

Olga Volodymyrivna Hulei
Oksana Volodymyrivna Kapran
Nazar Mykhailovych Nykyforov

On the Origins of the Formation of Traditional outfits of Ukrainians in the Context of Local History Training of Future Fine Arts Specialists

UDC 37.035.6:745/749
DOI <https://doi.org/10.24195/artstudies.2024-1.3>

Olga Volodymyrivna Hulei
Honored master of folk art of Ukraine,
Associate Professor,
Associate Professor of the Department
of Fine Arts and Design
Sumy State Pedagogical University
named after A. S. Makarenko
ORCID: 0000-0002-6501-5022

Oksana Volodymyrivna Kapran
Senior Teacher of the Department of Fine
Arts and Design
Sumy State Pedagogical University
named after A. S. Makarenko
ORCID: 0000-0003-0505-1889

Nazar Mykhailovych Nykyforov
Student of the Department of Musicology
and Cultural Studies
Sumy State Pedagogical University
named after A. S. Makarenko
ORCID: 0009-0003-3910-6427

The article deals with the peculiarities of the formation of traditional outfits in Ukraine in the context of local history training of future teachers of fine arts. The authors analyze and summarize historical information on the origins of the formation of Ukrainian folk outfits in historical retrospect. The historical evolution of Ukrainian folk outfits dating back to the period of Kievan Rus is considered. The connection with other cultures, close communication with other peoples and their influence on the formation of Ukrainian dress are revealed. The authors establish the distinction between everyday and ritual clothing, which began in Ukraine in late Paleolithic times and met different human needs and identify the factors that influenced the various functions of clothing: national peculiarities, religion, artistic achievements, natural conditions, lifestyle, and distinguishes the functions of clothing: protective, practical, amulet, ceremonial, social, aesthetic, and national. This article identified the factors that influenced the various functions of clothing: national peculiarities, religion, artistic achievements, natural conditions, lifestyle, and distinguishes the functions of clothing: protective, practical, amulet, ceremonial, social, aesthetic, and national. It is proved that the ancient clothing of the Ukrainian population was distinctive and colorful, but the nature of clothing differed from one layer of the population to another. The authors describe illustrative materials – paintings by artists and photographs – with the help of which we can study the diversity of traditional costumes of Ukrainians of the nineteenth century, reflecting images of different social status in different regions of Ukraine.

It is stated that the folk outfits of Ukrainians:

- has an ancient origin and has preserved certain ancient elements;
- has changed, supplemented, improved, complicated and diversified over time;
- was divided into everyday and festive (ceremonial) clothing;
- was formed under the influence of such factors as natural conditions, lifestyle, working conditions, and social status.

Key words: sources of formation of Ukrainian folk outfits, local history training, future specialists in fine arts.

Introduction. Statement of the problem. The teacher of fine arts of modern general and extracurricular education institutions is faced with the important issue of educating the younger generation to have a sense of national dignity, respect for the history and culture of Ukraine, and love for the cultural and artistic heritage of their native land. The lack of awareness and indifference of future fine arts professionals to the artistic and cultural heritage of their people leads to difficulties in further professional artistic and educational activities, in particular in primary and secondary education. That is why it is important to expand the range of knowledge of higher education students on local history, one of which is the origins of traditional Ukrainian outfits.

Literature review. Among the scientific works on the study of the sources of Ukrainian folk costumes, it is worth highlighting the research of former historiography, in particular, by K. Mateiko, T. Nikolaieva, and K. Stamerov, who outlined the main features of Ukrainian traditional costumes; V. Biletska, N. Dvornikova, O. Kosmina, and Z. Vasina, who initiated research on the peculiarities of Ukrainian traditions in the clothing of different regions of Ukraine.

Informative scientific literary sources on the historiography of the period of formation of independent Ukraine, which are relevant to the present topic, include the works of H. Vovk, T. Kara-Vasylieva, L. Kornytska, H. Lozko, V. Naulko, V. Nikolaieva, P. Odarchenko, H. Tsarynnyk, O. Polishchuk, E. Shevchenko, and collective studies such as "Ukrainian Past" (Ponomarev, Artyukh, Kosmina, 1994) and "Culture and Life of the Population of Ukraine" (Naulko, Artyukh, Horlenko, and others, 1993). The most informative were the works of modern Ukrainian scholars, such as: L. Andrushko (2016), H. Bondarenko (2014), Z. Vasina (2020), O. Kosmina (2011, 2017), H. Stelmashchuk (2018, 2021), which fragmentarily outline the problem we are studying. The analysis of the current scientific literature has shown the lack of a holistic scientific study of the origins of the formation of traditional folk outfits in Ukraine in the context of local history training of future specialists in fine arts, which has shown the relevance of the problem.

Aim of the article – to summarize information about the origins of the formation of traditional Ukrainian outfits in the content of local history training of future teachers of fine arts.

Research methods. In the course of the study, a number of methods were used, in particular: theoretical analysis of scientific works in the field of art history (to identify the evolution of traditional Ukrainian costumes in historical retrospect) and art pedagogy (to expand the content of the competence sphere of future specialists in fine arts in the context of enriching their local history training in the process of artistic cognition); a number of empirical methods (source analysis to summarize historical information on the formation of Ukrainian folk outfits).

Results & Discussion. An analysis of historical and art historical literature has shown that the historical sources of Ukrainian folk outfits are associated with the traditions of Kievan Rus. Historical research gives some idea of the clothing of those times. The regional peculiarities of the clothing, which originate from the past settlements, were quite clearly revealed. First of all, this concerns bronze and silver jewelry that women used to decorate their clothes, headdresses, and hairstyles (Andrushko, 2016; Vovk, 1995; Stamerov, 1978).

At the same time, the evolution of Ukrainian outfits was closely intertwined with other cultures. As a large number of trade routes passed through Ukraine, this allowed for the enrichment of goods and the possibility of communication with other cultures of the world. This was reflected in the culture of the people of Kievan Rus. Girls' wedding dresses retained their significance and traditional motifs where there were first settlements that later turned into principalities (Polishchuk, 2008, p. 5).

This was reflected in the culture of the people of Kievan Rus. In this way, other styles penetrated the culture of Ukraine, thereby causing changes in the traditional clothing of the Ukrainian population. Clothing was constantly changing, complementing its local features, while retaining its main elements. Therefore, it allows us to analyze the imprints of different epochs that influenced the development of clothing elements and to find similarities between clothing and other cultures (Polishchuk, 2008, p. 6; Ponomarev, Artyukh, Kosmina, 1994).

The distinction between everyday and ritual clothing, which began in Ukraine in the Late Paleolithic period, met different human needs. When creating everyday clothes, people were guided by the need to protect the body, constantly improving the design features of heat-protective clothing and using coarser, simpler, but more practical materials: leather, fur, and later canvas and plain cloth. Depending on the purpose, woven and later artistic and decorative fabrics of the best quality of smooth or patterned weaving were used. Home-made fabrics satisfied all the internal needs of a peasant family. They were sorted by purpose: clothing – everyday and artistic and decorative festive fabrics; household fabrics for everyday use, decoration of home interiors (Vovk, 1995, p. 18; Naulko, 1991).

It is well known that on the territory of Ukraine the first attempts to create man-made material for body protection date back to the Late Paleolithic period, when people wove the first patterned decorative elements of women's ritual dress and headdresses from various long-stemmed plants (images on bone anthropomorphic figures and carved geometric meander ornaments on bracelets from Mizyn) (Mateiko, 1977; Shevchenko, 1999). Pastel, soft shades of plant raw materials used to weave materials for clothing stimulated the development of natural artistic and aesthetic tastes and feelings of a person, which was embodied in handmade garments for clothing purposes (Nikolayeva, 1987, 1996).

The analysis of a number of historical and art-historical sources has made it possible to establish that the invention of the loom in the fourth millennium BC made it possible to diversify the method of weaving and to create fabrics of different textures. Scholars are unanimous in their conclusions that the archaeological evidence for the use of looms is a variety of spinning wheels and sinkers, prints of fabrics of different textures on ceramics, and textile remains of Trypillian culture monuments (Andrushko, 2016; Dvornikova, 1968). At the same time, according to H. Vovk, in the process of forming the cosmogonic ideas of the early peasants, a system of symbols was developed, which was reflected in the decoration of clothing. Since ancient times, its decoration, patterns, and colors have been characterized by sign functions, which determined the trends in the development of weaving techniques and the means of external design of fabrics (Vovk, 1995, p. 18).

It is also noteworthy that great attention was paid to the functions of clothing. The study found that the history of clothing and its functionality were influenced by various factors: national peculiarities, religion, artistic achievements, natural conditions, lifestyle, working conditions, and social status (Andrushko, 2016; Biletska, 1929). Therefore, based on these factors, we can distinguish the following functions of clothing: protective, practical, amulet, ceremonial, social, aesthetic, national (Kornytska, 2000; Hulei, 2010; Nikiforov and Hulei, 2021).

Thus, the outfits of Ukrainians have ancient origins, and they have gradually improved, becoming more complex and diverse (Kara-Vasylijeva, 1993). In particular, XIX century girls' wedding dresses demonstrate a connection with the past, associated with the early Slavic stage and the main achievements of Kievan Rus (Kosmina, 2017). The wedding costume for girls consisted of a fine embroidered shirt, a belt, one or two pieces of unstitched fabric with a pattern or checkered cloth – “plakhta” and “zapaska”. Girls wore wreaths, and women wore headscarves to carefully hide their braids (Kosmina and Vasina, 1989; Hulei and Hubska, 2018; Hulei and Pustovoitova, 2018).

It is also worth noting that ancient clothing was distinctive and colorful, but the nature of clothing differed between different strata of the population (Lozko, 2005; Culture and Life..., 1993). Despite the conditions and possibilities of creating outfits based on social status, Ukrainian traditions made a significant contribution to the development of costume history (Odarchenko and Tsarynnyk, 1992). Illustrative materials that can be used to contemplate and study the diversity of traditional Ukrainian outfit are paintings by artists that reflect the images of the Ukrainian population of different social status (Vasina, 2006, 2020; Kosmina, 1994, 2011; Stelmashchuk, 2018, 2021). A striking example in this context is the work of the sculptor, graphic artist, painter, ethnographer, and collector Ivan Makarovych Honchar, who created a series of watercolor works entitled Ukrainian Folk Types in Local National Costumes of the Second Half of the XIX and Early XX Centuries. He set himself the task of depicting as precisely as possible the life and clothing of the population of various regions of Ukraine. An analysis of the artist's works and the collection of antiquities and photographs of the I. Honchar Museum showed that changes in the components of clothing in the second half of the nineteenth and early twentieth centuries are related to the historical fate of various regions of Ukraine, as well as the transition from a feudal to a capitalist way of life (Korostash, 2009).

In order to emphasize and show the most interesting details of the clothing, the author depicts people in the foreground and fills the background with an interesting large-scale composition. In order to convey the smallest details of folk clothing, the artist depicts figures in full-length and almost the entire height of the composition (Pidhora, 1990). I. Honchar's works are of great importance for cultural critics, art experts, ethnographers, and artists. I. Honchar made an important contribution to the study of the history of Ukrainian culture, ethnography, fine arts, and the history of Ukrainian dress.

Conclusions. As a result of the scientific study of the origins of the formation of the traditional clothing of Ukrainians in the context of the local history training of future teachers of fine arts, it was established that

- Ukrainian clothing has an ancient origin and has preserved certain ancient elements; in the course of time, it has been changed, supplemented, improved, complicated and diversified (we can observe the motifs of various elements of dress in different historical periods);

- The division of clothing into everyday and ritual dress began in Ukraine in the late Paleolithic period;

- The formation of Ukrainian folk clothing was influenced by such factors as natural conditions, way of life, working conditions and social status.

Prospects of further scientific research are seen in a thorough study of the peculiarities of the outfits

of Ukrainians of the XIX and early XX centuries in Sloboda Ukraine in the context of enriching the content of local history training of future specialists in fine arts.

BIBLIOGRAPHY

Андрушко, Л. (2016). *Український національний костюм та інформація: філософський і культурологічний вимір*: монографія. Київ: ТОВ «Юрка Любченка» (Andrushko, L. (2016). *Ukrainian national costume and information: philosophical and cultural dimension*: monograph. Kyiv: TOB «Yurka Lyubchenko»).

Білецька, В. (1929). Українські сорочки, їх типи, еволюція і орнаментация. *Матеріали до етнології і антропології*. Т. XXI–XXII: Ч. I (С. 43–109). Львів: [б. в.]. (Biletska, V. (1929). Ukrainian shirts, their types, evolution and ornamentation. *Materials for ethnology and anthropology*. Vol. XXI–XXII: Ch. I. (P. 43–109). Lviv: [b. in.]).

Бондаренко, Г. (2014). *Українська етнокультура в контексті глобалізаційних викликів*. Київ: ІМФЕ імені М. Рильського НАН України (Bondarenko, G. (2014). *Ukrainian ethnoculture in the context of globalization challenges*. Kyiv: IMFE named after M. Rylsky National Academy of Sciences of Ukraine).

Васіна, З. (2006). *Український літопис вбрання*: альбом. Київ: Мистецтво (Vasina, Z. (2006). *Ukrainian clothing chronicle*: album. Kyiv: Art).

Васіна, З. (2020). *Українське народне вбрання*. Київ: Мистецтво (Vasina, Z. (2020). *Ukrainian national costume*. Kyiv: Art).

Вовк, Х. (1995). *Студії з української етнографії та антропології*. Київ: Мистецтво (Vovk, H. (1995). *Studies in Ukrainian ethnography and anthropology*. Kyiv: Art).

Гулей, О. (2010). *Декоративно-прикладне мистецтво*. Суми: Вид-во СумДПУ імені А. С. Макаренка (Hulei, O. (2010). *Arts and crafts*. Sumy: Publishing House of the Sumy DPU named after A. S. Makarenko).

Гулей, О., Губська, О. (2018). Компоненти дівочого весільного вбрання Слобожанщини другої половини XIX століття. *Теорія та методика навчання суспільних дисциплін*, 7, 54–57 (Hulei, O., Gubska, O. (2018). Components of a girl's wedding dress of Slobozhanshchyna of the second half of the 19th century. *Theory and teaching methods of social sciences*, 7, 54–57).

Гулей, О., Пустовойтова, А. (2018). Етнокультурні особливості жіночого вбрання Слобожанщини початку XX століття. *Теорія та методика навчання суспільних дисциплін*, 7, 57–60 (Hulei, O., Pustovoitova, A. (2018). Ethnocultural features of women's clothing of Slobozhanshchyna at the beginning of the 20th century. *Theory and teaching methods of social sciences*, 7, 57–60).

Дворнікова, Н. (1968). *Російські та українські традиції в одязі населення північно-східних районів України* (За матеріалами експедиції до Сумської й Харківської областей). *Радянська етнографія*, 1, 114–115 (Dvornikova, N. (1968). *Russian and Ukrainian traditions in the clothing of the population of the north-eastern regions of Ukraine* (According to the materials of the expedition to the Sumy and Kharkiv regions). *Soviet Ethnography*, 1, 114–115).

- Кара-Васильєва, Т. (1993). *Українська вишивка*. Київ: Мистецтво (Kara-Vasilyeva, T. (1993). *Ukrainian embroidery*. Kyiv: Art).
- Корницька, Л. (2000). *Художнє проектування одягу. Історія костюма*. Навчальний посібник. Львів: Новий Світ (Kornitska, L. (2000). *Artistic design of clothes. History of the suit*. Tutorial. Lviv: Novy Svit).
- Коросташ, А. (2009). Діяльність Івана Гончара у сфері збереження традиційної культури. *Етнічна історія народів Європи*, 29, 64–69 (Korostash, A. (2009). Ivan Honchar's activities in the field of preservation of traditional culture. *Ethnic history of the peoples of Europe*, 29, 64–69).
- Косміна, О. (2011). *Традиційне вбрання українців*. У 2 т. Київ: Балтія-Друк (Kosmina, O. (2011). *Traditional clothing of Ukrainians*. In 2 volumes. Kyiv: Baltiya-Druk).
- Косміна, О. (1994). *Українське традиційне жіноче вбрання Київщини. Кінець XIX – початок XX ст.* Київ: Хрещатик (Kosmina, O. (1994). *Ukrainian traditional women's clothing of the Kyiv region. The end of the 19th – the beginning of the 20th century*. Kyiv: Khreshchatyk).
- Косміна, Т., Васіна, З. (1989). *Українське весільне вбрання: Етнографічні реконструкції*. Київ: Мистецтво (Kosmina, T., Vasina, Z. (1989). *Ukrainian wedding dress: Ethnographic reconstructions*. Kyiv: Art).
- Косміна, О. (2017). *Українське народне вбрання*. Київ: Балтія-Друк (Kosmina, O. (2017). *Ukrainian national costume*. Kyiv: Baltiya-Druk).
- Культура і побут населення України: навчальний посібник* (1993). В. Наулко, Л. Артюх, В. Горленко та інші (ред.). Київ: Либідь (*Culture and life of the population of Ukraine: Study guide*. (1993). V. Naulko, L. Artyukh, V. Horlenko and others (eds.). Kyiv: Lybid).
- Лозко, Г. (2005). *Українське народознавство*. Харків: ДІВ (Lozko, G. (2005). *Ukrainian ethnology*. Kharkiv: DYV).
- Матейко, К. (1977). *Український народний одяг*. Київ: Наукова думка (Matejko, K. (1977). *Ukrainian folk clothes*. Kyiv: Scientific opinion).
- Наулко, В. (1991). *Культура і побут населення України*. Київ: Либідь (Naulko, V. (1991). *Culture and life of the population of Ukraine*. Kyiv: Lybid).
- Ніколаєва, Т. (1996). *Історія українського костюма*. Київ: Либідь (Nikolayeva, T. (1996). *History of Ukrainian costume*. Kyiv: Lybid).
- Ніколаєва, Т. (1987). *Українське народне вбрання*. Київ: Наукова думка (Nikolayeva, T. (1987). *Ukrainian national costume*. Kyiv: Scientific opinion).
- Никифоров, А., Гулей, О. (2021). *Декоративне мистецтво*. Херсон: ОЛДІ-ПЛЮС (Nykyforov, A., Hulei, O. (2021). *Decorative art*. Kherson: OLDI-PLUS).
- Одарченко, П., Царинник, Г. (1992). *Український народний одяг*. Світова федерація українських жіночих організацій: Комісія народного мистецтва (Odarchenko, P., Tsarynnnyk, G. (1992). *Ukrainian folk clothes*. World Federation of Ukrainian Women's Organizations: Commission of Folk Art).
- Підгора, В. (упоряд.) (1990). *Українські народні типи в малюнках Івана Гончара: комплект 15 листівок*. Київ: Мистецтво (Pidgora, V. (ed.) (1990). *Ukrainian folk characters in Ivan Honchar's drawings: a set of 15 postcards*. Kyiv: Art).
- Поліщук, О. (2008). *Символіка українського декоративного мистецтва*. Умань: б/в. (Polishchuk, O. (2008). *Symbolism of Ukrainian decorative art*. Uman).
- Пономарьов, А., Артюх, Л., Косміна, Т. (1994). *Українська минувщина: ілюстрований етнографічний довідник*. Київ: Либідь (Ponomaryov, A., Artyukh, L., Kosmina, T. (1994). *Ukrainian past: an illustrated ethnographic guide*. Kyiv: Lybid).
- Стамеров, К. (1978). *Нариси з історії костюмів*. Київ: Либідь (Stamerov, K. (1978). *Essays on the history of costumes*. Kyiv: Lybid).
- Стельмашук, Г. (2018). *Українське народне вбрання*. Львів: Априорі (Stelmashchuk, G. (2018). *Ukrainian national costume*. Lviv: Apriori).
- Стельмашук, Г. (2021). *Традиційний стрій етнографічних груп українців Карпат*. Львів: Априорі (Stelmashchuk, G. (2021). *Traditional arrangement of ethnographic groups of Ukrainian Carpathians*. Lviv: Apriori).
- Шевченко, Є. (1999). *Українська народна тканина*. Київ: Артанія (Shevchenko, E. (1999). *Ukrainian folk fabric*. Kyiv: Artania).

Про витоки формування традиційного вбрання українців у контексті краєзнавчої підготовки майбутніх фахівців образотворчого мистецтва

Ольга Володимирівна Гулей
заслужений майстер народної творчості
України, доцент,
доцент кафедри образотворчого
мистецтва та дизайну
Сумський державний педагогічний
університет імені А.С. Макаренка
ORCID: 0000-0002-6501-5022

Оксана Володимирівна Капран
старший викладач кафедри
образотворчого мистецтва та дизайну
Сумський державний педагогічний
університет імені А. С. Макаренка
ORCID: 0000-0003-0505-1889

Назар Михайлович Никифоров
здобувач першого (бакалаврського)
рівня вищої освіти
кафедри музикознавства
та культурології
Сумський державний педагогічний
університет імені А. С. Макаренка
ORCID: 0009-0003-3910-6427

У статті розглянуто особливості формування традиційного вбрання на теренах України в контексті краєзнавчої підготовки майбутніх вчителів образотворчого мистецтва. Авторами проаналізовано й узагальнено відомості щодо джерел формування народного строю українців в історичній ретроспективі. Розглянуто витоки й історичну еволюцію формування народного вбрання українців, що сягає періоду Київської Русі. З'ясовано зв'язок з іншими культурами, тісне спілкування з іншими народами та їх вплив на формування традиційного народного костюма українців. Установлено розмежування одягу на повсякденний і ритуальний, яке почалося на території України з пізньопалеолітичних часів і відповідало різним потребам людини. Виявлено фактори, що мають вплив на різні функції одягу: національні особливості, релігія, мистецькі здобутки, природні умови, спосіб життя. Виокремлено функції вбрання: захисна, практична, оберегова, обрядова, соціальна, естетична, національна. Доведено, що стародавній стрій населення України був самобутнім і барвистим, проте за своїм характером одяг різних верст населення відрізнявся. Описано ілюстративні матеріали – картини художників і фотоматеріали, за допомогою яких маємо можливість вивчати розмаїття традиційного вбрання українців XIX ст., що відображають образи різного соціального статусу в різних регіонах України. Констатовано, що:

– вбрання українців має стародавнє походження й зберегло певні стародавні елементи; з плином часу змінювалося, доповнювалося, удосконалювалося, ускладнювалося й урізноманітнювалося (можемо спостерігати мотиви різних елементів одягу в різні історичні періоди);

– розмежування одягу на повсякденний і ритуальний почалося на території України з пізньопалеолітичних часів;

– на формування народного вбрання українців впливали такі фактори, як природні умови, спосіб життя, умови праці, соціальне становище.

Ключові слова: джерела формування народного вбрання українців, краєзнавча підготовка, майбутні фахівці образотворчого мистецтва.