

SPECIFICITY OF NATIONAL VISION IN COSTUME

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Abstract

Artistic vision in this article is understood as a means of interpretation through a visual artistic image of a picture of the world, such as culture, mentality. Artistic vision and national costume are closely related concepts. The costume opened the door to the world of aesthetics that existed in a national form. The first images of childhood laid the primary aesthetics of consciousness. The organic correlation of all the elements of the costume fundamentally laid down the idea of harmony, coordination of all elements, as the main aesthetic value. This way formed the logic of aesthetics, i.e. formed a natural taste. The analysis uses the national costume as it was formed by the beginning of the XX century. In this article, we will consider the problem of national artistic vision through a comparative analysis of expressive means in costume, of the territorially neighboring peoples of Russia - the Chuvashs and Tatars. The costume, like other household items, such as furniture, dishes, textiles, has a dual nature - utilitarian and aesthetic. The utilitarian side of the item is related to the climatic conditions of the country where the costume was used. The aesthetic ideal reflected the idea of the "ideal man" in different eras, his inner essence and appearance. The problem of artistic vision in the visual arts is associated with such aspects of art criticism as visual perception, aesthetic perception, artistic thinking, the language of the visual arts, the artistic image in the visual arts, and national art.

Keywords: national costume, national vision, Muslim costume, Chuvash costume, Tatar costume.

1 INTRODUCTION

An artistic vision is formed by the environment at the very beginning of a person's communication with the outside world. With a certain degree of conventionality, three areas of its habitat can be distinguished. This is the interior, the people surrounding the child and the space behind this primary sphere of habitation - people, the interior, nature - three factors that determine the uniqueness of a world view. These three areas determine the aesthetic values that are built up for life. Such an organic system of values was most naturally laid by the old patriarchal system, which remained until the second half of the XX century in Russia. And this was often the only

and natural source of development of a national vision of the subject environment. The old way of life made it possible to perceive, comprehend in harmony with the outside world, and accept the aesthetic images characteristic of him; that is how national artistic thinking was formed. Man was in a natural environment, which itself created a syncretic unity of the functional essence of the surrounding objects with their aesthetic understanding and design. The three spheres of habitation and communication were in syncretic unity. The world in which man was not mechanistic, but handcrafted, and organically linking the spiritual, rational, and aesthetic. The second of the three factors mentioned, namely the surrounding people, appeals. It is essential to make one more clarification. A child since infancy sees others in clothes. The first thing a child comes across is the world of a woman — mother, grandmother, older and younger sisters. The image of motherhood was inextricably linked with clothes. And his aesthetic side laid the fundamental aesthetic ideas. Artistic vision, in philosophy, is defined as: “a way of art interpretation of a picture of the world, such as culture, mentality. Each historical era demonstrates its type of artistic vision and develops the appropriate language means... A sense of form, which is central to the concept of artistic vision, anyhow comes into contact with the foundations of national perception. In a wider context, artistic vision can be understood as the generative source of the general cultural mentality of the era. In this sense, stable forms of artistic vision of an era have a common root, a single basis with common forms of contemplation in everyday consciousness and outside of artistic thinking... Artistic vision, which in each era appears as nothing more than artistically transformed forms of mentality of different historical eras” [1].

The aesthetic ideal reflected the idea of the “perfect man” in different eras, his inner essence and appearance. “A special place in history belongs to the national costume, the guardian of the traditions of which is the people. The folk costume in all periods, of course, influenced the costumes of the upper classes and at the same time itself subordinated to the influence of the prevailing fashion... The national costume evolved gradually under the influence of numerous factors, and the complexity of its formation also depended on external influences ... The costume was no less bound up with ethics. The laws of ethics change with the development of society. They consider the norms of communication among themselves, the duties of a person in relation to work, to his homeland, etc.” [2].

2 METHODS

Clothing is a form of communication between a person and society. His visual message about himself. The national costume reports on the national vision of the aesthetics of the clothing of the whole nation. Garments are traditionally used as symbols of official position, authority or occupation, designation of belonging to a certain group of people - class, national, religious, professional, gender, age, etc.

To determine the specifics of the national vision, we will conduct a comparative analysis of expressive means in a national costume of the territorially neighboring peoples of Russia - the Chuvashs and Tatars. The Chuvash Republic is located on the Volga River. The Chuvash are representatives of the Bulgars group of Turkic languages, the main religion of the religious part of the Chuvash is Orthodoxy with significant vestiges of paganism; there are more consistent adherents of traditional beliefs, as well as a small number of Muslims. Tatars is the second largest nation after the Russians, living in Russia, including the Republic of Tatarstan, located in the middle reaches of the

Volga River. The Tatar language belongs to the Kypchak subgroup of the Turkic group of the Altai language family; the main religion - Islam and a smaller number of Orthodox Christians - are crocheted [3].

The methodological basis of our study was a number of works in the field of art by, such authors as T. Burkhardt, N.P. Beschastnov, L. M. Butkevich; in the field of history and theory of costume - works by R.V. Zakharzhevskaja, F. F. Komissarzhevskii, J. Nunn.

3 RESULTS AND DISCUSSION

The art of creating a costume is the ability to express personal or public ideas about the values and morals characteristic of a certain historical period in a specifically arranged piece of cloth [4]. "The shape and color of their clothes [peoples], fabrics show us the degree of their artistic and industrial development; changes in tailoring, in a combination of colors, the influence of the costume of one people on the clothes of another - all this gives us the opportunity to outline the path of their development or decline; religion, art, philosophical teachings affect the human appearance, and from it we can always create an idea of these cultural engines in a certain era. Briefly saying, clothing reflects the entire set of the mental and spiritual life of every nation and its dependence on another nation" [4].

The costume, like other household items, such as furniture, dishes, textiles, has a dual nature - utilitarian and aesthetic. The utilitarian side of the item is related to the climatic conditions of the country where the costume was used. When the aesthetic and symbolic meaning of clothes prevails, as a rule ignoring convenience, the sculptural form is created by means of cutting and sewing, then there is an active interaction of the form of clothes and body. With active interaction, clothing can be constructed either by following the natural shape of the body, or by transforming the natural forms of the body and proportions, in accordance with the style, task and design. As a passive means of deforming the proportions of the body, a shift in the suit of the natural horizontal lines of the waist, chest and hips is used. Changing the perception of form, the optical illusion of imbalance can be achieved by means of the color activity of the clothing planes. Textile ornamentation created by means of heels, murals and appliqués can introduce a feeling of asymmetry and imbalance in the form of a suit. Active means of deformation include soft and hard structural devices of different times (farthingale, crinoline, pannier, bustles, overhead rollers, corsets, etc.) that change the shape of body parts. "The active interaction of fabric, body, and design leads to the perfection of plastic and sculptural activities. If passive shaping laid the cloth panels in accordance with the possibilities of its use, then now the fabric is laid with tucks, hugging and fitting tightly the shape of the body. Excess fabric is removed, cut out in a combination of tucks and cuts, forming stable volumes. Modeling by planes is replaced by volumetric modeling... After the creation of the form, following exactly the model, a desire arises to create a form more perfect than the model, a form that meets the goal of complete transformation - the sculptural molding of a new body" [5]. "When in the East, in the cradle of human culture, they learned to make rich fabrics, they began to use them for decoration and draping. Later, with the development of weaving art, instead of draperies for the sake of convenience, they began to make the first costumes - shirts, fabrics from which clothes were woven or sewn, were first heavy and rough, and the costume completely hid the shape of the body. Over time, they learned how to make softer fabrics but clothes in the East still continued to be made according to the old principle - body

hiding. This desire to close his body depended on the religious views of the East” [5]. Thus, active deformation becomes a social separator of the highest level of the hierarchy of society from ordinary workers, when the costume is actively involved in the court ritual, it emphasizes the aesthetic and denies the utilitarian - practical side. The growing complexity of the technology of creating a costume leads to the division of labor of specialists involved in the manufacture of the costume, increasing the requirements for the skill level of craftsmen, improving the production of fabrics, designs and decoration materials. Secular Russian costume had run the same course. For the utilitarian-functional approach, when clothing plays primarily a cover function, passive interaction of the form and body with minimal deformation of a piece of fabric is characteristic. This can be attributed to both unsewn - lump (by manipulating a piece of fabric by wrapping, tying, throwing, folding, fastening, draping), and sewn from pieces of fabric, where the width of the fabric cloth remains intact, although the cloth bends, folds and sews, and the volume of clothing is determined by the used number of pieces of fabric. Stitched clothing can be deaf, such as a tunic worn over the head, or oversized, worn on the shoulders and arms, like a robe or caftan.

Unlike the developing secular European costume, the national traditional costume is always conservative. This is manifested primarily in a cut where simple overhead forms prevail. This principle is characteristic of both the Chuvash and Tatar costumes. Decor in both cases is superimposed on the fabric plane. The art of national costume is developing collectively.

Titus Burkhardt, sculptor and illustrator, author of several important works on Islamic art, notes that “Islam provides no special garments for priests, because, strictly speaking, there is no institute of clergy; but in Islam there is no proper Muslim or secular clothing. In general, the Muslim costume is due to the Sunnah, or an example set by the Prophet, and secondly, that the clothing should be comfortable for body movements and, in particular, for certain positions observed during prayers... In fact, the traditional dress of all Muslim peoples is distinguished by its wide cut. It hides the body or part of the body and at the same time easily echoes the movements of man” [6].

4 SUMMARY

However, even two closely existing people create a contrasting picture of aesthetic representations. This is clearly manifested in arts and crafts and ornamentation, materializing in a costume. An example is the national costume of the Chuvash and Tatars. It is characteristic that in the habitat zone of these two peoples there is a border between the forest-steppe and steppe zones [7]. The conditions of each of these zones determined the characteristics of the perception of space, shape and color. This, in turn, determined the uniqueness of compositional, rhythmic and color preferences in the costume, which can be largely considered as the basis of the national artistic vision. Next, we will focus on women's national costumes, as the most fully bearing folk aesthetic representations.

The main aesthetic principle of the Chuvash folk art is to comprehend the geometrically enclosed space, which corresponded to the lifestyle of the people who lived in the forest zone. The composition is a rectangular plane framed by an exquisite, miniature, graphic ornament. The main element in the composition of an object, whether it be an apron, scarf or a suit as a whole, is a monochrome background, usually white fabric, less often another but plain, down to black. Decorative elements only frame this

background, giving it aesthetic significance. This is an overhead type suit with a simple shirt cut, an intercepted belt. According to Zakhazhevskaja, this type of costume is characteristic of a settled population.

A photo. 1. Chuvash national women's costume. On the chest band "tevet". Spherical headdress, decorated with coins "hushpa".



In Tatar folk art, one can observe other principles of organization and decoration of the costume. Conservative traditional nature preserves the aesthetic ideas that were formed during the nomadic lifestyle. For the nomad horseman, the world did not appear to be a limited space [8]. Therefore, the artistic composition is not limited by the size of the subject, it involves the extension in space already outside the subject. Thus, the carpet-like principle of composition organization is formed, in which the decor has no frame restriction. The decor on the subject is not a closed entity but a frame snatched from the permanence of being. "All being seems to be reduced to visual, visible canons that exist in a certain unified planar system in which the intersection of many internal connections takes place" [9]. Tatar art bears both the general confessional features of Islam, and the general Turkic, and actually national features and elements.

For example, the clearly graphic, elongated tulip in the Turkish ornament acquires in the Tatar softer, rounded forms, turning into a juicy, even relief, spot [10]. Interest in relief can be clearly seen in the embellishment with gold embroidery of the headdress - kalfak, in shoes - ichigi, decorated with leather mosaic and is especially manifested in jewelry. Here, relief is also present in the specific national jewelry technique of tuberous filigree, and in the general compositional solution of jewelry, in which appearances are especially pronounced. This is manifested in a multi-layered overlay of elements of the subject. An example is the characteristic Hasite jewelry, which is a kind of band that women wore over their left shoulder under their right arm [11].

A photo. 2. Tatar costume. On the chest sling "hasetea". From the collection of the National Museum of the Republic of Tatarstan. Headdress, decorated with volumetric embroidery "kalfak".



Hasite is dominant in the jewelry decoration of the Tatar costume. There is a similar element in the Chuvash costume, the same “bandage” - tevet [12]. However, the similarity of both elements is limited by their position in the costume. Hasite is more picturesque in nature and rich in decor [13]. In the Chuvash costume, tevet plays a more graphic role, as the coins in it line up in strict rows, logically combining with the clear graphics of the embroidered decor.

5 CONCLUSIONS

“The art of vestment in Islamic countries is becoming very important due to the absence of any human image in it. This art, to some extent, reflects the ideal image of a Muslim as such. In addition, no art has a stronger effect on the soul of a person than this, since a person subconsciously identifies himself with the clothes that he wears. Don't think that vestments do not create a monk. In a sense, there is no monk without a dress”. [Burkhardt T. The Art of Islam. Language and Meaning / Trans. from English by N. P. Lokman. - Taganrog: Irbi, 2009. - 288 p.].

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