

**Conclusion.** The formation of visual arts skills is closely intertwined with the use of fundamental norms and principles of mindful visual perception, as well as with a set of concepts and terms necessary for more productive exploration and cognition. One way or another, there is always a need to direct a person to an unknown area of the visual arts, due to which there is a high probability of the manifestation and development of creative potential and rich imagination.

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## **TRADITIONS OF DESIGNING WOMEN'S SKIRTS WITH A BODICE IN FOLK COSTUME ON THE BELARUSIAN-UKRAINIAN BORDER**

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In the middle of the XIX century, the territory of Polesie was included in the process of socio-economic transformation. At the end of the XIX – beginning of the XX centuries in the folk costume of Polesie on the Belarusian-Ukrainian border, homespun fabrics were replaced with factory fabrics. New forms of clothing typical of urban fashion have penetrated the peasant environment [4, p. 752]. In the 1920s and 1950s in folk costume on the adjacent territories of Belarus and Ukraine: in the Brahın, Dobrush (Terekhovsky) districts of the Gomel Region and in the Chernobyl district, in the villages around the city of Kyiv, mainly in the Kyiv-Sviatoshyn district, the part of the villages Obukhiv and Vyshhorod districts of Kyiv Region and in the Horodnia, Chernihiv districts Chernihiv Region was widespread a kind of sundress with a sewn bodice through a wide belt made of homespun wool or factory fabric, which was sewn on a sewing machine, the so-called skirt with a bodice [2, p.22; 5, p. 70]. The territory of distribution of a skirt with a bodice in a folk costume is divided by the state border and correlates with historical and ethnographic regions in Eastern Polesie and the Dnieper of Belarus and Middle and Eastern Polesie, partially the Dnieper of Ukraine. This type of clothing compositionally complemented the artistic and plastic image of folk costume on the Belarusian-

Ukrainian border. A skirt with a bodice was one of the components of Brahin Order Costume and folk costume of the Kyiv Polesie. The skirt with a bodice, which is compositionally combined into one artistic whole, emphasized the slimness of the female figure.

The main purpose of the work is to identify common traditions of designing a women's skirt with a bodice in the folk costume of Polesie on the Belarusian-Ukrainian border.

**Material and methods.** The sources for the analysis of folk costume were Museum collections of Belarus and Ukraine, as well as expedition iconographic materials. The research uses the scientific works of L. Bulgakova-Sitnik [1], M. Vinnikova [2], B. Kuftin [3], G. Maslova [4], V. Shchybriya [5]. This study used methods of analysis and synthesis, comparison, descriptive method, comparative historical analysis, including diachronic and synchronic methods of analysis.

**Findings and their discussions.** Since the middle of the XIX century, with the development of capitalist relations, the studied territory of the Belarusian-Ukrainian border region of Polesie experienced socio-economic changes – development of craft and industrial activities and trade and monetary relations (in 1819 free trade was introduced between the Kingdom of Poland and the Russian Empire), manufactured products were sold through a network of wholesale warehouses and stores (Kyiv contract fair), local markets received goods not only from the Russian Empire, but also from Western European countries, construction of roads and of railway lines (since the 1860s, Polesie Railways). They contributed to the active adoption by Belarusians and Ukrainians of new fashionable elements in folk costume, in particular, skirts with a bodice, which had a rather complex cut and technological features of tailoring. A skirt with a bodice was made from multi-colored homespun wool or factory fabrics: calico, staple, satin, fine wool of red, green, blue or black colors. This sundress was made to order from local tailors. The skirt with a bodice looked like a fitted silhouette of a sleeveless dress, where the bib tightly covered the waist. The bodice was connected to the skirt by sewing it on the belt. The front part of the bodice was made on a yoke, there was a small rectangular or rounded neckline and fastened in the middle with buttons. The neckline and armholes of the sleeves were sheathed from the inside. In front of the bodice was an incision with a narrow stripe, the width of which corresponded to the width of the belt. The breast part of the bodice was assembled and sewn on top of the yoke. The back of the bodice had raised seams that imitated a more complex cut. The bottom of the sundress had a pleated skirt. It takes into account the national experience of traditional skirt design, when the front shelf was not assembled, and all the folds were grouped on the sides and back [2, p. 23]. These clothes were dressing over the head. Often the front parts of the sundress were decorated with longitudinal lines in two or three rows; narrow stripes of calico or satin were sewn on the yoke, and wide – on the hem of the skirt. In the village of Staroselie in the Chernobyl district of Kyiv Polesie the skirt with a bodice is similar in cut and design to the skirt with a bodice in the

village of Gden of the Brahlin district of the Gomel Region. However, in the village of Staroselie in the Chernobyl district of the Kyiv Region, the decor was slightly different. The neck of the bodice was decorated with sewn teeth made of fabric, and a horizontal strip was cut out on the back, into which the teeth were sewn from the fabric, which created the effect of openwork rhombic inserts.

In Ukraine, a skirt with a sewn bodice had no direct analogues in traditional clothing anywhere else, unlike the Belarusian «kabat z andarakam» – skirts made of homespun woolen fabric with a sewn sleeveless shirt made of factory fabric or «sajan z lifam» – skirt with wide straps on the bodice, that at the end of the XIX century spread to the regions of Gomel and Mogilev Regions located on the border with Russia [2, p. 22]. According to L. Bulgakova-Sitnik «sajan z lifam» structurally and stylistically similar to the Baltic sundresses, but «kabat z andarakam» in silhouette resembles a skirt with a bodice in the Chernobylsky district of Kiev Polesie and emphasizes that the words «sajan» and «andarak» denote the names of skirts made of homespun woolen fabric, and are quite well known in the dialects of Polesie and Volhynia [1, p. 485]. Researchers of Slavic traditional clothing associate the name «andarak» with the German word «die Unterrok» (petticoat) or «inderak» [3, p. 116; 4, p. 633]. On the Belarusian-Ukrainian border, the word «andarak» came from Polish, German settlers or Jewish tailors. The name «sajan» researchers associate with the Lithuanian word «sijonas» – wool skirt; and the Polish word «sajan», «sajanik» – in the meaning of military costume from the Italian word «saione» – «kaftan» (top, long-brimmed men's dress of different cuts), monastic clothing, which has a Western origin since the era of Moscow-Lithuanian relations, at the same time, the term was transferred from the more expensive cloth Philistine-urban costume to peasant attire [3, p.109]. In the Polesie and Volhynia, «sajan» were called skirts made of woolen fabric [1, p. 486]. B. Kuftin noted that the subtype of the straight sundress, like a skirt with a bodice, is associated with Western European costumes, which have been established in Europe since the XV century and have penetrated to the Eastern shore of the Baltic sea [3, p. 115-116]. G. Maslova also stressed that a straight sundress with straps and a sundress with a bodice have their original forms and analogies in West Slavic and Belarusian clothing, as well as in Lithuanian, Estonian and Swedish folk costumes of the XIX century [4, p. 643]. Various types of sundresses were moved to different regions of Russia, including Belarus and Ukraine in the XVIII–XIX centuries by Russian old believers. However, the merging of the skirt with the bodice in both Belarus and Ukraine took place in a number of places in the second half of the XIX century, first in suburban villages, and then spread more widely [4, p. 642]. Researcher B. Kuftin also refers to the skirt with a bodice to the Russian sundresses with straps, which became widespread in the second half of the XIX century, as a new fashionable form of clothing, but notes that the skirt with a bodice could get its origin in the Western Regions of Russia from such forms as the Belarusian «kabat z andarakam» [3, p. 116].

In the folk vocabulary of Polesie in Belarus, a skirt with a bodice was called – «spadnitsa z nagrudnikam» and in Ukraine in the Chernobyl district of the Kyiv Region – «nagrudnik» (in the villages of Chapayevka, Staroselie), «nagrudnik zo spodnitsej» (in the villages of Terekhi, Opachichi), «plattya», «shandarak» (in the village of Paryshev), in the Kyiv-Sviatoshyn district – «jupashka» (in the town of Boyarka) [1, p.484-486; 2, p.22; 5, p.70]. Ukrainian researchers emphasize that a skirt with a bib should be considered as an example of modification of traditional types of costume, since, most likely, it was youth clothing that was not worn by the older generation in the past, and the variety of names indicate their local origin [1, p. 486]. In the 1950s, such a sundress was worn with calico blouses decorated with compositions of polychrome floral motifs embroidered with a cross or a smooth surface, while under the skirt with a bib they wore a lower, longer linen skirt, the hem of which was trimmed with embroidery and lace [2, p.23]. In front, according to a long tradition, they wore a calico apron with embroidery.

**Conclusion.** On the Belarusian-Ukrainian borderland, a zone of ethnic and cultural contacts, in the early XX century in folk costume of the neighboring districts of Polesie and the Dnieper existed skirt with sewn bodice. Developed transport and economic ties, the penetration of factory fabrics and examples of Western European and urban fashion samples into the peasant environment in the late XIX – early XX centuries led to the active adoption of new fashionable forms by Polesie women in folk costume – skirts with a bodice. This type of clothing is characterized by common traditions of cut, design and decorative decoration. However, the skirt with a bodice was not distributed everywhere and was not formed at the same time, but was distributed mainly in the adjacent sections of the Belarusian-Ukrainian border under the influence of cultural, historical and socio-economic factors. The common traditions of designing a skirt with a bodice in the folk costume of Polesie were formed as a result of active ethno-cultural interaction of Belarusians, Ukrainians and Russians on the border. Artistic features are shown in the decoration of the sundress, which indicates the process of creativity of Polesie women, their desire to make it beautiful. The Belarusian and Ukrainian names of the skirt with a bodice indicate the richness of the dialect culture of the Polesie region.

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