podrijetla za izradbu, kao i odjevnim modalitetima namijenjenima pojedinim godišnjim dobima i drugim posebnim svrhama. Sve je ilustrirano starim crno-bijelim fotografijama, suvremenim majstorskim fotografijama u boji Damira Fabijanića i Petra Strmečkog te vrsno nacrtanim krojevima Dijane Heide. Pismo Nadje Maglice osebujna je stila. Odlikuje ga odlučno zaziranje od tuđica, pa i onih koje pripadaju *terminusu technicusu* etnološke struke. U njihovu nadomještanju kroatizmima posize i za izričajima koji pripadaju minulim vremenima. Takav će stil u nekih čitatelja izazvati odobravanje,

a u drugih nerazumijevanje pa i odbojnost. Pretpostavljam da se tom riziku autorica svjesno izložila.

No, vratimo se sadržaju njezine knjige. Podrobni opis odjeće i analiza pojedinih joj sastavnica bili su podlogom za stvaranje tipologije nošnji baranjskih Hrvata. Temeljem usporedbe obilježja kroja, nazivlja, djevojačkih i ženskih frizura, oglavlja i sl., mogao se utvrditi podravski i podunavski tip. Autorica zatim poduzima i naredni korak pa će usporediti prethodno opisanu žensku nošnju s odjećom Hrvatica u mađarskome dijelu Baranje. Podudarnosti kao i odstupanja koja je zamijetila pokazuju prvotne zajedničke korijene kao i dalji samostalni razvoj ovih dvaju modaliteta tradicijske odjeće.

U nastavku, Nadja Maglica proširuje svoj kut motrenja na cijeli kompleks kulture odijevanja. Razvidno je to posebice u poglavlju kojim još jednom osvjetljuje baranjsko tradicijsko odijevanje, ali ovaj puta kroz životni tijek pojedinca. Razmatrajući odjeću i pripadajuće tekstilne predmete od netom rođena djeteta, preko djetinjstva, mladosti, zrelosti do starosti, oslikava posredno i život baranjske obiteljske zajednice te uobičajeno obilježavanje čovjekova ritma u kojemu su prijelomne točke rođenje, udaja i ženidba, smrt i pogreb.

Sljedećim poglavljem, nazvanim *Nošnja kao dio predajne kulture*, autorici je bio cilj promotriti baranjski odjevni kompleks u njegovu ergološkom, funkcionalnom, značenjskom i simboličkom aspektu. Elaboracija toga dijela ostala je, nažalost, odviše lapidarnom.

Spomenutim poglavljem završava onaj, veći, dio knjige u kojemu se ogleda proteklo doba. Bila su to vremena obilježena ustaljenim poretom stvari, relativnim ekonomskim blagostanjem i psihološkim spokojem te običajima dugoga trajanja. Kao izrazita suprotnost, slijedi mu *Dodatak* s ishodom istraživanja provedenog godine 1995. u neposrednom kontaktu s baranjskim prognanicima, traumatiziranim, osiromašeni- ma i tada još posve neizvjesne budućnosti. U iskazima triju Baranjski različite životne dobi i društvenoga položaja, što ih objavljuje, očituje se njihov odnos ne samo spram tradicije, dio koje je i nošnja, već i života uopće. Izravna su to svjedočenja o neslavnom vremenu posljednjeg decenija 20. stoljeća na jednom od hrvatskih prostora. Da je autorica tom istraživanju pristupila studiozno, potvrđuje i terenska upitnica o baštini što ju je priložila.

Na kraju, valja još dodati da je rukopis ove monografije, koja u mnogome obogaćuje dosadašnje spoznaje, bio dovršen za tisak godine 1998. No objavljena je u prosincu 2003., dakle punih pet godina kasnije. U međuvremenu ratni je vihor prohujao. Poharana se područja smiruju, prognanici postupno vraćaju, ozljede - nadajmo se - zacjeljuju. Baš zbog toga za struku bi bilo osobito korisno kad bi Nadja Maglica postavila svojim istraživanjem u Baranji.

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## Nadja Maglica: "Colourful Baranja": Traditional Clothes of Croats from Baranja

The bilingual monograph dealing with clothes worn by the Croatian peasant population in the region of Baranja is a book of wide ranging content and sumptuous graphic design (by Studio Rašić, Zagreb; translated by Jasna Bilinić-Zubak). In addition, it is a book of peculiar destiny. When its author started working on the theme in 1991, little did she know about the events soon to befall the furthest eastern region of Croatia. She could not anticipate that Baranja will be swept over by the wind of war, leaving deep mark on the former lifestyle, with a disastrous influence on the cultural inventory and a devastating effect on the people's self-perception. This is why Nadja Maglica had to adapt her research to the circumstances, processing what was available and leaving out something of what was planned, but was not to be realized due to the situation at hand.

She approached her task by introducing the reader in the first part to the atmosphere of the world of Baranja through the description of its natural surroundings, followed by a concise overview of the historical destiny of this region and complemented by a dynamic picture of its heterogeneous ethnic structure.

The book goes on giving a detailed presentation of the clothes of the Croatian population, divided into individual elements of male, female and children's everyday and holiday clothing, footwear and ornaments. The description comprised all possible details of the diversified clothing inventory of Baranja, accompanied by local terms, explanations of home-made textile production techniques and references to factory-made materials used in clothes production and descriptions of clothing modalities for individual seasons and other special occasions. All is illustrated by old black-and-white photographs, modern art colour photographs by Damir Fabijanić and Petar Strmečki and tailoring schemes expertly drawn by Dijana Heide. Nadja Maglica has a specific writing style, characterized by a resolute refusal to use loan-words, even the ones belonging to the *termini tecnici* of ethnology. In the attempt to replace them with Croatian vocabulary, she uses even expressions typical of past times. This style

will be appreciated by some readers, but cause incomprehension and even aversion with others. I assume that the author has deliberately exposed herself to such risk.

But, let us return to the content of her book. Detailed descriptions of clothes and the analysis of their elements were the basis for the creation of a typology of the traditional costume of Baranja Croats. By comparing the cuts, terms, girl's and female hairstyles, headgear and other features, it was possible to distinguish between the Drava-basin and Danube-basin type. The author then takes one step ahead and compares the described female costume with the clothes of Croatian women in the Hungarian part of Baranja. The similarities and differences she observed are indicative of common roots and the later independent development of these two modalities of traditional clothing.

Nadja Maglica further expands her observation angle to the entire complex of clothing culture. This is evident especially in the chapter where she again illuminates the traditional clothes of Baranja, but this time through an individual's course of life. Analyzing the clothes and the associated textile objects from the newborn age and childhood to adolescence, maturity and old age, she indirectly depicts the life of the extended family in Baranja and the customary marking of the rhythm of human life, with turning points of birth, marriage and death.

In the next chapter, *Clothes as Part of Traditional Culture*, the author's goal was to observe the clothing complex of Baranja from the ergologic, functional, semantic and symbolic aspect. The elaboration of this part remained, unfortunately, on a too lapidary level.

The major part of the book, reflecting the times past, ends with this chapter. These times were characterized by a constant order of things, relative economic prosperity, psychological tranquillity and long-living customs. As a clear opposition, it is followed by the *Appendix*, presenting the results of a research conducted in 1995 in direct contact with the refugees from Baranja - traumatised, impoverished and with a completely uncertain future at the time. The published accounts of three Baranja women of various age and social standing show not only their attitude to tradition, of which the traditional costume is a part, but also towards life in general. These reports are direct testimony of the inglorious last decade of the 20<sup>th</sup> century in one of Croatia's regions. The author's meticulous approach to this research is confirmed also by the attached field research form concerning heritage.

Finally, it should be added that the manuscript of this monograph, which has enriched past perceptions in many ways, was ready to be printed in 1998. The book saw its publication, however, in December 2003, i.e. full five years later. In the meantime, the winds of war have settled. The war-ravaged regions are coming to peace, refugees are slowly returning, the wounds are – hopefully – healing. For this very reason, it would be especially useful for ethnology if Nadja Maglica resumed her research in Baranja.

Translated by Sanja Novak