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Theses

Retrospective of the Georgian fashionable process in a context of a discourse of the Soviet fashion

In our work, we have discussed a fashionable situation in the background of Soviet space general processes going on in Soviet Georgia. Find a selection of our work is motivated by the problem's urgency, contemporary cultural studies theoretical and virtually insufficient consideration of the Soviet Georgian fashion.

Keywords : Closed and open society, the Soviet Union, Soviet ideology, the Soviet Fashion, Soviet Georgian, Georgian Fashion, Georgian society.

We believe that for fully understanding of modern Georgian fashionable process, it is necessary to address to the retrospective analysis of the 20th century suit and, in particular, fashions of the Soviet period. Only having idea of the past, it is possible to come nearer to understanding of a current socio-cultural state and transformation of forms of a modern suit in Georgia. \There is no doubt that, the Soviet period in Georgia is one of the most difficult period for studying.

Modern Georgia endures the difficult period of the history. Trying to separate from the recent past, seeks to build a new way of life, creating the new culture, new values.

Actuality of a problem, insufficiency of its theoretical and practical readiness in culturological knowledge, gave the grounds for a choice of a subject of our work. Fashionable process in the Soviet Georgia became its research field. The complex judgment of this process in a very architectonic of socio-cultural space of the Soviet society in a paradigm of culturological knowledge is carried out for the first time.

In the general scientific sense, the fashion is considered as attribute of society, which is open, free, democratic, and in the generalized interpretation is civil society. Indispensable conditions for fashion as social phenomenon most of all are considered such characteristics of society, as: dynamism of social changes; openness to innovations; redundancy of material and cultural wealth; flexibility of social structure. At the same time it is necessary to emphasize that, despite the numerous publications concerning subject of fashion and those conditions in which it is functioning, the question of a fashion place in closed, rigidly adjustable social communities still remains open. Moreover, some experts even claim that it is impossible to speak about fashion in the conditions of total institute.

Proceeding from this situation, it is natural to claim that, in the Soviet Georgia as parts of the totalitarian state, the fashion in modern understanding was not. We have analyzed a fashionable situation in the Soviet Georgia against the general processes taking place on all Soviet space. During the period when the fashion gradually started getting rid of traditional elements and to gain universal world character, Georgia was in structure of the USSR that was marked long years of world isolation in the conditions of cold war, and also deficiency of fashionable objects of consumption. At the same time nature of ideological installations of female esthetic and consumer culture here was obviously different, than in other Soviet republics, after Moscow, Leningrad

(modern St. Petersburg) and Riga. The Georgian women always sought to put on fashionably, in a feminine way resisting to an imperative of mass faceless taste. Georgia was obviously allocated against break towards fashionable clothes. They found opportunities to look beautifully even in the conditions of total deficiency and ideological pressure. "Forbidden fruit is sweetest" - and the forbidden fashion which in essence is a game – for the Georgian appeared not simply sweet fruit, but also fascinating possibility of esthetic transformation. Guests of Tbilisi as from other Soviet republics also foreign countries, often called Tbilisi "small Paris", without hiding the enthusiastic surprise apropos it is fashionable and with taste of the dressed Georgian society.

The youth, of course, was at the head of a corner. It wasn't committed to the state values (more true, not until the end of them I absorbed). Being in the certain transition state, subject to West influence (here it is necessary to mention "dandies") Tbilisi really was interested in fashion. From the moment of reorganization, air of freedom rushed into our country closed from the whole world and information vacuum began to be filled promptly. Situation in principle started changing. It was revealed that, living under other laws and professing other ideals, the notorious West (equally, as well as the East) and doesn't think to rot that household life of "bourgeoisies" thanks to achievements of design differs excellent quality and reliably provides them physical and psychological comfort. The fashion was fully rehabilitated and released from charge of spiteful complicity to a bourgeois way of life. It stopped being something forbidden and inaccessible. With border "opening" to the Soviet Georgia in the country rushed the stream of various western trends, including fashionable.

Generalizing and systematizing available sources; taking into account publications of historians of fashion and reality of today's Georgia, we think that it is possible to construct the following logical chain of transformation of the Soviet Georgian fashionable process: 1) Fashion as capitalism manifestation is forbidden, fashionable is what is modest, convenient and imperceptible; 2) Fashion as something mysterious, a curtain which the Soviet inhabitant wants to raise; 3)

Fashion as the essence recognized by the Soviet state needing regulation, control and recognition; And, eventually, 4) Fashion as process escaping from under control.

Thus, the conducted researches grants the right to draw a conclusion that specifics of the Georgian Soviet fashion that it was created in the conditions of the totalitarian state and are generated by this state, excepting simultaneous existence of competing socio-cultural spaces. The Soviet Georgian fashion could be only official, nation-wide. Certainly, influence of world tendencies on the Soviet Georgian fashion obviously, but this influence was indirectly and was corrected by the Soviet ideology. The Georgian designers tried not to concede to the western colleagues, creating the collections answering to all last trends. Another thing is that the industry was so slow, what even the best models put on the conveyor, turned into quite sad product.

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ქართული მოდური პროცესის რეტროსპექტივა საბჭოთა მოდის დისკურსის კონტექსტში ანოტაცია

ჩვენს ნაშრომში გაშუქებულია მოდური სიტუაცია საბჭოთა საქართველოში საბჭოთა სივრცის ზოგადი პროცესის ფონზე. პრობლემის აქტუალურობა, განპირობებულია თანამედროვე კულტუროლოგიურ კვლევებში საბჭოთა ქართული მოდის თეორეტიკულად და პრაქტიკულად არასაკმარისად დამუშავება

საკვანძო სიტყვები: დახურული და ღია საზოგადოება, სსრკ, საბჭოთა მოდა, საბჭოთა ქართული მოდა, ქართული საზოგადოება.