

Genesis and Evolution of National Costume

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Abstract: This study is devoted to the analysis of the foundations of the development and preservation of the national costume from the moment it appeared with justified exceptional characteristics and further modification due to its relationship with various factors and its use in modern times. The effects of geographical, natural, historical, cultural, economic and social factors are considered. The dynamics of the development of the Tatar national costume is revealed from the point of view of decorative and applied folk art. Also, the potential of folk art in the aspect of enriching professional design and identifying new popular solutions in the design of clothing is revealed. Examples of the appeal of fashion designers to the cultural heritage of their ancestors are given. The article focuses on the national costume in contemporary art. We ask what the modern clothes of the Tatars are and whether there is a national trait inherent in the people and reflected in Tatars' appearance. First of all, we need to consider that clothes are divided into everyday and festive looks. And one cannot but take into account such a vivid translator of national culture as a stage or theater costume. In addition, when narrating about the trends of modern Tatar fashion, one must take into account the following aspect: general Muslim and national Tatar trends in style, which is especially pronounced in women's clothing.

Keywords: National costume, ornament, Jewelry, arts and crafts.

INTRODUCTION

The national costume is included in the semiotic sphere of traditional national culture also as a symbol of artistic expression. Ethno confessional, ethical, artistic and aesthetic representations of the people, Tatars' history, mentality, value system, level of spiritual and material culture were deeply reflected in its figurative-stylistic structure. Due to the fact that the national costume was formed over many centuries under the direct influence of socio-economic, cultural, historical, natural and geographical factors, it most fully accumulated the sociocultural experience of the whole nation, which is transmitted as a specific code through the semiotic system to society (Abdulatipov, 2005; Atakhanova, 2020).

Due to the fact that the culture of the ethnos is concentrated in the suit, the prospect of studying folk culture and life, ethnocultural identity, art, and the historical formation of the nation opens up.

Information about folk costumes is contained in the works of folklore, as well as in the works of classics: A.N. Afanasyev, F.I. Buslaev, I.E. Zabelin, N.I. Kostomarov, P.A. Kireevsky, I.M. Snegirev, I.P. Sakharov, A.V. Tereshchenko. In the works of B. Brun and M. Tilke, the national costume is described as a certain fraction of material culture. Proceedings of S.A.

Tokarev, S.P. Toletov and I.N. Cheboksarov describe the costume through the prism of folk culture (Bolshakov, 1969).

The peculiarity of the national costume is that it, closely connected with the life of the people, was created not by one person, but by an ethnic community. Therefore, its main elements in form were common to all this community and were of a pronounced ethnic character. Everyday and festive looks, the clothes of the poor and rich differed only in the quality of fabric and decoration. However, this does not mean that traditional clothing is absolutely similar. It is very diverse, because, representing the creativity of a community of people, traditional clothing left wide scope for the development of a bright personality. Not a single element of clothing, not even one age and the same territory, repeated another, although it included elements of a general type. They were correlated not as copies, but as stereotypes or variants (Valeev, Valeeva-Suleymanova, 1987; Balme, & Leonhardt, 2019).

MATERIAL AND METHODS

The research used the following research methods: theoretical analysis of historical literature, methods of teaching of decorative and applied arts, study of scientific works by teachers of the Department of National Arts and Design, students of the Institute of Philology and Intercultural Communication of KFU; classification, systematization, comparison, analysis of the results.

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RESULTS

In the early stages of human development, clothing was a "shelter", symbolizing certain life processes, it was an object for rituals, on the basis of which clothing is considered as a sign and a thing that characterizes the owner. In addition, clothing was not perceived by the ancestors as a collection of objects covering the body. Its stylistic structure reflected aesthetic, magical, ethnic and religious ideas.

Clothing carried certain information that reflected folk knowledge, i.e. ideas about hygiene and sanitary standards:

- covering the body from heat and cold;
- protection against hypothermia;
- seasonal cleaning of the costume, etc.

However, clothing serves a person not only as a protection of the body, but also under the costume implies a certain figurative system that characterizes the person. The concept of "costume" includes the entire ensemble: shoes, hair, headdress, jewelry, makeup (Valeeva-Suleymanova, 1995; Ibaydullaev, 2020).

A national costume is an area of national traditional culture in depth, breadth of connections, and in terms of its many expressions. The costume has evolved over the centuries, its development is due to social and economic changes, religious beliefs, as well as the relationship with different cultures.

The national costume also embodies the individual's various connections with the outside world. Unlike all other types of arts and crafts, the costume is associated with a complex of objects that form an entire ensemble. The costume focuses on the main features and characteristics of the national consciousness, its ethnic ideals, religious, social and moral ideas. The figurative stylistic structure of the costume reflects the material culture, worldview of the people and the spiritual level with the help of a system of construction, composition, ornament and color, volume-plastic forms, which are implemented in a cut. Women's costume is characterized by an abundance of details, as well as certain iconic systems (Utkin, Koroleva, 1992).

The study of the national costume begins with the tiers described below:

1. connection with the sky - "upper tier";
2. connection with life - "middle tier";
3. communication with the earth - "lower tier".

The "upper tier" includes hats. Here we are talking about the "image of the bird" - a symbol of the "spiritual principle", happiness, good luck. It can be seen in the ornaments on the Tatar women's headdresses (on kalfaks), symbolizing the individual's connection with the sky (embroideries: "month and star", "bird and nest", "golden feather of a bird").

The "image of a bird" in a female costume is found among many nations. This is a symbol of "happiness", "good luck", "exaltation", "spiritual principle". It is found in ornamental motifs on Tatar women's headdresses (on kalfaks), which also symbolizes the peculiar connection of the person wearing this hat with the sky (the motifs of embroidery are "golden feather of a bird", "bird and nest", "month and star").

The "Middle Tier" is interesting for rich information about the man himself, about folk customs, about their connections with earthly life. One of such information carriers in women's costume is jewelry. So, Tatars' head and neck ornaments are completely connected with the design and character of the costume. An analysis of this aspect and research in the field of Tatar jewelry is given in F.Kh. Valeev's works: "Women's jewelry is an indicator of material wealth and social status of the family." As a rule, jewelry was made of silver, gilded and inlaid with stones. Preference was given to brown corneal and bluish-green turquoise, endowed with magical power. Often used lilac amethysts, smoky topazes and rhinestone. Women wore rings, signet rings, bracelets of various kinds, various clasps of the neckband "yaka chylbyri", and jewels for plaits of hair. As far back as the end of the 19th century, a chest strap was required, it was a synthesis of a talisman and jewelry. Jewelry was inherited in the family, gradually supplemented by new things. Tatar jewelers - "komeshe" - usually worked on individual orders, which led to a wide variety of extant items. Traditionally, the Tatar simultaneously put on several items - all kinds of chains with pendants, watches, and always one with a hanging Quran, supplemented by beads and brooches. Many elements of Tatars' jewelry, having undergone very small changes, have come into use by women of other nationalities. The jewelry with turquoise was of particular importance for the Tatars. This stone was

considered a symbol of happiness and a blessed family life. Its symbolism is associated with ancient eastern beliefs: as if turquoise are the bones of long-dead ancestors, and its correct contemplation makes a person happy (Egorova, Egorov, Loseva, & Demidova 2018).

Another specific chest ornament, usually on a fabric basis, was a cross belt. The initial donning of a cross belt is often associated with the entry of a young bride into her husband's house. The rite was associated with the protection of the woman from evil strength and meant the wish of fertility and wealth. Tatar girls dressed a cross belt - "khasite" - over their left shoulder.

The "Lower Tier" is interesting by its information about the relationship of man with nature, with Mother Earth (Akhmetshina, & Kadyrova, 2017).

F. Kh. Valeev gives a detailed, many-sided characterization of the ornaments of the Kazan Tatars, linking it with the ancient agricultural culture and notes that "in its separate manifestations one can also feel very ancient roots dating back to a separate cattle-breeding culture of the nomadic Tatars ancestors" Mishina, & Javgildina, 2016. (The scholar noted that the origin of the types of ornamentation is based on various performance techniques and material. Ornamentation on the skin and fur, for example, contributed to the development of curved motifs (horn-shaped, wavy), reflecting the symbols of fertility, well-being, wealth. Favorite ornamental motifs in Tatar embroideries were symbols of mutual love - "Lala Chachak", it is a symbol of family well-being, fertility - a flowering garden; purity, faith, Islam - a crescent moon and a star; hill, sky, aspiration - the golden feather of a bird.

In the ornaments of different peoples important information is transferred due to the symbols: the experience of previous generations, life, crafts, lifestyle, traditions etc. (Fakhrutdinova, Kadyrova, & Musina, 2017).

The color of Tatar folk clothes is marked by a combination of solid colors (green, burgundy, etc.). All colors, except black, reflect the optimistic perception of reality. Sometimes color played a figurative role in the Tatar woman's costume: dark blue velvet, on which the moon and stars twinkled with gold, created an atmosphere of deep night.

The costume is influenced by fashion, so its development interacts with changing general trends.

The national costume was formed according to certain laws. It is conservative and preserves a whole complex of national clothes.

Changes are taking place in a traditional costume in the late XIX - early XX centuries are associated with the impact of pan-European fashion, the development of industrial production. But, despite this, it still retained its inherent ancient complex of traditional elements. The origin of the costume comes from the culture of the Volga Tatars, which is reflected in its form. It includes camisoles, harem pants, loose shirts - kulmek, etc., the cut of which retained the features of the clothes of the Turks. The costume also reflects the eastern clothing like turban, chapana and zhilyan. National costumes were decorated with embroidery, weaving, jewelry, creating a harmonious ensemble. A significant role belongs to fragments of gold embroidery that adorn details of dresses, hats, shirts, camisoles.

DISCUSSION

At the end of time, the traditional costume leaves everyday life. Also, various elements of costume design are lost, which, undergoing changes, respond to changes in tastes, as well as clothing trends. The national costume is becoming more practical and easy. Traditional elements, such as chest strap - hasite, izu, headcovers disappear. The silhouette of clothes began to correlate with the figure, due to the influence of European fashion. However, one cannot fail to note in the suit the desire for beauty, its poetics and aesthetics, which determine national originality.

Today, the national Tatar costume can be seen on pop venues and the theater stage, but here the costume is stylized. Creating a modern national costume is a process of creative synthesis of national traditions and modern realities. The models use different proportions and color combinations, fabrics with printed drawings based on Tatar folk motifs, applique, embroidery, traditional cut of individual details of clothing, traditional materials. And although the designers do not offer an ethnographic costume, but a completely modern one, it will nevertheless be with elements of national color.

Traditional forms, motifs of the Tatar costume are used today by professional artists in the modeling of modern clothes. This phenomenon originated in the early twenties, when Kazan artists N. Korobtsova, T. Nikonova, P. Baibaryshev and others created new models of household clothes. Unfortunately, the

sketches were not preserved. In the post-war period, new forms of clothing production appeared. The largest of them was the Atelier of the highest rank. Elements of a traditional costume decorated with embroidery and applique are used in samples of clothing manufactured by the Shveytnik factory.

Creative and experimental work on unique samples for exhibitions and fashion shows is becoming a new stage in modeling clothes. Factories, creative centers - model houses was created. This is "Lik", "Ildan", "Zima", etc.

An important tool in the search for the national style of the costume was the publication in 1972 of the album "The Costume of the Kazan Tatars", which presents drawings of the most characteristic types of traditional clothing. The author moved away from the strict historical reconstruction of the costume, stylizing it from his own vision. Traditional color combinations were not taken into account; details of the costume are given conditionally. As a result, lurid colors, eclectic motifs that do not match the national costume appeared.

In the future, as knowledge and experience accumulated, fashion designers turn to the principles of traditional design of clothing forms; unique exhibition designs of national costume appear. A complex three-dimensional silhouette was created; it was complemented by frills, decorated with hand or machine embroidery, using floral ornaments, which is typical for a national costume.

However, fashion changes and each time brings bright and unexpected changes, while the identity of individual peoples, in particular, loses its former significance. With each new decade of the twentieth century, all new trends capture the fashionable world of women's dresses and men's suits. Fashion designers appear who practically shape the tastes of entire generations. From time to time, the inspiration for their works was the culture of different countries, it arouses interest in ethnocultural motives.

Today, we can gratefully note that, despite the globalization of fashion industry, the 21st century has given us a variety of styles, the ability to combine them and choose the most suitable for ourselves (Akhmetshina, Yao, Salakhov, & Pozdnyakova, (2017).

CONCLUSION

At the beginning of the 20th century, many types of artistic craft, jewelry, and traditional costume elements

disappeared from the life of the Tatar people. This was due to the fact that consumer demand for old types of products decreased; the deprivation of the crafts of the economic base led to the loss of the folk foundations of decorative art, its artistry.

However, the traditional Tatar costume exists unchanged in our time in the practice of folklore and musical ensembles. Art designers develop some decorative motifs of national clothes in a modern suit: bibs, shuttlecocks, frills, shirts, and harem pants, helmet-shaped hats.

The degree of creativity of the Tatar costume depends on the nature of its components: elements of embroidery, weaving, jewelry, participating in its composition. Each of the peoples has its own distinctive features that make it attractive, interesting in its own way. Singing the most delicate and fragile creations of nature - flowers, the masters of the Tatar national costume are able to convey their charm, the special subtlety and poetry that are inherent in them. The exquisite combination of the pattern and the background of the embroidery in color, the dynamics in the composition of the ornament - this is what captivates the creations of Tatar embroiderers.

Thus, the art of national costume appears as an integral system of decorative and applied art of the Tatar people.

We should not forget the traditions that have come to us from our great-grandfathers and great-grandmothers. For example, we can decorate household items, clothes, other things with a national ornament. To do this, we need to carefully study the works of applied art of the people, look for our own path to the spring of folk art and draw from it a complete handful

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