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## **Volodymyr Shchybria, Oksana Overchuk**

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# THE HISTORIOGRAPHY OF RESEARCH INTO THE TRADITIONAL UKRAINIAN COSTUME OF THE MIDDLE DNIPRO REGION BETWEEN THE 19<sup>TH</sup> AND THE LATE 20<sup>TH</sup> CENTURY

## **Abstract**

The article examines historiographical material of Ukrainian and foreign researchers on the topic of folk clothing of Ukrainians of the Middle Dnipro region from the 19th to the late 20th centuries. Its analysis was carried out according to the thematic and chronological principle. Four stages of research on the clothing of the Middle Dnieper region and adjacent territories are distinguished.

**KEY WORDS:** Middle Dnipro region, folk clothing, embroidery, weaving, historiography.

### Anotacija

Straipsnyje nagrinėjama Ukrainos ir užsienio tyrinėtojų istoriografinė medžiaga XIX amžiaus – XX amžiaus pabaigos Vidurio Dnipro regiono ukrainiečių tradicinės aprangos tema. Tyrimai atlikti teminiu ir chronologiniu principu. Išskiriami keturi Vidurio Dnipro regiono ir gretimų teritorijų aprangos tyrimų etapai.

PAGRINDINIAI ŽODŽIAI: Vidurio Dnipro regionas, tradicinė apranga, siuvinėjimas, audimas, istoriografija.

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**Statement of the problem.** Considerable ethnological data on everyday life and specific features of the national costume was accumulated in the period from the 17th to the end of the 19th century, but scientists started interpreting this layer of folk culture only in the late 19th century, and the process actively developed throughout the 20th century. Exploring, scrutinising and systematising works written by scholars from that period facilitates research into the ethnocultural specificity of clothes, not only in different ethnographic zones, but even in certain settlements, since there is information on local variations in folk clothes and their elements.

**Research analysis.** Folk clothes of the Ukrainians from the Middle Dnipro region have attracted the attention of a large number of researchers in Ukraine and abroad. An analysis of historiographical data on this issue reveals that researchers from different periods have touched on various issues within a wide range of problems that concern the evolution and functions of folk clothes in time and space, their transformation, disappearance, and revival in different historical-ethnographic locations. However, this problem remains insufficiently explored, although some aspects of it have been highlighted in works by T. Nikolaieva, K. Mateiko, L. Ponomar, O. Kosmina, etc.

**The purpose of the article** is to carry out a substantial analysis of historiographical material produced by scholars from Ukraine and abroad on the folk costumes of Ukrainians from the Middle Dnipro region, from the 19th up to the late 20th century.

**Statement of the main material.** Studying the national costume of Ukrainians from the Middle Dnipro region from the 19th to the end of the 20th century draws on the thematic-chronological principle, since the ethnological subject matter represents clothing typical of a certain historical period.

In order to produce thorough research of the problem, the study of the folk clothes of the Middle Dnipro region and the adjacent territories can be divided into four stages.

It is argued that exploring the emergence and evolution of the national costume in the Middle Dnipro region requires the analysis of studies written in the

17th to the first half of the 19th century that are conditionally considered here as the first stage in research into the national clothes of the region. It is in this period that empirical papers on the clothing of the region were published, which were fundamental to further research and the identification of clothing types, ways of wearing them, their colours, ritual functions, etc.

Valuable information on Ukrainian folk costumes in the first half of the 17th century may be found in 'A Description of Ukraine' by the engineer and military cartographer of French origin Guillaume Levasseur de Beauplan, who worked for the Polish government between 1630 and 1648. Of particular interest is his description of a wedding, where the author comments on the clothes, namely the wedding clothes (white shirt), and the ritual of covering the bride's head that symbolises the girl's transition to the status of a woman, as well as the description of a married woman's headdress *kichka* (in Ukrainian *кічка*) and a girl's hairstyle (loose hair with a wreath) (Боплан 1990).

In addition, important illustrative data may be found in 'A Narrative Chronicle of Little Russia and its People, and Cossacks in General' by Rigelman, who describes the clothes worn by various strata of Ukrainian society in the Middle Dnipro region in the second half of the 18th century. It is worth mentioning his description of certain elements of the national costume (headdress [*namitka* (in Ukrainian *намітка*) and *ochipok* (*очіпок*)], *plakhta* [*плахта*], etc.) that were worn in different seasons, and also functioned as gender and age markers (Пігельман 1994).

The drawings made by the French doctor Dominique Pierre de la Flise are informative sources for studying Ukrainian national clothes of right-bank Ukraine in the middle of the 19th century. The first edition of the 'Albums of de la Flise' features a unique ethnographic and historical description of the Kyiv region, as well as its adjacent territories. The 'Albums' contain colour drawings of peasants in traditional clothes worn in summer and in winter, on special occasions, and on an everyday basis (Де ля Фліз 1996). In the second (and last) volume of the 'Albums' is the seminal work 'Medical and Topographical Description of the State Property of the Kyiv Province. 1854' (1,245 pages of handwritten text), where the author applies the comparative method to describe folk costumes worn in different parts of the Kyiv region (Де ля Фліз 1999). In this paper, he mentions the checkered *plakhta* (*плахта*) as the national fabric of this locality.

Ethnographic elements can also be found in the paintings by Taras Shevchenko. In 1843, during a trip to Ukraine, he collected ethnographic data in many places in the Kyiv, Chernihiv and Poltava regions that at the time were part of the Russian Empire.

At the request of the Archaeological Committee, in 1845 and 1846, Shevchenko drew sketches of clothing, made notes on the material and spiritual culture of Ukrainians, in particular from the Middle Dnipro region, and collected a considerable amount of valuable ethnographic data that represented the folk costumes of various social strata, including the poorest peasantry. Shevchenko 'reproduced full sets of male and female clothing, for winter or summer; he sometimes depicted their parts, and even some of their details. Painting the clothes in colour, he always emphasised ordinary people's taste and skill in beautifying their garments with embroidery and other decoration' (*відтворював повні комплекти одягу чоловічого або жіночого, зимового або літнього, інколи зображував його складові частини та навіть окремі деталі. Малюючи одяг кольоровими фарбами, він завжди підкреслював смак і вміння народу прикрашати свої речі гарними вишивками та іншими оздобами* [Кравець 1961, 50]).

The data for the research into the folk costumes of the Middle Dnipro region is his work in the first edition of 'Picturesque Ukraine'. Of particular interest are the etchings *Headmen* (*Старости*) and *Vessels Council* (*Судня рада*), the painting *Peasant Family* (*Селянська родина*), the sketches *A Group of Peasants and Other Drawings* (*Гурт селян та інші начерки*), *A Youth with a Pipe* (*Парубок з люлькою*), *Figures of Peasants* (*Постаті селян*), *A Peasant* (*Селянин*), *Peasants* (*Селяни*), *A Peasant Wearing a Straw Hat* (*Селянин у брилі*), the sketch *A Sotnyk's Daughter* (*Панна сотниківна*), and drawings of male and female garments.

The second stage in the systematic ethnographic research into Ukrainian clothes started in the second half of the 19th century, and finished at the beginning of the 20th century. Works by Y. Holovatsky, P. Chubynsky, V. Shukhevych, B. Poznansky, F. Vovk and others contain factual data (Українське ... 1961, 8). This period is remarkable for accumulating massive ethnological resources and the attempt at their scientific processing. These scholars made a weighty contribution to the study of national clothes, which has been argued by K. Ma-teiko (Матейко 1977, 22) and T. Nikolaieva (Николаева 1987, 9). It is important that they put forward classifications and pointed out typological features.

In the context of the research, special attention should be paid to works by the historian and ethnographer Edward Rulikowski, namely his paper *Opis powiatu Wasylkowskiego pod względem historycznym, obyczajowym i statystycznym* (Rulikowski 1853) and *Zapiski etnograficzne z Ukrainy* (Rulikowski 1879). In particular, valuable information is contained in *Opis powiatu Wasylkowskiego pod względem historycznym, obyczajowym i statystycznym*, where Rulikowski describes the clothes of peasants from the Vasytkiv district in the Kyiv region, and highlights lifestyle differences in the district. Some of these were recorded during his own field studies, in particular the colour of shirts and belts on the two

banks of the River Ros (Rulikowski 1879, 149–150). This confirms Rulikowski's data, and confirms the stability of the tradition. It is no less important that the author describes ongoing transformations: the *namitka* (намітка) and the *zapaska* (запаска) fell out of use, and Ukrainians gradually started wearing fabrics made in factories.

It is necessary to emphasise the important role played in ethnography by many Ukrainians who contributed to the Imperial Russian Geographic Society, founded in 1845. That was the period when the indiscriminate gathering of ethnographic data evolved into systematic collecting, with subsequent detailed descriptions and minute documentation.

Thus, it was a time when ethnographic publications appeared that described folk costumes in general, and their details in particular in specific localities and settlements. T. Nikolaieva rightly points out that handwritten ethnographic material stored in the Archive of the Russian Geographic Society to a certain extent reveals the specific features of female folk clothing in the first half of the 19th century.

In 1869, the ethnographer P. Chubynsky became the head of an ethnographic-statistical expedition by the Imperial Russian Geographic Society to the southwest region. The field material from the expedition served as the basis for the seven volumes of 'Works of the Ethnographic-Statistical Expedition to the West Russian Region Organised by the Imperial Russian Geographic Society', which made a considerable contribution to documenting features of the everyday life of Ukrainians (Чубинский 1872). In particular, the seventh volume contains material on folk clothes from the Middle Dnipro region, namely the cut of the shirts, embroidery, the names of decoration, and hairstyles (Чубинский 1877). Besides, Chubynsky made notes on a large number of embroidery technique patterns. The researcher distinguished distinct features of and similarities between the folk clothes worn in right-bank and left-bank Ukraine.

The work by B. Poznansky 'Clothes of Little Russians' (Познанский 1905) is of interest. The researcher drew from a vast amount of descriptive material on Ukrainian folk garments (Познанский 1913a, 15–24; Познанский 1913b, 29–33). Poznansky argued that it was necessary to provide visual information (pictures) in texts, and to organise a museum where samples of clothes could be stored. His work contains 13 explanatory drawings that classify the folk costume and its elements. While considering clothes from the point of view of cultural development, the researcher stresses the urgency of studies into the everyday life of ordinary people who eventually make up the core of a nation. Important data on the issue is provided by an analysis of mechanisms that brought elements of urban clothing to rural communities. Poznansky pointed out the economic reasons that gradually eliminated handmade clothes as the most widespread, which made manufac-

tured goods widely available and affordable, and resulted in turning handmade clothes into non-prestigious ones. The author also described the main types of Ukrainian national costume, and mentions the following features: the distribution area, the nomenclature of materials and terms, peculiarities of production, the period, and the circumstances of wearing. The paper contains information on the main stages in ordering and manufacturing peasant outer clothing.

Important information on the traditional clothes of the Lower Dniro region may be found in the work by V. Babenko entitled 'An Ethnographic Sketch of the Folk Life of the Yekaterynoslav Region' (*Этнографический очерк народного быта Екатеринославского края*) (Бабенко 1905), which is particularly valuable in a comparative respect. The author described the folk clothes of the Yekaterynoslav governorate worn by Ukrainians, as well as by members of other nationalities in the area, and underlines similar elements in the clothes of Ukrainians and Volokhs. Babenko pointed out the similarities and differences, and noted the process of the disappearance of folk culture and its transformations caused by various factors. Although the study contains just general information, it is valuable for its illustrations, in particular photographs of peasants in national costume.

A considerable contribution to the research was made by the anthropologist, ethnographer and archaeologist F. Vovk (Вовк 1916, 543–595). His work 'Ethnographic peculiarities of the Ukrainian People' deserves special attention. Its importance stems not only from the ethnographic description of Ukrainian folk life, which is typical of researchers in the 19th century, but it also contains a thorough analysis of elements of garments. Vovk used comparison and matching to reveal shared and distinct features of clothes worn by the Ukrainian population in different regions, including the Middle Dniro region, and the costume of the Poles and the Caucasians. His research is of particular importance for its comprehensive analysis of Ukrainian national clothes: the scholar described male and female headwear and hairstyles, and it is this information that modern studies lack.

Drawing on historical and archeological data, Vovk substantiated the relationship between types of clothes and directions of migration and the settlement of people. Based on his field studies, he traced the transformations in peasants' clothing that occurred in the 19th century. He also pointed out the decline in the tradition and the disappearance of national clothes from peasants' everyday life brought about by economic changes and factory fashions (Вовк 1995). Hence, he underlined the significance of the social factor. Vovk concluded that 'the latest achievements of comparative ethnography dispel these illusions by proving every single day that so-called "national" costumes are not as national and

established as they used to be considered; rather, they are relics of old fashion, borrowings, etc., that, depending on social factors rather than geographical and ethnic ones, do not often change' (*новіші успіхи порівнюючої етнографії примушують дуже сильно розчаруватись щодо цих ілюзій, доводячи з кожним днем все певніше, що так звані 'національні' костюми зовсім не такі національні і не такі сталі, як це думали раніше, а якраз являють собою пережитки старих мод, запозичення тощо, які змінюються дуже часто, залежачи не стільки від географічних та етнічних умов, скільки од соціальних*) (Вовк 1995, 125).

Vovk insisted on the immediate bond between the folk clothes of Ukrainians and southern and partially southwestern Slavs. The validity of his hypothesis that female clothing preserved more archaic elements than male clothing is beyond doubt. The numerous illustrative materials provide us with a better look at elements of folk clothing.

Of great importance are the many sketches of peasant types from the Kyiv, Chernihiv, Zhytomyr and Kharkiv regions in the late 19th and early 20th century made by the artist and ethnographer Y. Pavlovych (Скрипник 2010). They help us to examine comprehensively peculiar elements of clothes, to analyse their balanced composition, and to learn about ways of wearing them. Working with Vovk, Pavlovych made illustrations for 'Ethnographic Peculiarities of the Ukrainian People' (*Етнографічні особливості українського народу*) and 'Anthropological Peculiarities of the Ukrainian People' (*Антропологічні особливості українського народу*).

The third stage in the research into the Ukrainian national costume took place between the two world wars. This period is marked by the activities of the Ethnographic Committee in the All-Ukrainian Academy of Sciences (1921–1933), which published ten volumes of an ethnographic bulletin. It was the time when the Museum of Anthropology and Ethnology named after F. Vovk, founded in 1921, published three books of 'Materials on Ethnology', the first coming out in 1929. This was the time when the All-Ukrainian Ethnographic Society was established as a non-governmental organisation and started publishing 'Notes of the Ethnographic Society' (Борисенко 2007, 84–85).

Much attention was paid to studying Ukrainian folk culture in general, and folk clothes in particular, by the academician A. Krymsky. His folklore-ethnographic works display an extremely wide range of expertise in the ethnography of the Ukrainian people (Борисенко 1991, 39–42).

Among Krymsky's works, 'The Zvenyhorodka Region. Shevchenko's Native Land from an Ethnographic and Dialectological Point of View' (*Звенигородщина. Шевченкова батьківщина з погляду етнографічного та діалектологічного*), which was ready for publication in 1930, is of particular value (Кримський



2009). An important place in it is taken by the description of the folk clothes in the village of Kolodyste in the Zvenyhorodka district (now the village of Kolodyste in the Talne district of the Cherkasy region), as well as by a comparison with the traditional lifestyle in the village of Hlybochok in the Uman district of the Kyiv region (now the village of Hlybochok in the Talne district of the Cherkasy region). The scholar registers archaic unsewn clothes such as *zapaska* (зап'яска), which evokes considerable interest among researchers of Ukrainian belts, since this garment fell out of use in the vast majority of localities of the Middle Dnipro region and Podillia as far back as the late 19th century, and is hardly ever mentioned now by elderly rural inhabitants. Occasionally, some information on folk costumes is found in various chapters of 'The Zvenyhorodka Region', which describes over 40 settlements in the Zvenyhorodka district of the Kyiv region and adjacent localities.

The material for 'The Zvenyhorodka Region' was Krymsky's own field research, and ethnographic and folklore data collected by him and more than two dozen ethnologists and enthusiasts interested in Ukrainian artefacts from the end of the 19th century up to the 1930s. These materials were processed, systematised and organised for 'The Zvenyhorodka Region', which became a reliable source of information for comparative research into the national costume.

V. Biletska carried out a study entitled 'Embroidered Jackets in the Bohodukhiv District of the Kharkiv Region' (*Вишиті кожухи в Богодухівській окрузі на Харківщині*) (Білецька 1927). She also set the goal of making a detailed analysis of Vovk's approach to female and male shirts. Her work 'Ukrainian Shirts, their Types, Evolution and Ornamentation' (*Українські сорочки, їх типи, еволюція й орнаментация*) conveyed much valuable information on shirts; for example, it introduced new types (Білецька 1934). Despite to a certain extent being groundbreaking, this work has a number of great drawbacks. In particular, Biletska failed to give an accurate classification of types of shirts guided by Vovk's classification, or to specify their distribution in Ukraine (Гуслий 1959, 349). These flaws resulted from an insufficient investigation of the area. The ethnographer's claim, based on Vovk's study, that shirts from left-bank and right-bank Ukraine differ, is of interest. Dividing female shirts into left-bank and right-bank types seems to be fallacious, as both types may be found on both banks of the Dnipro.

Since the repressive measures taken by the Bolshevik occupiers between 1931 and 1934 dismantled specialised centres of ethnological research, and in 1937 and 1938 a considerable part of the educated elite were physically annihilated, there was a pause in ethnological science.



The fourth stage, like the third one, occurred when Ukraine still was under Soviet rule, so research was controlled by the Communist Party. An analysis of publications from that period reveals the ideological pressure experienced by researchers. Nevertheless, it was a time when Ukrainian national costume became subject matter for folk culture studies.

The period is marked by works by scientists from Ukraine and from the Ukrainian diaspora that explored folk clothing typical of postwar times.

Thorough studies from that period are those by H. Stelmakh, H. Maslova, T. Kosmina, K. Mateiko, T. Nikolaieva, and others.

Works by Maslova, a clothing researcher from Moscow, were the first attempt to generalise features of Ukrainian, Russian and Belorussian national costumes (Маслова 1956, 543–757). The researcher emphatically supported area studies and ethnographic cartography and ethnographic atlases, which is still a burning issue today. In addition, Maslova highlighted symbolism and trends in the material components found in the clothes of the East Slavs (Маслова 1984). She identified the meaning, function and significance of clothes in the wedding, funeral and child-delivery rites and rituals of Ukrainians, Byelorussians and Russians, as well as rites and rituals relating to agricultural activities.

The 'Folk Art and Ethnography Journal' (*Народна творчість та етнологія*), founded by the Institute of Art History, Folklore studies and Ethnography at the Academy of Sciences of the Ukrainian Soviet Socialist Republic, led until 1964 by M. Rylsky, was a remarkable event in the history of Ukrainian ethnology. After the destruction of research in the 1930s, the quarterly remained for a long time the only specialised journal in which researchers could appropiate their scientific material facing few obstacles. From the very beginning until now, the journal has published many articles on folk clothing, which serve as a reliable background for further research. They deal with regional peculiarities, as well as the methods of exploring folk culture, etc. They include the article 'Embroidery of the Kyiv region before the October Revolution' (*Вишивка Київщини переджовтневого часу*) by L. Komarova, in which she points out the peculiarities of the embroidery and the compositional specificity of embroidered shirts up to 1917 (Комарова 1963, 86–90).

The publications by Y. Prylypko elaborate on the research methods applied to folk clothes. His thorough analysis of the field data and suggested classifications of sartorial details have retained their validity. In his article 'Ukrainian National Clothes as a Source to Study Ethnic History' (*Український народний одяг як джерело вивчення етнічної історії*), the researcher insisted on using the comparative-historical method to explore typical features of national costumes, in order to show the relations between ethnic groups (Прилипко 1971, 10–19).

Valuable data can be found in the typewritten text of his research 'Clothes as a Component of a People's Material Culture. Principles and Methods of Research. Typology' (*Одежда как составная часть материальной культуры народа. Принципы и методы исследования. Типология*), where special attention should be paid to the researcher's claims that some local types are very unlike others, and that certain similarities of elements may be found in unique folk cultures. It is also worth mentioning that, according to the researcher, folk clothes by nature preserve an inherent bond with the anthropological type of the people who use them, and that is why the national costume will never become outdated. Of particular importance are the typology of national culture put forward by the researcher, and his speculations on the economic and geographical factors that shaped various types of clothing (АНФРФ, f. 14–4, p. 23).

Written in 1970, Prylypko's 'Classification of Headdresses' (*Класифікація народних головних уборів*), which contains a profound analysis of these accessories, has not lost its importance. The researcher emphasised that traditional societies considered it obligatory for a woman to wear a headdress, which is related primarily to sacral and protective functions, rather than to merely hiding from unfavourable weather conditions such as hot and cold, etc.

'Ukrainian Folk Clothes as a Source to Explore Ethnic History' (*Український народний одяг як джерело вивчення етнічної історії*) by Y. Prylypko (Прилипко 1971) is an attempt to characterise national clothing ethnoculturally. Drawing on a structural and qualitative analysis of the object, the scholar noted that every element of national clothing is a form knitted, sewn or bound from various materials. The form is created with the help of a cut, a method of sewing, and versions of knitting and wearing, and complemented with protective and sacral features, such as various ties, fasteners, pendants, decorations, etc. Meanwhile, all components of folk culture have a utilitarian protective function conditioned by the folk culture. Created in response to the particular conditions of people that belong to a certain anthropological type according to gender and age, and national, ethnic, local and aesthetic preferences, as well as ideological assumptions, some elements of outfits make up the national costume or set of clothing. It is put on in an established order, and gives the human body a particular shape.

In 1963, K. Mateiko published the article 'Using Elements of the Traditional Costume in Modern Clothing' (*Використання в сучасному одязі елементів традиційного вбрання*) (Матейко 1963, 14–20), and in 1969 summed up the data on the history of Ukrainian folk clothing and its transformation in 'Sketches on the History of Decorative and Applied Art' (*Нариси з історії українського декоративно-прикладного мистецтва*) (Матейко 1969, 8, 16–20, 51–59). This was one of the first papers to focus on the change. Other works by the researcher

are no less informative (see, for example, 'Principles of the Ethnographic Regionalisation of the Ukrainian National Costume' [*Принципы этнографического районирования украинской народной одежды*, Матейко 1970, 49–52]), and 'The Ukrainian Peasant Headdress before the 20th Century' [*Головні убори українських селян до початку XX ст.*, Матейко 1972, 47–51]).

In 1977, Mateiko published her seminal study 'Ukrainian National Costume' (*Український народний одяг*), which pioneered the research and systematisation of regional types of Ukrainian folk clothing (Матейко 1977). This work has not lost its importance, since it is substantial research into an important component of the material and spiritual culture, the Ukrainian national costume. The work by this researcher drew on a deep analysis of historiography, and on the accurately defined methodology to examine folk culture. The author explored available iconographic sources, carried out numerous ethnographic expeditions, and analysed exhibits in the collections of various museums.

The researcher focused on the historical and cultural aspects of developments and changes in Ukrainian folk culture from ancient times until nowadays; she revealed the complex interconnectedness and mutual influence of various ethnic cultures, and put forward a classification of integral cultural elements on the basis of their features: shape, cut, decoration and material. She also emphasised the formation of the national and artistic uniqueness of folk culture in various ethnographic regions of Ukraine, as well as clothes peculiar to various social strata. The rich illustrative material of numerous archival photographs and sketches depicting full sartorial sets in general, and their details in particular, deserves special attention. Drawing on the unity and the diversity of expressive forms, Mateiko described national costume as a unique artistic phenomenon. Having studied folk clothing, the researcher arrived at the conclusion that national costume is a 'stylistic ensemble' because 'the utilitarian, technical and aesthetic features of the outfit were elaborated simultaneously' (Матейко 1977, 208).

A weighty contribution was made by works by T. Nikolaieva, namely 'Some Peculiarities of the Evolution of Female Folk Clothes in the Cherkasy Region' (*Деякі особливості розвитку народного жіночого одягу Черкащини*) (Ніколаєва 1971, 59–72), 'Decoration Principles of Female Folk Clothes in the Middle Dnipro Region' (*Принципи художнього оформлення народного жіночого одягу Середньої Наддніпрянщини*) (Ніколаєва 1972, 80–84), 'Developmental Peculiarities of Folk Clothes in the Middle Dnipro Region during the Soviet Era' (*Особливості розвитку народного вбрання Середньої Наддніпрянщини за радянського часу*) (Ніколаєва, Забанова 1973, 22–27), and 'Traditional Peasant Clothes of the Kyiv Region' (*Традиційний селянський одяг Київщини*) (Ніколаєва 1986, 83–128). The researcher was one of the first to suggest dividing the big

ethnic area of the Middle Dnipro region into zones, in particular by distinguishing the northern, central and southern Kyiv regions.

The collective monograph 'Ethnography of Kyiv and the Kyiv region' (*Етнографія Києва і Київщини*) (Ніколаєва 1986) contains a chapter by this author devoted to the traditional peasant clothes of the Kyiv region. However, according to the researcher, unfortunately, despite the significant number of works on folk clothes typical of central Ukraine, there is no study dealing directly with the important Kyiv region, whose peasant clothes retain both East Slavic and common Ukrainian features, and combine them with local features (Ніколаєва 1986, 91).

Important works by Nikolaieva are 'Ukrainian Clothes: The Middle Dnipro Region' (*Українська народная одежда: Среднее Поднепровье*) (Николаева 1987) and 'A History of Ukrainian Costume' (*Історія українського костюма*) (Ніколаєва 1996). It is noteworthy that approaches to the national costume have changed during the last 30 years, since access to information and new material obtained by museums entail a review of the accumulated data, and have resulted in more detailed and accurate research into regional folk clothing. It allows for new conclusions and classifications of the national costume based on the relation of its elements to their localities, zones and transitional territories in the right-bank Middle Dnipro region.

Her papers contain substantial historiographical analysis of written sources that refer to information on the folk clothes of the Kyiv region that should be amended nowadays. Elements of the folk clothes typical at the end of the 19th and the early 20th century feature peculiarities such as cut, material, design-decorative elements, decoration, etc, that contribute to the overall look. Nikolaieva focused on the evolution of various sartorial forms caused by urban fashion, namely the switch from hand-made fabrics to manufactured ones, and the transformation of certain elements. Drawing on her illustrative material, the author divided the Kyiv region into three local zones.

In 1987, Nikolaieva published her work entitled 'Ukrainian Folk Clothes: The Middle Dnipro Region' (*Українська народная одежда: Среднее Поднепровье*) (Николаева 1987). The monograph highlighted the development of traditional Ukrainian clothes in the late 19th and early 20th century. The research was a retrospective evidence-based analysis that outlined the future development of the best traditions in folk clothing. The scholar systematised information on the principal and supplementary components of the folk clothes in the Middle Dnipro region, and analysed the material and its significance in the evolution of the clothes. Nikolaieva applied historical analysis to describe the most ancient period of the clothing type in this region. The researcher touched on the issue of segmenting the large ethnic region of the Middle Dnipro into the Kyiv, Cherni-

hiv and Poltava areas. She also distinguished different sets of clothes in each of the areas. In addition, by analysing the changes in the folk culture of the Middle Dnipro region during the Soviet period, the researcher looked at the mutual influence of folk and professional art in the mass production of the textile industry.

**Conclusions.** The overview of literature reveals that, despite the considerable number of publications on clothes from other regions, the issue of folk clothing in the Middle Dnipro region in general, and its right-bank part in particular, has been described in few studies. For the time being, there has been no systemic complex research that comprehensively analyses folk clothes of the Middle Dnipro region as a social and cultural phenomenon, so its regional and local specificity, spatial features and functional peculiarities at the beginning of the 20th century require a profound analysis to take new data into account. This affirms the importance and the scientific significance of the proposed study.

Hence, the historiographical analysis of sources on Ukrainian folk culture in the Middle Dnipro region reveals lacunas. At the same time, there is a dire need to generalise and interpret the revival of the traditional national costume of the Middle Dnipro region, and its ethnic style as an expression of the national self-awareness and national and regional identity during the national upsurge in the early 21st century, which stems from the fact of Ukrainians' identification with Ukrainian culture and the Ukrainian state.

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## Volodymyr Šchybriya, Oksana Overčiuk

### UKRAINOS VIDURIO DNEPRO REGIONO TRADICINĖS APRANGOS TYRIMŲ XIX A. – XX A. PABAIGOS ISTORIOGRAFIJA

#### Santrauka

Straipsnyje aptariama Vidurio Dniepro regiono ukrainiečių tradicinės aprangos tyrimų istoriografija. Chronologiškai straipsnis apima XIX a. – XX a. pabaigą. Šiame tyrime pagrindinis dėmesys skiriamas šiuolaikinių Kyjivo ir Čerkasų sričių Dnipro upės dešiniojo kranto teritorijai. Tyrimo objektas – Ukrainos ir kitų šalių mokslininkų parašyti darbai. Straipsnio tema – duomenų visuma, tirianti unikalius minėto laikotarpio ukrainiečių tradicinės aprangos bruožus. Tyrimo tikslas – nustatyti istoriografinio tyrimo etapus, išryškinti laipsnišką duomenų apie tautinį kostiumą kaupimąsi ir atpažinti informatyviausius tradicinės aprangos eksponatus. Straipsnyje įvertinama mokslinės literatūros duomenų apie tiriamą problemą apimtis ir išskiriami keturi dešiniakrančio Vidurio Dniepro regiono tradicinės aprangos tyrimo etapai.



Straipsnis pradedamas pirmojo etapo, trukusio nuo XVII a. iki XIX a. vidurio, analize. Tuo laikotarpiu pasirodė pirmieji spausdinti empiriniai straipsniai, tyrinėjantys šios teritorijos drabužių ypatumus. Šie tyrimai nusipelnė dėmesio, nes suteikia informacijos apie drabužius, XIX a. pabaigoje vartotus jų pavadinimus ir padeda atsekti jų istoriją bei evoliuciją. Svarbios informacijos apie drabužių tipus, dėvėjimo būdus, spalvą, ritualines funkcijas galima rasti Guillaume'o Levasseur'o de Beauplano, O. Rigelmano ir Dominique'o Pierre'o de la Flise studijose.

Pagrindinė tyrimo dalis apima antrąjį ir trečiąjį etapus. Visų pirma susijęs su etnografinių ukrainiečių drabužių tyrinėjimų sisteminimu, antrasis etapas prasižėdė XIX a. antrojoje pusėje ir tęsėsi iki XX a. pradžios. P. Čiubynskio, B. Poznanskio ir F. Vovko kūriniuose yra daug šiems tyrimams aktualios medžiagos. Šis laikotarpis yra puikus tuo, kad sukaupia daug faktinių etnologinių duomenų ir buvo padaryti pirmieji bandymai interpretuoti informaciją. Autoriai teigia, kad verta paminėti daugybę tipišκών XIX a. pabaigos – XX a. pradžios Kyjivo krašto valstiečių ir jų aprangos piešinių, kuriuos padarė dailininkas ir etnografas J. Pavlovyčius.

Trečiasis tradicinės aprangos tyrimo etapas apima laikotarpį tarp dviejų pasaulinių karų. Jis tiesiogiai susijęs su Visos Ukrainos mokslų akademijoje įsteigtu Etnografijos komitetu (1921–1933), F. Vovko vardu pavadintu Antropologijos ir etnologijos muziejumi, Visos Ukrainos etnografijos draugija, suvaidinusia svarbų vaidmenį ukrainiečių kalbos raidoje. Straipsnyje ypatingas dėmesys skiriamas akademikui A. Krymskiui, kurio folkloro rinkimo ir kraštotyros darbuose yra daug žinių apie Ukrainos etnografiją, įskaitant Kyjivo gubernijos Zvenyhorodo rajono tradicinės aprangos aprašus.

Straipsnio autoriai pabrėžia, kad 1931–1934 m. sovietų valdžia ėmėsi represinių priemonių ir sunaikino specializuotus etnologinių tyrimų centrus, o 1937–1938 m. nemaža dalis išsilavinusių žmonių buvo fiziškai sunaikinta. Išsamus šio laikotarpio tyrinėjimas atskleidžia, kad tyrinėtojai turėjo dirbti pagal ideologinę paradigmą. Tačiau būtent tuo metu ukrainiečių tautinio kostiumo studijos buvo suformuotos kaip liaudies kultūros tyrimų sritis.

Paskutinė straipsnio dalis skirta ketvirtajam etapui, kai Ukrainos ir ukrainiečių diasporos mokslininkai pradėjo nagrinėti pokario laikotarpio liaudies rūbus. Straipsnyje didelis dėmesys skiriamas etnografinėse ekspedicijose surinktų ir muziejuose sukaupų eksponatų duomenims, nagrinėjami tautinio kostiumo tipologijos, metodikos ir klasifikavimo klausimai. Pripažinti K. Mateiko 1977 m. paskelbti fundamentiniai ukrainiečių tautinio kostiumo tyrimai, kurie buvo vienas pirmųjų bandymų ištirti ir susisteminti ukrainiečių tradicinių drabužių regionines ypatybes. Taip pat autoriai pateikia išsamią T. Nikolajevos publikacijų

apie ukrainietiškus drabužius analizę, kur esminis dėmesys skiriamas Vidurio Dniepro srities ir visos Ukrainos tradicinio kostiumo istorijai. Teigiama, kad ši mokslininkė buvo viena pirmųjų tyrinėtojų, pasiūliusių didžiąją Vidurio Dniepro regiono etninę teritoriją padalinti į vietines zonas – šiaurinius, centrinius ir pietinius Kyjivo regionus.

Remdamiesi savo tyrimų rezultatais, autoriai apibendrina turimas žinias apie Vidurio Dniepro krašto tradicinės aprangos ypatybes. Be to, tyrimas atskleidžia trūkstamas duomenų spragas, taigi ir galimas tolesnių mokslinių tyrimų sritis.