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ДИЗАЙН СУЧАСНОГО КОСТЮМА З ВИКОРИСТАННЯМ ЕЛЕМЕНТІВ ТУШЕТИНСЬКОГО ЖІНОЧОГО ОДЯГУ

Метою статті є пошук шляхів моделювання сучасного молодіжного одягу та можливості формування грузинського етнодизайну, шляхом видозміни та стилізації його елементів на основі вивчення одного з локальних комплексів традиційного грузинського одягу – етнокостюму.

Методологія дослідження здебільшого базується на історичних та мистецтвознавчих методах та принципах системного підходу – з використанням методів аналізу, порівняння, синтезу та узагальнення, а також системного аналізу дизайн-проектів, створених шляхом асоціативної модифікації та стилізації елементів грузинської культурної спадщини. Такими методами є: літературно-аналітичний та компаративний (порівняльний) метод творчого періоджерела; наочно-описові методи; метод виміру; системно-структурний аналіз художньо-композиційних елементів, методи аналогії та моделювання.

Результати. Виявлено, що локальний комплекс одягу тушетинських жінок – це етнічний костюм, що відрізняється своєю самобутністю, абсолютно не схожий на костюм інших регіонів Грузії. На основі аналізу конструктивно-композиційних особливостей виявлено, що тушетинський етно-костюм може стати джерелом натхнення для сучасних молодіжних моделей та інспірацією цікавих колекцій під час творчої роботи дизайнера з костюмів. Використовуючи асоціативні засоби адаптації тушетинського етнічного костюма до сучасних тенденцій моди, розроблено дизайн-проект молодіжних моделей, який надалі може бути реалізований для широкого кола споживачів у віковій групі 18-30 років.

Наукова новизна. На основі систематичного аналізу грузинського локального етнокомплексу виявлено конструктивно-композиційні особливості костюма тушетинського жіночого одягу. Пропонуються підходи до формування етнодизайну на основі грузинських мотивів.

Практична значимість. Результати дослідження дозволяють сформувати авторські підходи та альтернативні засади розвитку сучасного грузинського етнодизайну.

Ключові слова: грузинський традиційний одяг; тушетинська жіноча джуба; молодіжні моделі; модифікація; дизайн та композиційний аналіз

MODERN DESIGN OF A COSTUME USING THE ELEMENTS OF TUSHETIAN WOMEN'S CLOTHING

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Research purpose. The goal of the present paper is to search for ways to model modern youth clothing and the possibility of forming Georgian ethno-design by modifying and stylizing its elements based on the study of one of the local complexes of traditional Georgian clothing - Tushetian ethno-costume.

Methodology. The research methodology is mostly based on historical, artistic methods and the principles of a systematic approach - using analysis, comparison, synthesis and generalization methods,

as well as a systematic analysis of design projects created through the associative transformation, modification and stylization of elements of Georgian cultural heritage. These methods are: literary-analytical and comparative method of a creative primary source; visual-descriptive methods; measurement method; the system-structural analysis of artistic and compositional elements, methods of analogy and modeling.

Results. The study of the issue revealed that Tushetian women's clothing is ethno-costume, distinguished by its originality, completely different from the clothing of other regions of Georgia. Based on the analysis of design and compositional features, it was revealed that it can be a source of inspiration for interesting ideas for modern youth models and collections in the creative work of a costume designer. Using the associative means of adapting Tushetian ethnic costume to the current fashion trends, a design project of youth models was developed, which can be later realized for a variety of consumers from the 18-30 age group.

Scientific novelty. Based on the system analysis of the Georgian local ethno complex - Tushetian women's clothing, the design and compositional features of costume have been identified. Approaches to the formation of ethnodesign based on Georgian motifs are proposed.

Practical significance. The results of the research make it possible to form the author's approaches and alternative principles for the development of modern Georgian ethnodesign.

Keywords: georgian traditional clothing; Tushetian women's juba; youth models; modification; design and compositional analysis;

Introduction. The contemporary fashion industry and fashion designers, in a search for new and original ideas, are increasingly turning to artistic heritage of humanity - from works of art of primitive culture to the creations of modern artists. Among them, historical and traditional costume is an inexhaustible source for creativity of the designers. At the present stage, the author's collections created with the traditional signs of costume of different peoples and ethnic groups have reached a pinnacle of creativity of trendsetters. The use of an individual and unique look with a great variety of folk motifs and original forms contributed to the formation of interesting, popular and promising direction of ethnodesign. This factor has greatly increased designers' interest in a rich heritage of traditional clothing and ethnic costume. They often resort to imitating the style and characteristic features of national clothing, during which they use not only separate elements of the traditional clothing, its pattern and decoration, but also look for ways and means to adapt it to the current fashion trends, and associative transformations, that is, the designer is trying to establish contact with the ethnic value system. Of course not all national motifs can comply with the shape and silhouette of modern fashionable costume, but the designer always seeks and finds an analytical agreement of historical and ethnic with modernity, which is very important for harmonious decision-making.

From this perspective, the Georgian national dress is a kind of treasury, which today has become the cultural heritage of the nation. The regional ethnic forms and types of traditional Georgian clothes, the unusual design and compositional solutions, the elegance of the decor and adornment are certainly impressing material, which cannot leave modern specialist in contemporary clothing design indifferent. Indeed, today, Georgian designers, while searching for their own original style and creating modern models, used actively the elements and decoration of Georgian traditional clothes. However, there exist less recognizable forms of ethnocostumes - local complexes, which are relatively less studied and therefore not used as a source of ideas and inspiration in the development of the design of modern youth models. One of these complexes is the Tushetian women's traditional dress.

Analysis of previous studies. The topic of ethno-culture and ethno-design is actively studied by researchers from different countries and, accordingly, ethnocostumes of different historical periods and their influence on modern fashion are discussed in their publications.

Among the recent foreign publications, the following works are noteworthy: A.F. Yilmaz & H. Harmankaya's publication [1], in which the question is raised about the formation of modern costume design with local traditional elements of Kocael province

(Turkey), in a manner that does not eradicate the traces of the traditional clothes, as an important element of culture; also deserving of examination is M.A. Jansen and J. Craik's work [2], which discusses in different chapters the influence of Ottoman cultural heritage on modern Turkish fashion design; contemporary fashion research issues based on Chinese traditions, and so on.

Of interest is Sarah Cheang's publication which highlights aspects of the development of fashion in Eastern countries inspired by the traditional clothes of the people of Asia [3].

Of the recent publications, an interesting study is also authored by Chuprina and others [4], which presents the analysis of the artistic and compositional characteristics of Ukrainian embroidery and traditional hand-made patterns, their importance for the solution of modern clothing in the ethno-style, as well as the G. R. Semenova & L. A. Putintseva's publication [5], in which the analysis of the materials, color, ornament and traditional original hand-made patterns of the Evenki ethno-clothes is discussed, and a contemporary youth collection for women is developed.

In our country, unfortunately, we still do not have the top-ranking science publications about the possibilities and relevance of ethnodesign development. In this regard, just few concrete steps in the direction of using ethnic costume elements in youth models have been made. For example, the Tushetian men's and women's clothes and accessories have been revived by the national clothing company «Samoseli Pirveli» along with other Georgian traditional costumes, but there is no search for stylization, modification or transformation of its elements in present-day costume [6].

Among the publications devoted to the study of Tushetian costume, it is worth noting the early-period papers by Makalatia [7], Ts. Bezerashvili [8; 9; 10] and L. Margoshvili [11; 12] the recently published catalog authored by I. Melikishvili and others [13]; the article authored by L. Kiknavelidze and others [14], and the reference book authored by N. Dolidze and others [15]. These papers present the materials of the historical-ethnographic study of Tushetian clothing, describe the complete complexes and separate elements of the clothing, the fabrics to be made, folk techniques of production; terminology is also defined and its relationship with ancient

Georgian clothing is discussed, and so on. The named works do not present the functionality of the Tushetian clothing as a source of inspiration for the designer's professional work, and its compositional features are not also discussed.

Problem statement. The aim of the present paper is to search for ways to model modern youth clothing and the possibility of forming Georgian ethno-design by modifying and stylizing its elements based on the study of one of the local complexes of traditional Georgian clothing - Tushetian ethno-costume.

Research findings. In different regions of Georgia, historically, different local forms and types of clothing were formed, which was determined by ethnic norms, natural (climatic) conditions, economic conditions and historical ties between peoples. Over time, as a result of the influence of external and internal factors, the local clothing has significantly changed its original appearance. The most ancient forms have been preserved in mountain regions, in particular the Khevsurian, Tushetian, Rachian, Adjarian and other complexes. The variety of original elements and assembly methods used in the clothes of the mountaineers creates a unique charm of Georgian folk clothing [16].

In this respect, Tushetian women's clothing is an absolutely original type. (Fig. 1. a). It has a very different shape from the traditional Georgian dress and is actually not repeated in the local ethno-costume of any other region of Georgia. Slight differences between the elements of clothing can be observed in the different communities of Tusheti, in particular between Chaghma and Tsovata, but these differences are not significant according to the constituent elements, their shape and silhouette, and are mostly limited to names and terms.

The life of the Tushetian people and their different clothing, as an unusual and exotically interesting material, was often a subject of interest for foreign researchers and travelers. This is evidenced in the foreign periodical press of the 19th century, for example, in the British weekly magazine «The Illustrated London News» [17], in the famous monthly French-language magazine «Le Coucase Illustre» [18] founded by Jean-Jules Mourier in Tbilisi (published in 1889-1892 and 1899-1902), and the articles and illustrations published in other editions (Fig. 1. b, c).



Fig. 1. Tushetian clothing: a – from an old photograph; b – from British magazine «The Illustrated London News» 22/10/1873; c – from French-language magazine «Le Coucase Illustre» 1899-90 № 3

The inhabitants of Tusheti, especially women, have been skilled in processing sheep's wool, felting it and knitting wool since ancient times. Several types of wool (the so-called «toli») were produced by domestic industrial method to make clothing. Even after the mass introduction of factory-made products, this tradition was preserved until the 1940s, and the most of the population continued to use products produced in family conditions.

The full set of Tushetian women's clothing includes clothes (of which jewelry is inseparable), headdress and footwear. Unfortunately, this set has not come down to us in its final form, and the materials that are kept in the collections of various museums, in most cases, do not contain all the elements. Today, it is possible to judge the full set based on the older archival photographs. It is in such a case that the field-ethnographic research of the last century, which contains detailed description and graphic representation of clothing elements, are very valuable.

The clothes are distinguished by variety of shapes and colors. They include:

- inner clothing – night-shirt and underwear;
- outer clothing – «juba» (the same as a dress-juba, or chokha), which is the main element of clothing, with its inseparable additional parts: cuff – «sakhelquro», chest cover – «farguli», apron, and belt; instead of a uniform jubi, there has also been confirmed the use of separate elements – the blouse and the lower dress skirt, which were introduced after promoting the use of factory-made fabrics [11, 44];
- upper garment – chokha or leather sakhelchakneula (a kind of cuff), with decorative sleeves;

- warm winter outer clothes – various leather dresses, fur – «koka»;
- headdress – «komoza», headband, the so called «kichila» (or women's veil) and headscarf;
- footwear knitted calico, «borgs».

The term denoting the main element of woman's outer clothing – «juba» is an Arabic word. Its spread in Georgia has been observed since ancient times, which is confirmed by written sources. According to the Sul Khan-Saba's dictionary «Juba is a thick garment», while according to the definition of Vakhtang VI «Juba is an old garment», and the old garment, as is known, does not have a shoulder seam, its skirt and back are completely cut, and it is classified as a tunic-like garment. The Tushetian juba is also without a shoulder seam, which proves that the shapes of ancient clothing and its denoting terms have almost been preserved unchanged in the mountainous regions.

Juba is a long, downwardly trapezoidally expanded silhouette garment, made of home-made fabric (Fig. 2, a; Fig. 3, a, b). The apron of the skirt is cut in front, up to the waistline, the opening is rectangular; on both sides of the apron, there is a stitched detail to be decorated – a colored strip of velvet, cloth or cotton fabric, the so-called «sauli». Several rows of silver coins are sewn into it. Triangular details are embedded in the side seams from the hip, waist, or chest level downwards, due to which a trapezoidal shape is obtained (Fig. 3).

Juba does not have an axillary curve, and therefore, the upper edge of the sleeve is straight; the sleeve is trapezoidal, in some cases, near the armpit, for additional expansion, small rhombic details – the cowls are sewn in. The length varies between the elbow and mid-elbow levels, a removable cuff is used to fill up to the

wrist, a kind of replaceable element – the so-called «sakhelkuro». It is obtained by connecting different colored (mostly black, blue or dark burgundy) velvet or woolen cloth, several cuff-like details, and can be decorated with colorful appliqués, embroidered broken ornaments, gold and silk twine threads, pleated borders, laces,



Fig. 2. **a – type of juba; b – juba's cuffs**

gold and silk twine threads and so on (Fig 2, b). According to ethnographic field research materials, those who could not afford to buy a few jubas, sewed the kurois. A woman for the holidays would put on the new kurois on the old juba, made a new apron and looked beautiful wearing the chokha or fur with a modernized inside [11, 46].

The last cut edge of the juba is folded on the left side and processed with colorful broken stitches and spirals, the so-called «kukumo».

It was impossible to wear the juba without a chest cover – «farguli» and on the other hand, the chest cover – «farguli» without a juba. The farguli was worn inside the juba, it filled the deeply cut rectangular heart of the juba (Fig. 3, c). The chest cover – farguli was of two types: the so-called «gvamiani» (for the body) and «zoltiani» (with laces). The «gvamiani» is a nameless shirt-like chest cover of cotton fabric. Its skirt is duplicated with velvet or woolen cloth. The «zoltiani» is a rectangular chest cover made of velvet fabric, which is fastened on the back or side with strips attached to the sides, and is hung on the neck with strips sewn to the shoulders.

The shoulder strips, in some cases, are replaced with buttons, by means of which the chest cover is attached to the juba – from the inside, on the buttons sewn in the appropriate place. The edge of the triangular (sometimes oval) shaped neck is decorated with narrow bands, lace, or pleated silk strip – the so-called «jabot». The chest cover is decorated with various silver jewelry, such as coins, buttons, butterflies, figures representing the sun, moon and stars. The jewelry is attached to the fabric with a thin strip.

The 7-8 cm wide and up to 2 m long belt, which was sewn from home-woven woolen fabric, or woven on a special hand-loom, is a necessary accessory of the juba. The belt was worn twice below the waist level and tied at the back. Its function was to set the farguli well.

Another integral part of the juba is a cover-slit, the same as the knee cover, which is one of the essential elements of the Tushetian woman's home, street, or wedding clothes. The juba, chest cover and apron were not used separately without each other. The apron was worn by pulling the chest cover slightly. Silk and calico fabric were used as materials for its manufacture.

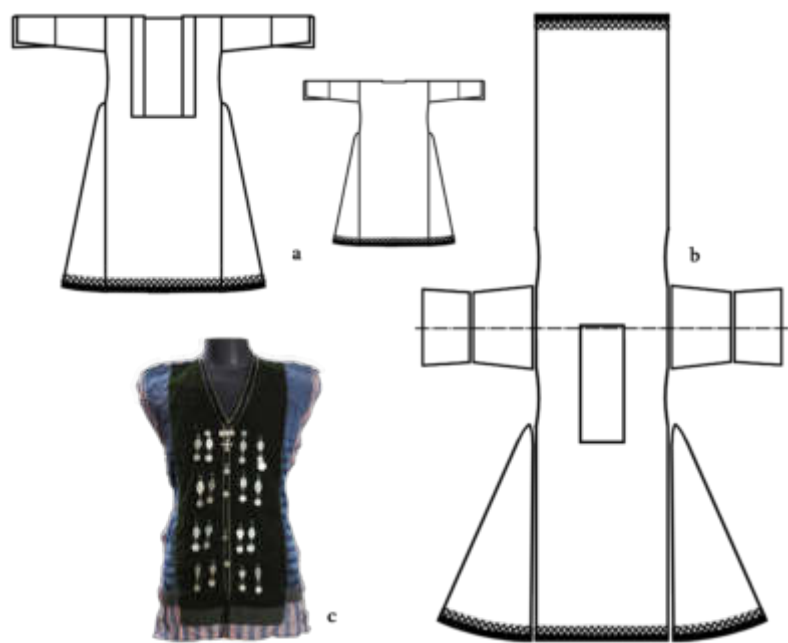


Fig. 3. a – juba's skirt, back; b – juba's design; c – chest cover «farguli»

Red, yellow, green and variegated colors were accepted for young people, and blue, black and purple - for the elderly. A silk cover-slit was processed with a lining made of cotton fabric.

Another constituent element of Tushetian costume is a chokha (Georgian national suit) worn over the juba, which is also known as outerwear (Fig. 4, a). Its construction is similar to a man's chokha - it does not have the bandoliers

and skirt slits. Chokha is a garment with a close-fitting silhouette, open at the front, cut at the waist. The top is without shoulder seams - the skirt and back are completely cut out. The skirt of the upper part is one-piece; the back consists of a central detail and small triangular sides; the lower part consists of seven trapezoidal, downward-expanding details, of which two trapezoidal details each of different widths are part of the skirt, and three trapezoidal details

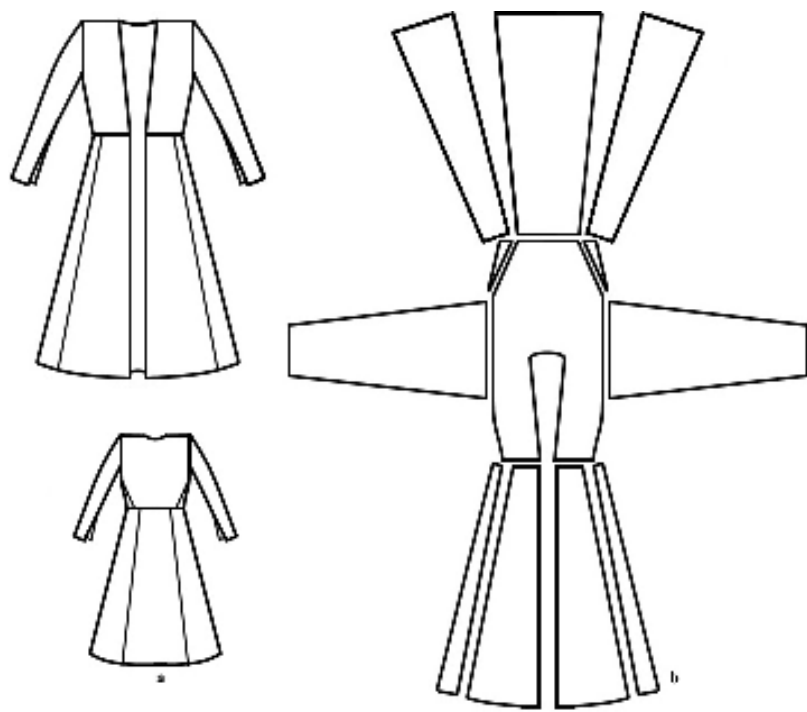


Fig. 4. a – chokha's skirt, back; b – chokha's design

of the back - of the lower part (Fig. 4. b). The sleeve is long, sewn in one piece, opened up to the elbow for virgin girls and married women, while the unopened ones (sewn to the end) are intended for widows. Chokha is provided with a lining.

Home-made woolen fabric was used as a material for the chokha. Usually, it was common to use dark colored wool - black, blue and purple. It should be noted that the bridal dress was also dark in color.

The so-called «Sakhelchakneula» is a type of the Tushetian chokha, which is an outer garment, the edges of the skirt of which are decorated with sheep's fur. The street version of such a chokha is a fur jacket that is made of a sheep, fox or gazelle skin, with a satin or other fabric lining [19, 145].

Due to cold climate in Tusheti, the warm winter outer clothing - various leather dresses and leather coats (the same as leather jackets) – the so-called «Durai leather» and «Koka» were used.

The headdresses are one of the essential parts of Tushetian woman's costume. The components of the headdress are the black headscarf, the so-called «komoza» and headband the so-called «kichila».

The headscarf is a triangular-shaped, fairly large headdress, when it is placed on the head, its ears go down to the knees.

Komoza is a kind of a special crown, on which a scarf is attached (Fig. 8. a). Komoza was used by a woman after marriage. That is why it was considered an element distinguishing between married and unmarried women. On the day of the wedding, the bride wore komoza on her head (like a hat) and did not take it off until the end of her life, its putting and taking off was hidden from outside eyes, including from her husband, and finally it was put into the coffin with the deceased.

Kichila is a 6 cm wide and one meter long headband (Fig. 8. b). After taking off the komoza, one ear of the headscarf was fixed on top of it with a kichila, and the other ear was spread over it from the above. The scarf was attached to the komoza with a pin.

All three elements of the headdress were made of cashmere or cotton fabric. In case of poverty, the scarf was made of white calico fabric and then dyed black. Before the widespread distribution of factory-made fabrics, a thin

woolen headscarf or a scarf woven with sticks was used [11, 78].

Silver jewelry, the so-called «zhgarli» is an integral part of Tushetian ethnic costume. It is a chain with silver coins and silver buttons, with the chains hang around it. The silver chains with coins are sewn in several rows onto the juba's soles, and buttons are sewn onto the skirt. The neck, chest, ear and hand jewelry were also common among Tushetian women, such coral beads, brooches, gold and silver earrings, bracelets, gold and silver rings with and without emerald stone, a forehead pin (for attaching the headscarf to the komoza). Most of the researchers consider Tushetian pectorals to be the most interesting and original of the women's jewelry in the mountainous regions, due to its completely different use. When moving, especially during dancing and playing, the coins on the chain when they touch each other make a peculiar, resonant sound, from which the name «Zhgarli» (like jingling) is derived.

As footwear, the Tushetians widely used multi-colored, high-necked socks decorated with various ornaments, knitted footwear «calicos» and shoes woven with dark colored laces. The female calicos were high-necked. Calicos were made with leather or rubber soles. It was usually worn in winter and summer [11, 80].

Of interest is the design and composition analysis of Tushetian costume. The juba does not have a shoulder seam and thus belongs to the type of ancient tunic-like garment. Its design base, like a tunic, is a rectangular shape, whose size is determined by the width of the fabric, which in turn depends on the width of the loom. The rectangular shape allows for rational cutting of the fabric, while for additional details, such as wedge-shaped inserts and armpit hair, even a very small amount of material may be used. By means of such additional details, the silhouette image of the juba takes the form of a trapezoid. The trapezoidal shape ensures the comfort of use, and the ergonomic conformity of clothes to the figure of clothing during movement.

In the Tushetian juba, there are mostly used the design means of traditional clothing formation: minimum number of divisions, the design through-lines; the part-through lines are not used (protrusions, folds) are not used. The division is completely vertical, through such divisions, stability and balance of shape is achieved. The contours of the costume details are straight, which simplifies the process of design and cutting. One of the practicalities of the juba is that it has no size, and with its free silhouette, it can fit people of all shapes

and sizes. Compliance with the figure is mostly achieved due to the belt, which also determines the proportion of the garment (which in this case corresponds to the principle of «golden ratio») and its massiveness.

It is important for composition analysis to find out what methods of composition are used in the case of juba. First of all, it should be noted that it is based on the principle of symmetry. The harmonious solution of clothing is provided by the color contrasts of the jabot and the cuff on a dark background. Here, along with color contrast, volume contrast was also revealed. The color stripes repeated in a uniform alternation of the cuff create the rhythm of the lines. The cuff, as a whole, is highlighted as a nuance and harmoniously combines the elements of the dress. The pleated border of a narrow silk jabot and the cuff that is stitched into the edge of the chest cover's neck brings the effect of repetition and additionally contributes to smoothing and harmonizing its overall composition.

The most important and eye-catching part of the juba's overall composition, which is distinguished by its general simplicity, is the decoration of its chest cover – «farguli». The farguli adorned with silver buttons, coins, brooches, chains and jewels, dominates among the elements of clothing and is a pronounced compositional center. It is this focus that determines the harmonious integrity of clothing.

As we can see, Tushetian ethno-costume is quite different and independent set from the clothes of other regions of Georgia. Despite its gloomy appearance at first glance, it undoubtedly contains very interesting, noteworthy and original elements for the designer (farguli, cuff, zhgharli etc.). It is this distinctiveness that gives

direction, through the modification of the elements and accessories of Tushetian women's clothing and using associative means, models were developed which are the youth sets that are adapted to the current fashion trends (Fig. 5). The models carry not only the visual, but also the practical burden, that is. It is possible not only to show and exhibit them on the runway, but also to actually them in everyday life. Colors characteristic of ethnic costume, stylized variations of different elements and ornaments are used in their sets.

The youth set-model 1 (Fig. 5, a), is a dynamic composition accented with a modification of juba, chest cover and blouse-chokha and decorative element. It consists of a dress, Bolero jacket and a headdress. In the model of the dress, the elements of juba and chest cover have been transformed.

The youth set – model 2 (Fig. 5, b) is an original composition obtained through the interpretation of the elements of Tushetian ethnic costume and jewelry. It consists of a dress, a jacket and a headdress. In the model of the dress, the elements of the modified apron, belt and decoration are interesting, and the Bolero jacket is a stylized version of the leather-dress. The compositional center is positioned similarly to the original.

The youth set – model 3 (Fig. 5, c), is a composition inspired by the decoration of Tushetian clothing, belt and apron; Here, the horizontal stripes of the skirt are the inspiration for the jubilee's vertically arranged saulis of the juba. The model is accented with the traditional blue color and the rectangular shape, typical of juba. The youth set – model 4 (Fig. 5, d) is also an interesting composition obtained by combining



Fig. 5. Modern youth sets with elements of a Tushetian ethno-costume (Author L. Kiknavelidze, 2022)

the basis for using it as a source of inspiration for the creation of exclusive models.

Based on the analysis of contemporary fashion

the decoration, cuff-headband and apron. The model uses a rectangular shape, typical of juba. Attention is drawn by the the so-called coquette decorated with geometric figures on the sleeves,

which is obtained by modifying the vertical seams of the juba skirt.

Model 5 (Fig. 5, e, f) modified in a similar way (front view, back view).

The leggings of the 3, 4 and 5 sets are an interesting interpretation of the Tushetian women's footwear calicos.

As we can see, the youth models inspired by Tushetian clothes, remain ethnic costume, echo it and are also adapted to the current fashion trends. Surely, this is an attempt to enter into dialogue with the values of ethnic orientation. Such a metamorphosis of Tushetian ethnic costume can be used in daily life, and it will not only carry an exhibition, showing burden on the runway, however, in terms of design, the visual effects are no less important.

Conclusions.

The analysis of the issue of Tushetian clothing research showed that there are quite a lot of publications about Tushetian costume. They mostly highlight the aspects of historical-ethnographic study, that is, the issue is discussed from the point of view of traditionality, without special study of the possibility and characteristics of its contemporary modifications.

Studying this issue revealed that the clothing of Tushetian women is completely different from the clothes of other regions of Georgia, and actually is distinctive and unique ethnocostume. Based on the analysis of the design and compositional characteristics of a woman's

juba and skirt, it was revealed that it has such elements and nuances that can be a source of inspiration for interesting ideas in the creative work of a costume designer for modern youth models and collections.

Using the associative means of the analysis of Tushetian ethnic costume and its adaptation to the current fashion trends, the conceptual design of the youth models has been developed, which is completely consistent with the interpretation of the national dress as a modern designer model, and can be safely realized for a variety of consumers from the youth age group.

The indicated problematic gives a certain direction to conduct further theoretical and practical studies and approbation of their results in Georgian design associated with ethnic issues. In this context, it is necessary to take into account the particular importance of Georgian ethnic costume for the inspiration of ideas, modernization and the formation of the author's concept and complex approach in creative and professional activities. It is therefore desirable that young Georgian designers should give greater attention to the in-depth study of the original source. Only as a result of such a complex approach, it is possible to create the harmonious exclusive models and author's collections based on ethnic motifs, and this approach will be a medium to inspire for new ideas, and moreover, it will pave the way for the formation of Georgian ethnodesign, and as a result, many typical forms of traditional and regional ethnocostumes will be revived in the creative interpretation of artist-designers.

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