

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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IDENTITY OF MAKING SACRAL DOLLS

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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

work. Thus, dolls were made of ash, straw, flax, grass, clay, wood and, depending on the purpose, could be filled with herbs, cereals, birch bark, tow. Each doll carried the individual features of its creator and dolls from different regions also differed in appearance. However, all of them were united by simple design, an understandable form and moderate decoration. As a rule, this is due to the fact that dolls are closely related to the labor activity of Belarusians, who studied and was inspired by nature, honoring it. The creation of ritual dolls is based on complex centuries-old traditions. It was believed that do-it-yourself dolls from scrap materials have extraordinary properties. Indeed, for the Slavic peoples, this was an integral part of life, when the daily routine was inextricably linked with agricultural life, over the course of the year, determining that state of affairs. Thus, Slavic dolls suggest two practices: deep semantics, inextricably linked with holidays and rituals, or duplication of the main character for an occasion directly related to his life, bearing a symbolic character. Despite the changing conditions and way of life, the traditional doll has been passed from generation to generation, retaining its original image, as it represented the sign of a person, his symbolic place in society.

The peculiarity of creating traditional Belarusian cuisine is that the amulet doll was always created with a white face so that it would be impossible to transfer evil thoughts and actions to its owner through the doll. In addition, white served as a symbolic color in the life of the Slavic people, figuratively expressing the spirituality and purity of the thoughts of the owners. When creating a talisman, it is not allowed to use needles, scissors, knives, so as not to harm those whose health and benefits they will keep. When making dolls, in no case it was allowed the presence of male energies in the room where the sacrament took place, and if there were little boys in the room at the same time, they had to be busy with their own affairs, in no case they were allowed to be around and look on the manufacturing process. Ritual dolls were made for a special occasion. Various magical properties were attributed to them, they could protect a person from evil forces, take on misfortune, help a good harvest. There were dolls that helped a woman in the household, or dolls that taught a child to be grateful, and there were those that could drive away the disease. In traditional Slavic culture, the doll was at the center of many 4 calendar and family rituals, playing the role of a mediator in human relations with the natural world, the world of the gods and the world of ancestors.

The sequence of the doll "happy doll":

The youngest and most charming doll differed from the rest with a long braid, symbolizing a long and carefree life. Moreover, the longer the braid, the more protective force the *bereginya* has. According to legend, a woman's hair contained life force.

1. We fold the fabric into a tourniquet. We tie both its edges with a red thread. The result is a cylinder connected on both sides.

2. Fold the tight roller in half, retreat from the fold 1-1.5 cm and pull with the thread. This is how the head turns out. We take sanitary tow and comb it, removing debris and nodules. Then we smooth the combed linen and tie it not too tightly in the middle with a thread. It turns out a kind of parting.

3. The bundle left after combing is wound clockwise around the head of the workpiece. It turns out a shaggy head with 2 legs.

4. We take a white flap and place the workpiece at a corner in the center and cover with the other half. It turned out to be a triangle with a head in the middle. We fix the head tightly so that there are no folds. We wrap the head, straightening the folds, making the face of the doll. Rewind under the neck with a thread in 3 turns and tie 3 knots.

5. We form arms from the corners, bending the fabric. We retreat 5-7 mm from the edge and make palms, tying the edges with a red thread. By folding the corners of the fabric and straightening the loose fabric, we get a shirt. In front and behind, we drag the doll's body with a ritual cross in the shape of an X. We make shoes, wrapping the legs with braid and tying them with thread.

6. To make a sundress, you need to take a bright fabric, fold it in half and wrap the doll. Tie a thread just above the middle. The sundress will be magnificent, the folds need to be straightened.

7. We apply a hair piece to the head. The parting should be in the middle of the head. We carefully smooth the hair, close the back of the head evenly, lower the fibers to the shoulders and take them behind the back. We fix the hair under the neck, hide the knots and braid.



Figure 1. – Ritual dolls in Slavic traditions

The most important thing in making dolls was not the technique itself, but the images that were put into this process. Thus, a doll could only be made by one who loved and wished for good. In addition, these dolls are simple to design, so students can make them with pleasure in labor training lessons. A self-made doll is of great importance in the creative development of students, since it is not only the result of labor, but also a creative expression of his individuality.

Conclusion. Despite the changing conditions and lifestyle, dolls have not lost its significance and attractiveness, continuing to exist according to the same laws as before, since each doll carries a deep age-old meaning. During periods of a sharp change in value orientations, which is characteristic of the modern state of cultural life, new ideas need a direct material representation. The doll phenomenon is in actual demand, in this particular situation. Thus, the significant changes that have taken place, connected, on the one hand, with the creation of new positions, and on the other, with the return to the cultural circulation of those phenomena, for some reason or other, were prohibited or were not in demand.

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WAR THEME IN THE PAINTINGS OF WINSLOW HOMER

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The depiction of war in art is deep topic that remains important at all times. With the help of artist's skill, artists reveal the sadness of wartime with unprecedented realism. One of them was Winslow Homer, famous landscape painter. He was one of the founders of American realistic painting, and an important figure in American art in the 19th century. He went through the war himself, which added to his works more expression.

He had an outstanding painting technique that set his work apart from others.

The purpose of the research is to analyze the paintings of W. Homer dedicated to war theme and its expressive and emotional narrative.

Material and methods. The research material was creative works of Winslow Homer presented in online galleries and museums. Methods of systematization, analysis and generalization of data were used.

Findings and their discussion. By 1861, Winslow had started working on oil paintings. The same year, Winslow was sent to Virginia by "Harper's Weekly". He worked as an editor and design chief for "Harper's Weekly" there and painted war scenes of the American Civil War. Paintings "Home, Sweet Home" (1863), "Veteran in a New Field", and "Prisoners from the Front" (1866) are most popular.