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REGIONAL ASPECTS OF ART EDUCATION ON THE THEME “BASHKIR FOLK ART”

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Abstract

The article deals with the main positions of the topic "Bashkir folk art", which should be paid attention of students in the study of this section. This is the conditionality of the formation and development of the artistic and figurative system of folk art of Bashkirs natural, climatic, cultural and historical conditions that have formed a certain way of life and associated worldview, ethical and aesthetic dominants. The assimilation of this information will contribute to the formation of students' own moral guidelines, as folk art embodies ethical values proven for centuries. It is important to understand the specifics of the works of Bashkir folk art is also the knowledge of the historical stages of development of Bashkir folk art, which occurred in the context of the formation of folk art. A significant point of the study, which is revealed in the article, is the elucidation of the role of ancient ideas of Bashkirs in understanding the relationship of the content basis of household products and their plastic originality. Based on objective factors and prevailing attitudes, defines the principles form a coherent ensemble as the basis for artistic solutions of various works of the Bashkir folk art in their organizational subordination. Discusses the means of expression in the synthesis of the technological and imaginative solutions forms that defined the artistic originality of works of folk art Bashkirs and their stylistic unity in the structure of the subject, space, environment.

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Keywords: Composition, decorative, object-spatial environment, symbolism, structure.



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1. Introduction

Feature of art and pedagogical education in educational institutions of Bashkortostan is the inclusion in the program of the discipline "history of arts" section on traditional Bashkir art or the presence of a separate course of choice, revealing the problems of this art field. In this regard, it is important to show the specifics of folk art comprehensively analyzing it as a component of artistic culture. Moreover, in the age of globalization, national issues and values acquire new significance. Based on the features of folk art, the most complete picture of it can be obtained by considering the formation of the entire subject-spatial environment. Only clarification of the mechanism of creation of this environment can adequately represent the place and role of various elements of folk art in its composition and fully identify the specifics of their artistic image.

2. Problem Statement

Bashkir folk art is a complex phenomenon formed in the course of everyday life. Production of objects, arrangement of space was originally dictated by the utilitarian needs of man, then began to reflect the worldview of the people. Ideas and ideas about the world made up the content of the artistic image embodied in a variety of products and designs. Likening to space was expressed in the subject-spatial environment through the quality of ensemble the relationship and subordination of elements and artistic structures. Therefore, it is more expedient to analyze the Bashkir folk art as a system of interrelated complexes such as costume, housing, settlement, objects of decorative and applied art.

3. Research Questions

The characteristic features of each of the components of the Bashkir folk art, first of all, were due to the natural and climatic conditions of the southern Urals. The geographical location, relief, terrain, climate determined the presence of certain materials that could be used for the construction of dwellings, clothing, utensils, tools, weapons, etc. Natural materials set the processing technology, a certain design, plastic, decor, color, rhythm and shape of folk art. Specific natural and climatic conditions influenced the formation of the peculiarities of human perception of the world and the compositional structure of the products created by him. Optimality, as a result, found harmony in the relationship between man and nature, ultimately determined in folk art aesthetic qualities of his works. Thus, the diversity of natural and climatic conditions of the southern Urals, the territory in which the Bashkirs have long settled, determined their occupation of cattle breeding, hunting, bортничество and fishing. In turn, with the economic and domestic way of life in their original forms were closely related to various kinds of crafts. The availability of certain natural materials influenced the artistic decision of household products and architectural objects. Cattle breeding and hunting provided such materials as leather, wool and fur, which were used in the manufacture of costumes, nomadic dwellings and household items. From plants – nettles, cannabis, (Pallas, 1973) later from flax did tissue. A set of colors traditionally used by Bashkirs depended on natural dyes. These are red, yellow, green colors obtained from plants. Due to the presence of significant forests, availability and ease of processing at a certain stage of development of the ethnic group, the tree has also become widely used by Bashkirs in various crafts (Khasanova, 2017). In addition to the construction of houses of wood used to

make these vehicles, as carts, skis, a sled, and the plates and utensils, coasters bedding, shelves, saddle and stirrups. Applied not only the wood itself, but also birch bark, bast, mochalo, shingles, as well as natural materials such as vines, rods, reeds. Accordingly, the set of products and the technique of their execution was equally diverse. Territorial features of Bashkir folk art are clearly reflected in clothing and folk architecture. The composition and design of costumes differed by areas of their application. Historically developed complexes of clothes was South-Eastern, TRANS-Ural, North-Western, North-Eastern, South-Western and Central (Bayazitova, 2018).

The heterogeneity of natural areas also led to the emergence of a large number of species and types of temporary and permanent structures. The nature of the settlements also depended directly on the natural environment. Natural and geographical conditions dictated the choice of location and their layout. The conditions of the area and especially its relief directly affected the building. According to researchers of architecture, in Bashkir settlements the river traditionally served as a reference point, and irregularities of a relief were included in the General composition (Kalimullin, 1978). The appearance of the objects that made up the internal environment of the house, indirectly depended on the natural environment, which prompted the choice of raw materials for their manufacture. However, in contrast to the costume and dwellings, the area of existence of works of decorative and applied art, such as woven and embroidered products, wooden utensils and furniture, jewelry, weapons, etc. did not directly correlate with geographical areas.

Not only the place and climate, but also the historical factors formed the worldview of the people, its mental warehouse, the system of values, those components that are embodied in folk art. The territory of the southern Urals was a hotbed of ethnocultural contacts of different peoples. The complex nature of ethnic history, migration has determined the peculiarity of the household arts Bashkirs, which melted different effects. The foundations of the Bashkir folk art, its types, figurative system were formed in the pre-Muslim period. It was formed in the home environment with the formation of the way of life. The nomadic way of life led to a stable tradition of manufacturing weapons, horse harness, various utensils made of leather, felt, carpets, decorated with geometric and floral ornaments. Costume in this period has acquired its main features – straight cut tunic-like, folding clothes, sweeping shirts, long-sleeved, voluminous trousers. In the structural organization of the living environment, complexes and individual products originally had a lot of decorative solutions related to the shape of the circle. The very space of nomadic settlements was circular in nature, and portable dwellings Bashkirs had a hemispherical shape.

Since the XIV century, with the adoption of Islam, (Absalyamova, 2019) housing and especially the interior acquired a different quality. In the composition of the interior space firmly entrenched the division into male and female halves, which affected the nature of the design of the living space. For a talisman, and then for interior decoration began to use sayings from the Koran, which graphics Arabic letters organically fit into the decor of the home. In part, Islam has influenced the orientation of buildings and the emergence of new types of buildings, such as mosques. In common parlance began to use cult objects, the most notable of which were prayer rugs nemeslaki, restrained in color and decorated with intricate floral ornament. In a suit religious affiliation emphasized headdresses skullcaps and turbans.

The period of Bashkir joining the Russian state, which began in the middle of the XVI century, had a significant impact on folk art. Major changes were observed in folk architecture. Permanent settlements

were formed. Extended in time the transition to residency has led to the emergence of numerous types of stationary structures. The clothes clearly identified the social function, which determined the differences in the costume of the wealthy and poor Bashkirs. Influenced by the clothing of neighboring peoples in the Bashkir costume is an essential part of the borrowed items, such as boots and shirts from the Russian, syba caftans, felt hats, knitted stockings from Mari, Chuvash and Udmurts, casual, besmet, patterned leather boots, jewelry and skullcaps from the Tatars. During the second half of the XIX century in connection with the development of industry and the growth of barter homespun products actively replacing the factory fabrics. The use of new materials for sewing and the introduction of new manufacturing technologies, in General, has significantly changed the decorative capabilities of the Bashkir costume. The cut of clothes became more complicated, because of the purchased fabrics, the texture became more diverse, the brightness and saturation of the color scheme increased. In everyday life there were non-traditional products, which in some cases quite organically fit into the usual environment. For example, in everyday life Bashkirs began to use copper and iron utensils, textile items decorated with patterns of marriage, individual pieces of furniture (cabinets, shelves, benches). On the other hand, some types of folk art associated with nomadic life lost their basis and ceased to exist. These are Handicrafts, leather utensils, felt items, etc. (Galieva & Mullagulov, 2017). So gradually changed the subject-spatial environment, which was influenced by the historical conditions and way of life of the people.

The connection with the surrounding nature and lifestyle of Bashkirs determined the peculiarities of their perception of the world. In turn, people's ideas about the world projected into art views on the phenomena of reality and their understanding of the structure and picture of the world. Bashkirs animated natural phenomena and objects – rivers, lakes, mountains, and worshipped animals, fish and birds. The heavenly bodies were presented to them in the form of people. In Bashkir folklore reflected views on the three-part structure of the world and its center – the world mountain. Echoes of the cult of the mountains partially preserved in the ritual sphere. In General, the universe saw them in the form of a circle, which, according to the researchers, was the embodiment of the image of the heavenly circle (Ikonnikov, 1985, 1988). Ideas about the structure of the world formed the basis for the interpretation of the compositional system of folk art. Hence the adoption of the form of a circle as the main structure of dwellings and settlements, as well as the presence of a round shape in the decoration of objects. In the Bashkir ornament the circle was embodied in the form of a solar motif, the symbol of the rhombus, which had a wide range of meanings associated with the pastoral and agricultural way of life, was also often found. Triangular form associated Bashkirs with the amulet, Betau (Kuzeev, Bikbulatov, & Shitova, 1979). Lumpy pattern (RAM horns) meant abundance and fertility among the nomads (Zhukovskaya, 2002). According to popular ideas about the structure of the Universe, in the construction of the subject-spatial environment fixed hierarchical system in which each element took its place. The environment consisted of interrelated complexes, costume, housing, settlements, and household items. During the reconstruction of the subject-spatial environment at different levels in the traditional ensemble were determined significant objects and parts of the structure described in folklore, participated in the rites and perform a protective function. The suit is all the clothing. However, it emphasizes the semantic meaning of the headdress, breastplates, belts for men, outerwear, shoes. In the house – a fireplace (oven), guest spot (the bench), Harshaw (matica), the entrance, the Windows. Within the estate – the house itself, the gate, the fence. In the nomadic settlement it is the

Yurt of the elder, in the permanent village – a mosque. It is these elements of the environment have borne much of the semantic load is identical in its significance for different kinds of products that their presence was characterized by different spatial areas and is largely determined by the artistic design of the ensemble of folk art. Hence their decorative saturation and a leading role in the compositional structure. Thus, the components of the environment that formed the artistic system of Bashkir folk art became particularly important. In addition, symbolism was an important component of the artistic image of folk art objects.

The plastic embodiment of the symbolic image was the artistic characteristics of the various components of the object-spatial environment – costume, residential complex, household items. The folk costume has been Central in the lived-in environment, because it directly represented the person of border of life which laid the length and shape they mastered space the Costume dictated the correspondence of all forms of the artificial environment to the parameters of human figures, being at the same time a kind of model for the construction of the ensemble.

The Bashkir costume was distinguished by a multi-component structure that corresponded to the practical requirements and cosmological representations of the people. An important role in the creation of his artistic image was played by the composition and cut. The composition determined the compositional structure of the clothing complex, and the cut set the silhouette and overall shape of the suit. It consisted of hats – various hats, caps, bedspreads and scarves, underwear – shirts, pants, and outerwear – jackets, robes, coats and coats in winter. All this was complemented by shoes and accessories in the form of bibs, jewelry and decorative belts. Bashkirs usually used at the same time clothes of different designs and shapes. The bottom layer consisted of different unturned things. On top of the clothing wing, which had as a loose silhouette due to the design and semifitted, complicated design. In the women's clothing was more fitted things. One shell overlapped with another, and all layers were viewed in combination with each other, creating a distinctive silhouette and large volume. The design of the Bashkir costume revealed the existing structure as much as possible. In each type of products that made up the costume complex, combined several options of shapes and decoration. For example, women's hats (Makhmudov, 2018) had a hemispherical shape and decor in the form of tightly spaced silver coins, complemented by jewelry pendants, corals, shells, beads. Headscarves and bedspreads, depending on the method of dressing, differed in variable form, the property of tightness and were decorated with embroidery. Men's hats gravitated to the pointed shape and almost nothing was decorated. The exception was embroidered with patterns of embroidery. Outerwear – coats Chekmenev had a rectangular shape, a large volume and a discreet decorations in the form of a covering of the edges and rare patterns done by appliqué. Women's robes elyan made fitted, their shape emphasized the proportions of the human figure. Their design was more diverse. This processing edges with braid, and stripes of silver coins, pendants, sometimes beads and beads, and embroidered ornament, most often on the hem of products. Such variability was also characteristic of body clothes, camisoles, aprons and shoes. The predominant colors in the costume were red and black. Yellow, green, sometimes blue effectively set off the main colors, creating a rich color gamut.

In General, the nature of the design of clothing was determined by the composition, cut and place of each object in the ensemble. The complex composition of the costume led to the fact that the decor of one garment was complemented by a similar decor of another, forming a single rhythmic system, with a predominance of contours. His composition revealed several centers, depending on the situation. If a full

set of costume was used, then in women's clothing it was a headdress and the front part of the costume, decorated with a bib. In a man's suit the headdress and a belt stood out. In festive clothes attracted the attention of shoes. The overall artistic impression was based on a harmonious combination of objects of different techniques in one costume complex. This was facilitated by the dominant value of outerwear, marked by stable color combinations (red, black, green, yellow), the presence of the same type of decorative elements on various components of clothing, as well as the overall rhythm, which was based on symmetry and alternation of geometric shapes. The decor was located along the lines of the human figure and in the places of the end of the forms, which allowed to place semantic and artistic accents in the decoration of clothes. The revealed regularities were common for housing and settlements, many household items.

Everyday spatial environment of the person in the costume was home. Artistic features of the Bashkir people's home were formed in the conditions of a nomadic lifestyle. The most expressive solution was the organization of space in a nomadic structure – a Yurt. Hemispherical in form, consisting of lattice walls and a dome, horizontally divided into tiers, it set the foundations of a symmetrical circular composition with the center in the form of a hearth. A few circles of household items were placed on the floor and hung on the walls. Movable curtain created two versions of the appearance of the interior, divided or whole. With the curtain open-sharshau particularly important place in the interior design was a guest seat in front of the entrance, thanks to a variety of decorative products concentrated on this site. At the closed curtains, the spot for guests was the center of only the male half. In this case, from the more restrained on the decoration of the female half, the main attention was attracted by various kinds of dishes. The walls of the Yurt are the most saturated in the number of items acted as a limiter of the interior and at the same time served as a reference line of the external environment. The circular composition, covering the inner space, continued outside the home. This was expressed in the arrangement of portable structures in a circle on the nomads and in the shape of the fences surrounding the settlement. Decorative gradually decreased in the direction of the inner space to the outside.

The main spatial reference points were preserved in the permanent home, despite the change in the overall configuration of the house, which became rectangular, and the emergence of new structural elements such as the roof, matitsa, stove, Windows, bunks. The idea of a circle of Bashkirs embodied in the artistic solution of the situation of a permanent home. The living space was undivided, as in the Yurt, and at the same time in certain situations it was still divided by the curtain into two halves. There were also several compositional centers. The architectural centre was the matrix. With the curtain parted, the most decorative part of the interior was a guest place on the bunks. When sharshau was moved, from the male half of the place for guests stood out for its decoration. In the economic half of the most noticeable element was the furnace. In General, the circular nature of the arrangement of objects has changed, they were mostly hung on the walls and laid out on the bunks, the floor was not so actively used. The structure of the house was uniform, therefore such its elements as walls, Windows, the furnace, an entrance formed at the same time both internal and external space. Due to the presence of wood carving on the structure-forming elements of the dwelling (on the plank beds, doors, sometimes on the Mat), the internal space was organically associated with the external appearance of the dwelling. So, the main vehicle's external decoration was the wooden carvings on the frames, rarely on the planks of the gable. Windows decorated with platbands decorated the

facade, the most expressive part of the building. In turn, the facades facing the street determined the appearance of the whole village.

A feature of the Bashkir settlements can be called a circular layout, which subsequently underwent a number of changes. From the traditional circular layout of temporary settlements Bashkirs gradually moved to the location of houses in a line in the permanent villages. A distinctive feature of the appearance of the Bashkir settlements was also a combination of many natural materials in the buildings. In addition to wood and felt, bark, branches, clay, stone and turf were used for buildings. Wooden huts were often covered with measles, straw or turf roofs and surrounded by wicker fences. In addition to the wooden house on the territory of the estate in the form of outbuildings could be wicker and turf huts or measles huts, which created different shades of plastic solutions of manor buildings and the whole village as a whole. Due to the original circular layout, the building primarily allocated Central and peripheral zones. The center was marked by a cult building, a mosque. Closer to the center were the houses of wealthy Bashkirs, more solid and rich decor. Thus, the settlement was to reduce the number of richly decorated dwellings from the centre to the periphery.

The unity of the subject-spatial environment was achieved due to the expressive possibilities of individual objects and complexes that made up the interior decoration. The material and its natural qualities set the ways of artistic solutions of products, determined their color and processing features. On large things made of soft materials, depending on the texture of the surfaces and the chosen technique of ornamentation (weaving, applique), the shape of the product and its place in the environment, geometric patterns in the form of decorative spots were used. Silhouette solution of this kind of ornament and bright colours were designed to be perceived from a considerable distance. Small textile items, located on the background of patterned fabrics and rugs, were decorated with embroidery. Embroidery gave a linear structure of the composition, its small elements, thanks to the color, could be read from afar. Near the same advantageous looked intricate pattern. Decor on wood, leather and metal was characterized by the natural color of the material and careful relief study, the value of which was enhanced by black and white effects. In the suit, as in the main link of space, all the ways and techniques of ornamentation were combined.

The ensemble of the object-spatial environment of the dwelling was formed on the basis of the interaction of numerous household products stored in the interior. In turn, the artistic image of objects was also determined by their functional purpose and place in the inner space. In the nomadic dwelling they were placed along the walls, around the hearth, forming a spherical composition, which had a clearly defined center (hearth and guest place opposite the entrance) and periphery (sides at the entrance on both sides). Also the restrained decoration of the distinguished economic half in General. Horizontally, the most artistically advantageous level of space was the floor. It is here, as well as on the walls located the largest number of household items. Products filled the space, obeying its configuration and overall composition.

Flat things with a surface adapted for parts of the structure of the home and other items – rugs, carpet, rug, curtains, tablecloths, napkins, towels were distributed throughout the interior. The palases and felts were connected with the structural elements of the dwelling itself. They decorated the floor and walls, as well as stacked on a wooden stand and tied with tape, designated the composition center – a guest place. They were intended for full review, so most of the ornament covered the entire plane of the object. Multi-colored stripes on the buoy Balas, large geometric patterns on the ASALA Balas, expressive applique on

felt and bright colors made these products one of the most noticeable elements of the interior. Woven objects – curtains, tablecloths, towels, napkins decorated the walls, the average level of the home and appeared both folded and unfolded. Depending on the purpose, the pattern on them covered the entire surface or concentrated on the edges, such as towels. Textiles, due to the fact that they performed many functions, were diverse in shape and size. Some of them had large dimensions as curtains-sharshau and played an important role in the organization of internal space. They themselves were part of the structure of the home. The composition of the decor, the size of the ornament, its rhythmic construction and intense red or yellow background color they echoed with the carpets and felt. The motifs of the patterns and nature of their use was determined by proximity to the last of the curtains, woven tablecloths, napkins and towels. Tablecloths and napkins, checkered or decorated with geometric patterns, were used during the meal, primarily decorating the guest place. Towels carried a multiple semantic load, they actively participated in the ritual sphere. In the inner space of the dwelling towels with brightly decorated endings were placed on different levels and were associated with different parts of the interior. They were hung on the walls, they were used when serving food, hung on the stove in the economic half and sometimes placed on poles in the guest area. Due to the fact that towels were used everywhere, they were a link between the subject content and structural elements of the home, as well as combined textile and bulk objects, performing an important organizing role in the interior. Woven products decorated with embroidery were placed on the background of larger objects or performed in an ensemble with other things, such as napkins, decorating sets of dishes or ribbons designed to pull the bed. Rectangular embroidered products were decorated with gracefully executed ornaments, repeating its location. The pattern was placed on a light or colored background, the plane of which was larger than the ornamented surface. Due to the small size and location of the rarefied decoration on the edges, the items decorated with embroidery complemented and diluted the decorative saturation of the rugs, nightmares and patterned fabrics. In General, textiles were the most decorative plan of home decoration.

Objects of daily use – dishes (Akhatov, 2015), horse harness, weapons, bedding were more rigidly connected with different areas of living space. Each group of products took its place in the interior, thereby predetermining the compositional originality of its individual zones and the interior as a whole. Dishes were located in the economic half and part of it in the guest area during the holiday feast. The low color saturation of this part of the interior was compensated by a variety of items, large-sized household utensils and artistically decorated dishes, located here and organically combined into complexes. Armament and horse harness were an integral addition to the male half of the interior, emphasizing its bright decorative decoration with its volume, plastic expressiveness of forms, natural color of materials and skillfully executed ornament. The suit in the inner space was present in two versions, being hung on the wall, and dressed on the person. The clothes placed on the wall, as a rule, decorated the guest place, strengthening its artistic significance. The man in the suit, moving and using different kinds of objects, gave the interior a mobile character, and in different situations indicated the female or male half. The products did not exist on their own, they actively interacted with each other, making sets and groups, United by the purpose and design. In addition, they echoed with each other through the sameness of the material, the nature of its processing, similar shape, decor, ornament motifs and color. Thanks to this, a single artistic image of the space was formed.

A variety of situations of everyday life and activities during the holidays brought to the fore various household products, the quality of which was manifested here most vividly. In these situations, changed the nature of the interior decoration of the home. The internal space became mobile and especially decorative, thanks to a large number of guests in the elegant clothes exposed on a table to festive ware, patterned tablecloths, towels and napkins. The boundaries of individual estates and settlements lost their isolation, due to the fact that people constantly crossed the boundaries of the inhabited space, which in these cases even more closer to the surrounding nature. Ritual actions were decorated with attributes in the form of various products, elements of clothing that performed iconic functions. In these situations, the decorative qualities of objects and costumes were fully manifested, contributing to the unification of all components of the environment.

4. Purpose of the Study

Purpose of the Study is to show how it is necessary to give students material on the Bashkir folk art, taking into account new aspects of its consideration. In this case, such an approach can be considered a comprehensive study of the General laws of the formation of traditional Bashkir art from the point of view of the artistic organization of the subject-spatial environment of the dwelling, estate, settlement, since the period of formation of the Bashkir ethnic community.

5. Research Methods

Comprehensive consideration of the artistic organization of the subject-spatial environment involves the use of a complex technique that corresponds to the nature of folk art. System-historical, structural-functional, semiotic and formal-stylistic methods were used for the study. Analyzing the works of folk art cannot be limited to a narrow framework, excluding the historical context, as the addition of the features of folk art took place at a certain time, under the influence of climatic and specific historical factors. The system-historical method helped to reveal the process of formation of artistic qualities of objects complexes in various cultural and historical conditions. The structural and functional method of research was used to identify internal relationships between objects of the spatial environment, to identify the principles of organization, both individual elements and the environment as a whole, and also allowed to determine the features of the functioning of the existing ensembles in different situations. The semiotic method is most applicable for understanding the substantive basis of works of Bashkir folk art. He made it possible to reveal the laws of building a complete artistic picture of the world in folk ideas and reading the meaning of the structural components in the artistic-figurative system of the environment. The formal-stylistic method was used to consider the means of expression used in folk art, for the artistic analysis of household products and complexes and to determine their stable style characteristics as components of a single ensemble. Thus, the complex technique allowed to present Bashkir folk art as a whole artistic phenomenon.

6. Findings

The theoretical value of the study is to solve the actual problem associated with the definition of laws and features of the formation of the subject-spatial environment in the Bashkir folk art. A new content

is introduced in the development of the problem of art ensemble in the traditional art of Bashkirs, which is analyzed in close connection with the way of life of the people, the place of works in the natural environment of existence and their semantics. Consideration of the originality of works of folk art in the context of everyday, festive and ritual situations is a new approach that allows to establish their artistic characteristics (the degree of decorative in different situations, the location of products, which allows deeper understanding and evaluation of their composition and ornamental structure, accentuation of colors, due to the proximity to other products, the presence of several composition centers in the festive space, the openness of its borders). The proposed approach to the study allows to determine more accurately the spatial reference points adopted in this cultural tradition, to identify the place of a man in a suit in the General artistic structure of the environment and the placement in the space of everyday objects, the artistic originality of which was directly related to their symbolism, purpose and location. Comparison of various components of the environment among themselves by material, shape, surface texture, decor, motives, color, as a result, leads to the identification of aesthetic features of folk art.

7. Conclusion

Thus, it is important to give students a comprehensive picture of the development of Bashkir folk art. This can be done by considering the artistic originality inherent in the Bashkir folk art on the example of the whole set of components created by the people of the subject-spatial environment. It is necessary to analyze the objective factors of the addition of Bashkir folk art and semantics as part of the artistic image. It is this approach that allows us to see the whole picture of the development of Bashkir folk art and most fully reflect the specifics of the formation of the artistic features of the individual elements that make up it.

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