

## TIBETAN COSTUME CULTURE AND ITS USAGE IN MODERN COSTUME DESIGN

**Jin Zhi**

VSU named after P.M. Masherov, Vitebsk, Belarus

Keywords: Tibetan; Tibetan clothing; cultural connotation; post-modern clothing design; inspiration.

In the long struggle between human and nature, Tibetans gradually stand up on the plateau with its unique tenacity and wisdom, and make themselves the crown of creation on the earth. At this time, with the enhancement of invasive ability to resist nature, it has been possible for Tibetans to think about the content of their life itself, while the basic guarantee of material life also make them raise the wish and vision for prospect of life.[1] So the ponder, wish and vision for the content of life has naturally been reflected on the costume, which is the closest and most intimate to life.[2] As a result, costume as a cultural and art was born.

Generation of Tibetan costume and formation of costume culture and art have a inseparable relationship with the natural environment they live, in particular, with the climatic conditions.[3] In addition, the different styles of production and life also play an important role in the formation and development of costume. Therefore, the culture of Tibetan costume includes a very wide range of content.

The main goal is to identify the peculiarities of Tibetan costume culture and its usage in modern costume design.

**Material and methods.** Tibetan clothing books that have been published, We use the historical and chronological method in this article.

### **Findings and their discussion.**

#### 1. General description of Tibetan costumes

As one of the few ethnic minorities in my country living in the snow-covered plateau, the Tibetan costume culture has been continuously developed under the influence of politics, religion and other factors for thousands of years, and it has developed with rich clothing forms and gorgeous clothing colors. Exquisite patterns and highly recognizable ethnic groups with unique characteristics are loved by the world. Because Tibetan settlements are mostly located in snow-covered plateaus, the environment of the plateaus and mountains makes the form of Tibetan costumes more complete.

##### 1.1 Color

Clothing color is a powerful tool for a nation to express its aesthetic emotions and ideals. Tibetan people prefer bright, colorful and strong colors as well as colors with strong contrast in the choice of clothing colors. For example, red and green, yellow and purple, blue and orange, etc. The colors of Tibetan clothing are basically the same as those in Tibetan paintings, and Tibetan people like red, yellow, blue, green, and white. These five colors are also the colors of pray-

er flags. The five colors of Tibet are well-known, representing flames and land. , Sky, green water, white clouds. Affected by its geographic location and its ethnic beliefs, the colors of Tibetan costumes present a strong and enthusiastic emotional atmosphere, show awe of life, and have great regional characteristics. [1] The colors in Tibetan costumes are bright, with high purity, which is close to the original colors. Bright and colorful saturated colors can invigorate people, full of vitality, and give people a strong and pleasant beauty.

### 1.2 Fabric

Because of the snow-capped plateau deep in Tibetan areas, the climate is severely cold. Tibetan clothing fabrics mostly use animal fur and pulu to protect against the cold. This kind of fabric is not only able to keep warm and cold, soft and wear-resistant, but also easy to obtain raw materials. It can be stored for a long time and is the best choice for Tibetan clothing.

### 1.3 Accessories

As a manifestation of decoration and wealth of status, the materials for ornaments include gold, silver, copper, jade, turquoise, beeswax, coral stone, agate, and shells. For the Tibetan people, almost any material that can be used to show beauty can be used as decoration.

## 2 The cultural connotation of Tibetan costumes

### 2.1 The beauty of the integration of clothing and accessories

The Tibetan people's aesthetics of clothing combines the national spirit and ideological connotation with regional characteristics, and has extremely high cultural value. In the Tibetan costume culture, the aesthetic value of the gorgeous costumes and the beauty of various accessories as the aesthetic standard reflects the emotional principle of the Tibetan people's love for life. The aesthetic height of the Tibetan people, however, no matter how these clothing elements change, its core will not deviate from the simple and pious spiritual characteristics of the Tibetan people. It is these characteristics of the soul that make Tibetan clothes so beautiful and attractive.

### 2.2 The beauty of harmony between man and nature

From the inner experience to the outer experience, the art of clothing and religious beliefs are perfectly combined, and the plateau Tibetans also integrate clothing well while conforming to and praising nature. First, they are well adapted to the shape of clothing. The environment of high mountains and snowfields includes the natural and simple colors of clothing; the second is the use of Tibetan raw materials in the material of clothing, which reflects the harmony between the Tibetan people and nature; and the third is the most practical function of clothing and clothing. This degree has met the life and production needs of the Tibetan people, allowing this clothing culture to be passed on from generation to generation and has a long history.

**Conclusion.** Tibetan costumes are natural and simple, combined with the previous description, there is a big difference between Tibetan costume aesthetics and traditional costume aesthetics, and breaking the tradition is what post-

modern costumes are doing. The unity of nature and man pursued by Tibetan costumes fully respects the law of all things and religious beliefs and fully respects the concept of people-oriented. Postmodern costume design should freely express individual emotions while balancing the relationship between the self and the outside world, and consider Sustainable development of clothing. Today's clothing design requires modern style, unconstrained nature, and traditional blessing.

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2. Wei Feng. Research on the influence of modern clothing styles on Tibetan clothing [D]. Xi'an Polytechnic University, 2016.
3. Zhang Zhenhua. A brief analysis of the application of Tibetan costume elements in contemporary clothing design[J]. Art World, 2013.5.

## IDENTITY OF MAKING SACRAL DOLLS

**Anastasia Zaitseva**

VSU named after P.M. Masherov, Vitebsk, Belarus

Keywords: dolls, the doll phenomenon, traditions, manufacturing technology, features of the ritual doll, an image of a doll.

Decorative and applied art is present in the history of the life of any nation, it forms the basis of culture, covering many aspects of life. The development of art crafts at the present stage is based on the tradition of ancient decorative and applied art through the continuity of age-old traditions, which are reflected in the magnificent craftsmanship of making ritual dolls, folk ornaments and the semantics of the artistic image.

The Slavic doll reflected the whole life and everyday life of our people, adjusting to the calendar and climatic conditions of the course of agricultural life. Thus, for many centuries, the doll remained the most mysterious symbol, incorporating all the cultural customs and traditions of the Slavic peoples.

The purpose of the research is to study the identity, purpose and technology of ritual dolls in Slavic traditions.

**Materials and methods.** In my work, I used a descriptive research method and techniques for studying, analyzing the material and generalizing it. In the course of the work, literature and Internet sources were used, as well as the works of folk-art masters presented in crafts houses.

**Findings and their discussion.** Throughout history, the doll accompanied a person, being a guardian of the family hearth. The doll, closely related to religion, reflected the cultural wealth of the people, was a ritual symbol, and only later turned into a children's doll. The production of traditional Belarusian dolls is based on natural materials, due to the close connection of peasants with field