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**Costume as a Modern Sociocultural Code:
Modes of Preservation and Actualization**

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Abstract. *The article is devoted to the topical issues of preservation, adaptation and popularization of the traditional Udmurt dress in the modern socio-cultural space, where the national costume acts as a cultural code and an indicator of the history of ethnos formation, since in ancient society it was the woman who was considered the keeper of ancestral national traditions. Ethnic elements in modern clothing appear as a kind of a code, a connecting element between the past and the present, helping future designers to express socio-aesthetic needs.*

The aim is to identify the modes of preservation and actualization of the traditional costume using the example of the traditional Udmurt dress.

The methodological basis of this research is a comprehensive interdisciplinary approach: the method of cultural analysis implies the identification of ethnocultural prerequisites in the practice of formation and actualization of modern costume

design; the method of art historical analysis involves the interaction of traditional forms of folk clothing and modern costume design for further study and promotion; the method of structural and semiotic analysis involves the search for universal structures in which the costume can be considered as a symbolic activity; the axiological method involves the identification and analysis of the cultural meanings of the costume.

The research potential of the traditional Udmurt dress is very large and has not been fully revealed in the modern fashion industry yet. In this regard, the author identifies and analyzes four major groups of modus operandi aimed at the preservation, adaptation and popularization of the traditional Udmurt dress: educational organizations and cultural institutions; ethno-events; state support; social networks. Each of these modus operandi is effective on its own, but the combination of these methods allows to strengthen the value sense of a costume as a non-verbal language of culture in this rapidly changing world, especially in the world of fashion. The imprint of time imposed on the authenticity of the Udmurt dress fits organically into the modern socio-cultural space, while the national notes remain always recognizable.

Keywords: *ethno-events, ethno-fashion, traditional Udmurt costume, cultural code, modes of preserving and updating Udmurt dress*

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Костюм как современный социокультурный код: модусы сохранения и актуализации

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Аннотация. *Статья посвящена актуальным вопросам сохранения, адаптации и популяризации традиционного удмуртского платья в современном социокультурном пространстве, где национальный костюм выступает в качестве культурного кода и индикатора истории становления этноса, так как в древнем обществе именно женщина считалась хранительницей родовых национальных традиций. Этнические элементы в современной одежде предстают в виде некоего кода, связующим элементом*

между прошлым и настоящим, помогая будущим дизайнерам выражать социально-эстетические потребности.

Цель — выявить модусы сохранения и актуализации традиционного костюма на примере традиционного удмуртского платья.

Методологической базой данного исследования стал комплексный междисциплинарный подход: метод культурологического анализа подразумевает выявление этнокультурных предпосылок в практике становления и актуализации современного дизайна костюма; метод искусствоведческого анализа предполагает взаимодействие традиционных форм народной одежды и современного дизайна костюма для дальнейшего его изучения и продвижения; метод структурно-семиотического анализа предполагает поиск универсальных структур, в которых костюм можно рассматривать в качестве знаковой деятельности; аксиологический метод предполагает выявление и анализ культурных смыслов костюма.

Потенциал исследования традиционного удмуртского платья очень велик и еще не до конца раскрыт в современной фэшн-индустрии. В связи с чем автор выделяет и анализирует четыре крупные группы модусов, нацеленных на сохранение, адаптацию и популяризацию традиционного удмуртского платья: образовательные организации и учреждения культуры; этномероприятия; государственная поддержка; социальные сети. Каждый из этих модусов эффективен сам по себе, но совокупность данных методов позволяет усилить ценностный смысл костюма как невербального языка культуры в этом быстроменяющемся мире, тем более в мире моды. Отпечаток времени, наложенный на аутентичность удмуртского платья, органично вписывается в современное социокультурное пространство, при этом национальные нотки остаются всегда узнаваемыми.

Ключевые слова: этномероприятия, этномода, традиционный удмуртский костюм, культурный код, модусы сохранения и актуализации удмуртского платья

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Introduction. National costume is the cultural heritage of every nation, every ethnic group. For a long time it has reflected the ethno-cultural traditions characteristic of each nation that go back centuries and are inextricably linked to the socio-historical, cultural and spiritual aspects of people's lives. Among the objectives of the state cultural

policy in the field of the cultural heritage of the peoples of the Russian Federation, outlined by the President in 2023, are "the preservation of ethnic cultural traditions and support for folk art based on them, including support for public organizations engaged in the preservation of traditional folk culture" and "the preservation of folk arts and crafts as the basis of ethno-cultural identity and a source of creative potential of the peoples of the Russian Federation"¹. In other words, at the highest state level there was a statement on strengthening attention to the preservation and popularization of cultural heritage, as "the revival of traditions in a modern interpretation, national coloring in the current vision, <...> formed as a response to the need to return to the roots and native culture" [1, p. 142].

The socio-cultural values of the people are most clearly reflected in a traditional costume. The traditional costume complex of the Udmurt woman was being formed for a long time. It is in the costume complex, in each of its details, that bright characteristic original ethnic features are reflected, because in ancient society it was the woman who was considered the keeper of ancestral national traditions. At present, the traditional costume with its authentic cut, decor, semantics is gradually forgotten and disappears, taking with it the cultural experience of the people. At the moment, traditional costume, absorbing the spirit of modern realities, is experiencing a new round of development. Ethnic elements in modern clothing appear as a kind of a code, a connecting element between the past and the present, helping future designers to express social and aesthetic needs through "such categories as heritage, continuity, tradition, communication" [2, p. 23]. Therefore, designers try to understand this code, decipher it, make it more accessible for understanding and acceptance. National clothing is "not a random fashion, but a creative act that has its own natural inner meaning" [3, pp. 45–46].

The national costume has been shaped for centuries, and its beauty and utilitarianism conceal a deep philosophical meaning. In modern fashion and socio-cultural space, the potential of the traditional Udmurt dress has not been fully understood and revealed yet. The imprint of time imposed on the authenticity of the Udmurt dress fits seamlessly into this modern socio-cultural space, while the national notes always remain recognizable. Udmurt designers prove this with their works, creating clothes and accessories with ethnic motifs.

¹The President of Russia about culture, traditions and changes in politics. Available at: https://vk.com/topic-57239928_49220975 (accessed: 11.27.2023).

At the moment, the interest in creating traditional costumes has not only faded over the years, but has increased manifold. This interest is supported not only by experienced craftsmen, but also by the younger generation and ordinary people. For example, guides working on the routes in the Udmurt Republic wear national Udmurt clothes more and more often. State officials also began to wear ethnic clothing for official city and republican events.

The problem of studying various mechanisms of preservation and popularization of traditional culture is among the priorities in the state cultural policy and is considered as a complex task, since the accumulation, preservation and transmission of information is the basis of any culture. Therefore, the possibility of developing ethno-cultural meanings and improving the modus operandi of its preservation, popularization and adaptation in the modern ethno-cultural space is currently relevant and promising.

Research methodology, theoretical basis. The topic of traditional costume and its synthesis into modern cultural space is quite multifaceted and has been raised by the researchers repeatedly. In Russian literature the sign semantics of the costume and its peculiarities were studied by G. S. Knabe [4], A. B. Gofman [5] and others. The works of Russian scientists devoted to the Finno-Ugric costume, its semantics, cut, and manufacturing technology deserve special attention: V. N. Belitser [3], A. B. Gofman [5], etc. N. Belitser [3], N. I. Gagen-Torn [6], K. M. Klimov [7], I. A. Kosareva [8, 9], S. H. Lebedeva [10], L. A. Molchanova [11] and others. N. V. Bortnikova [12], S. N. Zykov [13], O. N. Nikitina [14], I. L. Sirotina [15], etc. are engaged in the problems of studying modern ethno-cultural processes, including those devoted to the study of the cultural code of costume and its actualization.

The purpose of the study: to identify the modes of preservation and actualization of the traditional costume on the example of the traditional Udmurt dress.

From the above the following research tasks follow: to characterize the costume as a socio-cultural code; to analyze the modus operandi of preservation and popularization of traditional Udmurt costume in modern fashion.

The methodological basis of this study is a comprehensive interdisciplinary approach: the method of cultural analysis implies the identification of ethnocultural prerequisites in the practice of formation and actualization of modern costume design; the method of art historical

analysis involves the interaction of traditional forms of folk clothing and modern costume design for further study and promotion; the method of structural and semiotic analysis involves the search for universal structures in which the costume can be considered as a landmark activity; The axiological method involves the identification and analysis of the cultural meanings of the costume.

Research results and their discussion. In the Udmurt Republic the year 2023 was saturated with ethno-cultural events and activities. One of the most important events was the emergence of a new regional holiday — National Costume Day. It is "designed to awaken in people a sense of belonging to their nation, respect for roots and traditions", says Andrei Uraskin, Chairman of the Standing Commission of the State Council on Culture, Tourism and National Policy of the Udmurt Republic¹. For the first time the day of national costume in Udmurtia was celebrated on September 15, 2023. The Udmurt Republic became the second region in the Russian Federation where this holiday officially exists.

For a long time, it is the traditional national women's costume that has preserved bright original ethnic features in itself, as a woman in ancient society was considered to be the keeper of ancestral traditions. In the ornamentation of the costume complex the mutual influence of male and female principles is traced, symbolizing the main procreative function of women and all life on earth. Therefore, the woven and embroidered elements of traditional women's costume reflect the main idea of "wedding in traditional society: the joining of representatives (in the pattern — symbols) of two clans for the sake of continuation of life" [10, p. 85]. As noted rightly by I. L. Sirotnina "folk clothing had amulets, protective, prestigious, educational values; at the same time, the main function remained aesthetic, which determined the specificity of ethno-cultural functions: emotive, cognitive-heuristic, ethical, compensatory, suggestive, axiological, hedonistic, etc. This function was provided by the transmission of experience and interaction with contemporaries and subsequent generations in the socio-cultural context" [15, p. 239].

Therefore, based on the analysis of scientific literature, the information from free sources, we can distinguish four major groups of *modus operandi* aimed at the preservation, adaptation and popularization of the traditional dress on the example of the Udmurt Republic.

First, these are educational organizations and cultural institutions,

¹ National Costume Day is celebrated in Udmurtia. Available at: <http://udmgossoviet.ru/press/news/33945/> (accessed:10.11.2023).

that is, places where the process of creating or reconstructing the dress takes place.

An example of work can be various kinds of cultural institutions, such as Crafts Centers, Houses of Culture, studios, museums, etc. The works of masters of cultural institutions are mainly based on the transfer of traditional cut, style, decoration, etc., characteristic of their region of the Udmurt Republic, as well as on the restoration of the traditional Udmurt dress. At the same time, each craftswoman can bring her worldview and modern reading of the traditional dress into the products, leaving the Udmurt note recognizable. For example, E. G. Suntsova, the designer of the Uzei-Tukli Center of Crafts and Tourism, creates traditional men's and stiff clothes made in traditional hand weaving techniques, but in a modern reading. Her author's style lies in the subtle gradations and harmonious combination of rhythm of light and dark colors, such a combination of colors clearly describes the Udmurt nature, as well as the calm and balanced character of the Udmurts.

The masters of the National Center of Decorative and Applied Arts and Crafts of the Udmurt Republic in Izhevsk pay close attention to the study of techniques and technologies of traditional weaving, traditional embroidery, patterned knitting, felt processing, making traditional and modern Udmurt costume and art textiles. L. Sudneva, a young designer of the National Center, inspired by the traditional Udmurt dress, creates modern costumes and accessories. One of her latest works is applique bibs made after the motifs of traditional Udmurt muresaz bibs. This accessory can decorate any dress and make the image memorable and stylish.

Tatyana Moskvina, the founder of the Udmurt traditional dress studio "Udmurt Dereem", creates clothes with traditional styles and cuts characteristic of the Udmurt women of the Malopurginsky district of the Udmurt Republic. In her works she uses modern natural fabrics. Clothes created by T. N. Moskvina, are worn by many statesmen of the Udmurt Republic, creative groups, such as "Grandmothers from Buranovo". T. N. Moskvina has also created corporate clothes in the national style for guides of travel agencies in Izhevsk.

Another cultural institution is the Museum of Udmurt Dress in Izhevsk, created by a young designer, curator of many art projects Elena Petrova, better known in the cultural environment as Darali Leli (translated from Udmurt as "Scarlet Alena"). The aim of the museum is to show how tradition is changing and slipping away today by the example of works collected and created by her.

Among the educational organizations on the basis of which the process of creating modern Udmurt costumes takes place, we can name FSBEU VO "Udmurt State University" and APOU UR "Economics and Technology College". Students of the university and college when developing new images orient not only on fashion trends, but also try to adopt and preserve the originality of the traditional Udmurt dress.

Children's camps are also worth mentioning among the platforms for creating traditional clothing. Thus, one of the most famous is the children's interregional shift "Shundykar", organized by the Udmurt youth public organization "Shundy"¹. In the camp children get acquainted with the Udmurt culture: traditional clothes, language, literature, etc. in a comprehensive way. The purpose of creating such a camp is to preserve and promote traditional culture among the younger generation.

Second, as a major *modus operandi* to familiarize people with the national culture, with their roots, we can name various kinds of events.

The calendar of the Udmurt Republic is full of various cultural events aimed at promoting and popularizing Udmurt fashion, especially among young people. Among them are annual ethno-festivals, which include master classes, contests, exhibitions, conferences, round tables and fashion shows: Udmurt Fashion Festival "El nyl" ("The Girl of the Earth") (April), National Festival "Gerber" (June), Urban udmurt (July), Festival of Village Culture "GurtFest" (August), Festival "Palezyan" (September), National Festival of Udmurt Folk Clothing "Uchke wenestim deremme! ("Appreciate my dress!") (October) and many others. Also, no city holiday is now without fashion shows of ethnic clothing. The aim of the festivals is to preserve and develop traditions in the cultural heritage of the Udmurts, as well as to show modern interpretation of traditional Udmurt clothing in accordance with fashion trends.

In October 2023, a large All-Russian Forum with international participation "The Image of Udmurtia in the Modern Cultural Space" was held on the basis of the Federal State Budgetary Educational Institution of Higher Education "Udmurtia State University" aimed at ethno-cultural development of the region. This Forum accumulated the experience in the sphere of art, culture and education. One of the platforms was devoted to the national costume as a social and cultural code of the Republic.

¹ The 31st Interregional camp session for Udmurt children "Shundykar" has been opened. Available at: <https://minnac.ru/otkrylas-31-aya-mezhregionalnaya-lagernaya-smena-dlya-detej-udmurtov-shundykar/> (accessed: 11.06.2023).

Third, the state support, including financial support, such as the Fund for Cultural Initiatives and grants of the President of the Russian Federation. Thanks to them, many districts of Udmurtia have received support for the realization of their projects on the preservation and development of traditional folk culture. For example, "Ethnomastery "Ustokios", a project of the Fund for Cultural Initiatives, is designed to familiarize children of Syumsinsky district of the Udmurt Republic aged from 8 to 18 with the cultural traditions of the peoples of the Republic and to teach them to make elements of national dress. The project "Ethnodesign in Modern Fashion" has been created for children in the Sarapulsky district of the Udmurt Republic to teach them to sew traditional costumes and accessories in a modern style. These projects are aimed at revitalizing the ethnic identity of Udmurts¹.

Also the winner of the contest of the Presidential Fund for Cultural Initiatives, the project "Puto Udmurt Men's Costume Workshop" is aimed at popularizing Udmurt men's ethnic fashion. The concept of the project is based on the traditional wide woven men's belt — puto. The project resulted in a modern interpretation of traditional men's clothing, as well as a calendar for 2024 with these images and an exhibition with the same name in the National Center of Decorative and Applied Arts of the UR.

Fourth, mass media as a part of modern culture. Fashion has always been a social marker of the time and a way of communication of people. At the moment, various social networks act as mass communication, as many people do not think of their lives without them. Social networks can be considered as a kind of information field not only for communication and demonstration of one's self, but also as a marketing tool in professional activities. Now many organizations have their own page in social networks, in addition to the official website. Sometimes social networks are more informative and more accessible. So, the above mentioned designers and organizations have pages in the social network VKontakte, as a more visible and effective way to acquaint the masses with their activities. Therefore, it is safe to say that social networks are also a mechanism of popularization of the Udmurt dress, and the authors of the pages prove it clearly by posting their photos in traditional or modern outfits with national notes.

Conclusion. In this article, four modes of preserving and popularizing of the traditional Udmurt costume in modern fashion have been identified

¹ Five ethnocultural projects from Udmurtia became the winners of the competition of the presidential grants fund. Available at: https://vk.com/wall-131446479_16642 (accessed: 11.06.2023).

and analyzed. The first of them, educational organizations and cultural institutions, is a stationary platform where the process of collecting and analyzing information on the study of traditional costume takes place, as well as its subsequent adaptation and transformation in the form of creating modern variations of traditional costume. The second mode — events — are a cultural and educational space, a kind of dynamic platform where the process of showing, discussing and promoting the results obtained within the framework of the activities of the first mode unfolds. Financial support — the third mode — is an indispensable part of all initiatives, without which the study of traditional costume, the process of its creation, display and promotion at events would be difficult, as well as the organization of the events themselves. The fourth mode plays the role of an accompanying and informational link, not only within the Udmurt Republic, but also beyond its borders, especially within such a powerful information field as social networks. As you can see, the functionality and significance of these modes in the actualization of traditional costume are closely intertwined with each other; the connecting role in this case is played by a person as the initiator and translator of traditions. As we can see, all the above-described events are an undeniable "contribution to the promotion of Russia's cultural heritage, its centuries-old wealth, without which it is impossible to imagine the history of a country which historical artistic traditions are preserved and multiplied with each new work created in the material" [16, p. 72], since the national costume is a kind of indicator of each nation, its stories. And the combination of these methods makes it possible to strengthen the value sense of the costume as a non-verbal language of culture in this rapidly changing world, especially the fashion world.

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Территориальная и этническая идентичность как формы самоидентификации и репрезентации региональной культуры (на примере Приморского края)

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