

TRADITIONS OF OUTERWEAR OF VOLYN

Alyona Vynokur

Postgraduate Student, Kyiv National University of Culture and Arts, Ukraine
e-mail: vynokur.alyona@ukr.net, orcid.org/0009-0003-3072-5918

Summary

The aim of this paper is to prove the hypothesis: the main traditional characteristics of the formation of outerwear reflecting regional peculiarities are reflected in the modern ethnic costume of Volynians. The following tasks are set: to analyze the fragmentary life evolution of Volyn folk outerwear; to specify and identify features in the formation and formation of ethnic outerwear of Volyn; to show that it is on the archaic cultural basis of the Ukrainian people that it is possible to consider the transformation processes in the ethnic outerwear of Volyn.

Methods used in the study: Among the research methods used, we paid special attention to the following: historical retrospectives, structural-functional, descriptive, and systemic methods (in particular, third-generation systemic methods), etc.

Research methodology. The evolution of certain fashion trends, the emergence and development of various fashion trends cannot be imagined without the influence of ethnic identity. Therefore, in the scientific discourse of modern art history, the problem of the formation and development of ethnic Volyn outerwear, its characteristic identical features and distinctive features of forming occupies a special place. Therefore, the study of the transformation processes of Volyn folk costume is relevant in highlighting the spiritual culture and art of the ethnic group, as well as in terms of the evolution of rituals and customs in the regional aspect. The relevance of the study is highlighted in the work of contemporary Ukrainian fashion designers, as ethnic clothing is an important component of modern Ukrainian culture today, combining ancient folk traditions with modern technologies. Ethnic clothing style is always relevant and favorably perceived at fashion shows.

Key words: ethnic Volyn clothing, ethnic outerwear, ethnic style, ethnodesign, ethnic clothing modeling.

DOI <https://doi.org/10.23856/5640>

1. Introduction

Relevance of the research topic. The formation and shaping of fashion trends is possible only with the influence of ethnic identities. Therefore, in the scientific discourse of modern art history, an important place is occupied by the problem of the formation and development of Volyn outerwear, its characteristic identifying features and distinctive features in the process of formation. Therefore, the study of the transformational processes of Volyn folk outerwear is relevant both from the point of view of highlighting the spiritual culture and art of the ethnic group, as well as from the point of view of the evolution of rituals and customs in regional aspects. The relevance of the study is highlighted in the works of contemporary Ukrainian fashion designers, as ethnic clothing art is an important component of modern Ukrainian culture today, combining ancient folk traditions with modern technologies. Ethnic clothing style remains always relevant and is favorably perceived at fashion shows.

Relevance of research and publications. Scientists R. Zakharchuk-Chuhai and A. Budzan note (*Krivolapov M., 2000; Tymenko V., 2007; Shparaha T., 2004*) that over the centuries, the ethnic art of Ukrainian dress has been formed in two main forms: as home crafts and as organized production – crafts related to the market. Their development was influenced by the natural conditions of Ukraine and the availability of raw materials, as well as by its favorable geographical and commercial location. These forms of ethnic modeling went hand in hand and intertwined with each other. Each era enriched the object and spiritual world of man and made its own changes. Nevertheless, the genetic code of the artistic tradition and heritage of the people was passed down from generation to generation. T. Kara-Vasyliieva, K. Kavas, M. Kryvolapov, M. Makarenko, P. Melnychenko, Y. Legenkyi, K. Promenytskyi, S. Myhal, M. Stankevych, V. Tymenko, L. Orshanskyi, V. Titarenko, V. Torkaniuk, A. Khvorostov, D. Tkorzhevskyi, K. Shonk-Rusych, E. Shevchenko, and many other researchers have studied different periods of development and types of folk art (*Tutashynskyj V., 2002*).

Scientific novelty. The article is the first to comprehensively substantiate and objectively analyze the material on the formation and development of ethnic Volyn outerwear. After that, we systematized this material, analyzed the main features and logically presented the types of outerwear.

The purpose of the study. To highlight the main traditional characteristics of outerwear in the ethnic costume of Volynians, which are reflected in regional peculiarities. The following tasks are set: to analyze the fragmentary life evolution of Volyn folk outerwear; to identify characteristic features in the formation and formation of ethnic outerwear of Volyn; to show that it is on the archaic cultural basis of the Ukrainian people that it is possible to consider the transformation processes in the ethnic outerwear of the Volyn region.

Results. Thus, the study of the national peculiarities of Ukrainian outerwear of Volynians allowed us to approach the disclosure of an important cultural and art history topic, which is reflected in the formation of modern Ukrainian clothing, on the examples of creative collections of Ukrainian fashion designers: I. Karavay, O. Karavanska, R. Bogutska, O. Dats, L. Bushynska, L. Pustovit, Y. Polishchuk, V. Gres.

Among the research methods used, we paid special attention to the following methods: structural-functional, historical retrospectives, descriptive, and systemic methods (third-generation systemic methods), etc.

2. Formation of Volyn outerwear

The outerwear of Volhynia in the mid. nineteenth and early twentieth centuries showed considerable diversity in terms of cut, color, and especially names. As in the whole of Ukraine, winter clothing in the surveyed villages included a sheepskin coat and clothes made of sheepskin cloth. Outerwear made of sheepskin is widespread throughout the territory and is called kuzukh.

A kozukh (also kuzushanka, tulup, bekeshka, kaval, baibarak, shuba, guba, kozhanka) is a traditional Slavic ethnic garment made of sheep, goat, and calf skins.

Coats have varieties in cut (straight cut, with assemblies), color, and functional purpose, which do not form distinct areas and stand out as single local variants.

The following names for the Volyn region's fur coats are known: kuzuk, tolub, fur, povkozhushek, povshubok, which reflect the differentiation of reality by cut: a coat with gathers – a straight-cut tolub, a long coat, a long tolub – a shirt, a short tolubok (*Belsky S., 1910*).

The coats differed in color – in some dialects, this feature indicated the festivity or everydayness of this clothing (a white coat on a holiday, and a ragged one on a weekday) (*Belsky S., 1910*).

By the cut, which in many dialects differentiated the realities and purpose for persons of a certain gender: women's coats were most often sewn in assemblies or *hvandy* (folds), men's – with a *tolub*, with a large collar, but in some villages women's and men's coats had only one type of cut - only *hvandy* or only *tolub*; in some villages women's and men's coats were contrasted both in color and cut: women's coats were white, and men's were red; the coats were sewn (from seven sheepskin coats, *khvanda* on the back and front, pockets, men's coats had a large cowl, a *guz*, a leather navel, a belly button, a loop, a red belt around the coat, fastened, and cockades were let out), (women's coats were velveteen, some had *khvandas*, and some had white *tikos*) (*Korzoniuk M., 1987*).

A fur coat is a women's winter cloth garment with a turn-down wide collar and small gatherings on the back. In the Volyn dialects, the following names are actively used: *povshubok*, (women's coats have long been known as jackets with mustaches, then short and knee-length cropped *povshubok*) (*Korzoniuk M., 1987*).

The word fur coat comes from the Arabic "jubba" (outerwear with long sleeves) through the Italian giubba and the Germanic Schûbe. The word shuba (in the form of shyuba) is found in the sources of the fourteenth century, a newer version is found in the work of P. Berinda, and shubka is also found in the monuments of the sixteenth century (*Korzoniuk M., 1987; Marviyas I., 1990*).

The name is preserved in some Middle Polissia dialects: *shuba kuzukh* (clothes made of shop fabric, the edge and collar of which are lined with fox fur). In the studied dialects located in the Horynia basin, the name is recorded only in carols and folk songs: "There he sits at the end of the table, a generous evening, a good evening, good people for health, there are three loops on that fur coat...; sell it to the world, son, buy your mother a mole coat, why, mother, sell it to the world, better, mother, leave the house" (*Korzoniuk M., 1987: 55*). However, in the West Volyn dialects, derivatives of the lexeme *shuba* are actively used to refer to fur coats.

3. Outerwear made of sheepskin

Outerwear made of sheepskin is divided into separate types: straight cut, with wedges, with pleats, and with gatherings. In the surveyed villages, straight-backed sweaters with wedges inserted on the sides and partially with a detachable back were widespread: with pleats, pleats, and straight cut. Collars were mostly small and standing up. In many *seleshes*, sweaters were sewn with slit pockets, often real ones (the pocket is shaped as it goes, through that pocket).

The vestments were mostly decorated with woolen cords and tassels around the collar, at the top of the right hem, at the bottom of the sleeves, along the wedges, and at the back of the waist. In many dialects, it is noted that mostly black suits were worn on the holiday ("black brassiere made of the wool itself – for marriage, for the holiday suits were the blackest, the wool of young sheep") (*Korzoniuk M., 1987: 57*). In many villages at the beginning of the twentieth century, instead of a *retinue*, men wore jackets in the fall and coats in the winter (*Bezmozdin L., 1975*).

Brass bras are mostly sewn with wedges (mustaches), white, gray, black, and decorated with colored cords ("a brass brass with wedges, white and black, made of wool itself, trimmed with blue and green cords, for marriage"). There were also brassieres of straight back and with assemblies. Each village recognized only its own cut and strictly adhered to it ("brats made of

cloth in Poland and in Mykolai's time are black, in Zabuzhzhia they are assembled, in ours they are straight, the collar is standing, the pockets are cut, not cut off, if the brat is cut off, it will not be a brat"), according to the testimony of residents of Dorohobuzh village, Hoshcha district, Rivne region.

In some dialects, the khvanda (folds) not only served to distinguish between men's and women's clothing, but also led to the opposition of names (a Bapa jacket with khvandas, and a man's jacket with a scroll). Along with the name kurtyka, another name kurtochka is also used in these dialects (*Mateiko K., 1995*).

Along the western border of the Volyn area, the serdak ("sardak", "sirdak", "sukmanka", "sukman", "katanka") is widespread. In some dialects, there are several names for serdaks that differ in cut and purpose for persons of a certain gender ("women wore syrmege, men wore sukmanas, serdaks with pleats, and a simple sukmana, sewn with syrmege, a sukmana, a long brass, no wedges, only black sukmanas with wedges"). Informants emphasize that these are the oldest sundresses (sundresses were made of cloth, the old ones were simple, up to the pietas, ancient, then katanky, sardars with pleats, katanky were sewn for me, a tailor was there, they already sewed cloth for me, and then there were sundresses, men's katanka was short, And women's skirts were pleated, three on the back, sides, and trimmed with black and fastened with buttons, and men's skirts were simple, as nowadays, standing collar, cut to the stan, with pockets cut through, older skirts, trimmed with laces, both green and red, my mother had them, I no longer had them) (*Bruckner A., 1957*).

4. Outerwear in Volyn made of cloth

Katanka cloth was made by felting, rolling cloth. Katan is a scroll of cloth ("this cloth was made for men's trousers, we say sviy polotnya, or takan"), as well as a skirt made of cloth (*Rusanivskiy V., 1985*).

Men also wore suits with a lapel ("bashlak"), a burka that was used as traveling clothes ("burka sewn by a clothier, with hvandy, on the road, bashlak is around the neck, he spares the coat, that burka, and when it rains or snows, he puts it over the coat. A burka with a bashlak, long, old, with a sewn-on buttonhole"). Informants point to the time of its spread in Poland ("burka was in Poland, a bashlak was sewn on top, sewn on and around, short fringes"). The name of burka (woolen boots) is recorded in the monuments of the eighteenth century. Obviously, the name burka (men's outerwear) was borrowed in the early twentieth century (*Marviyas I., 1990*).

Also widespread is the chemerka, which differs in its cut, gatherings, and folds ("chemerka with gray and varied gatherings, men's chemerka with a stack, with a pile, gatherings all around, like a sachyk, abundant, chemerka without girdles and with fractional girdles, short"). Writing about the clothing of nineteenth-century peasants, the researcher notes: "In summer, more prosperous peasants, and especially young men, wear a chemerka or a chemlite, which is usually made of purchased fabrics – cherkasin, kamka, with thick ruffles at the waist and back" (*Marviyas I., 1990: 34*).

Chemerki were also made of purchased fabric ("chemerki were made of black leather, up to the waist, ribbons were sewn on, with cotton lining"). In the southern part, another type of outerwear was recorded: the bekesh, a garment that is comparable to traditional outerwear such as the svita and sernega, but differs from them in cut ("bekesh made of cloth, made by myself and bought, with stitches to the waist, and a stitched seam and two buttons on the back; a bekesh like a sernega, later than a straight one, one-piece, with buttons, with a belt; a bekesh like a

sernega, shorter at the halter; a bikasha to the waist, in folds, with buttons in the back, a woman hangs a skirt from the dura; a bikesh of her own work"). A bikesh is a retinue from the floor.

In most of the studied territories, there is a type of clothing that is similar to the traditional suite, but opposed to it in terms of cut, mainly straight-cut outerwear - gunya, with a flared hood ("kras", "kapa", "gunka"), (flared and wedged men's suite, women's abundant suite) (Volynets L., 1994).

5. Conclusions

Thus, the outerwear of Volhynia in the mid. nineteenth - early twentieth centuries. showed considerable diversity in terms of cut, color and identical regional names. The analysis of the correlation between realities and terms shows a significant overload of nominative designations due to an increase in their number at the expense of certain elements of realities: differentiation by various features, coexistence of ancient and later realities; the exit from use of realities, but the preservation and parallel use of their names, the emergence of names as a result of borrowing.

The study of the national peculiarities of the Volyn upper cloth allowed us to approach the disclosure of an important cultural and art history topic. Ethnic Volyn outerwear motifs are reflected in the creative collections of Ukrainian fashion designers: I. Karavay, O. Karavanska, R. Bogutska, O. Dats, L. Bushynska, L. Pustovit, Y. Polishchuk, and V. Hres.

References

1. Bezmozdin L. (1975). *Hudozhestvenno-konstruktivnaya deyatelnost cheloveka [Artistic and constructive human activity]*. Tashkent [in Russian].
2. Belsky S. (1910). *Derevnya Kovaly Zhytomirskogo uezda v mae 1909 : Trudy obshestva issledovatelej Volyni [The village of Kovaly, Zhytomyr district in May 1909 : Proceedings of the Volyn Research Society]*. T. 3 Zhytomyr [in Russian].
3. Volynets L. (1994). *Narodnyi odiah : Borshchivshchyna. Narodne mystetstvo, pobut ta zvychai. Kataloh vystavky [Folk clothes: Borshchivshchyna. Folk art, life and customs. Exhibition catalog]*. New York: Ukrainian Museum [in Ukrainian].
4. Korzoniuk M. (1987). *Materialy do slovnyka zakhidnopoliskykh hovirok : Ukrainiska dialektna leksyka [Materials for a dictionary of Western Polissya dialects: Ukrainian dialect vocabulary]*. Kyiv: Nauk. Dumka [in Ukrainian].
5. Kostyshyna M. V. (1978). *Osoblyvosti tradytsiinoho vbrannia bukovynskoho Podillia : Nar. Tvorchist ta etnografii [Features of the traditional dress of Bukovinian Podillya: Folk art and ethnography Osoblyvosti tradytsiinoho vbrannia bukovynskoho Podillia : Nar. Tvorchist ta etnografii]*. Kyiv: Nauk. Dumka [in Ukrainian].
6. Krivolapov M. (2000). *Khudozhnia krytyka i problemy osmyslennia mystetskoj spadshchyny [Art criticism and problems of understanding artistic heritage]*. Issue 1. Kyiv: Splaslach [in Ukrainian].
7. Marvijas I. G. (1990). *Ukrainska mova i yii hovory [Ukrainian language and its dialects]*. Kyiv: Nauk. Dumka [in Ukrainian].
8. Mateiko K. (1995). *Ukrainskyi narodnyi odiah. Etnografichni slovnyk [Ukrainian folk costumes. Ethnographic dictionary]*. Kyiv: Nauk. Dumka [in Ukrainian].
9. Rusanivskiy V. M. (1985). *Dzherela rozvytku skhidnoslovianskykh literaturnykh mov [Sources of development of East Slavic literary languages]*. Kyiv: Nauk. Dumka [in Ukrainian].

10. Tymenko V., Sydorenko V. (2007). *Profesiina dyzain – osvita: teoriia i praktyka khudozhnoi obrobky derevyny* [Professional design education: theory and practice of artistic woodworking]. Kyiv: Pedagogichna Dumka [in Ukrainian].
11. Shparaha T. (2004). *Pro rehionalni osoblyvosti tradytsiinoho zhinochoho vbrannia Volyni : Vseukrainskyi narodoznavchyi kvartalnyk* [On the regional peculiarities of traditional women's dress of Volyn : All-Ukrainian ethnographic quarterly]. Kyiv: Nauk. Dumka [in Ukrainian].
12. Tutashynskij V. (2002). *Zakonomirnosti rozvytku etnodyzainu* [Patterns of ethnodizaina development]. Retrieved from <http://lib.iitta.gov.ua> [in Ukrainian].
13. Bruckner A. (1957). *Słownik etymologiczny języka polskiego* [Etymological dictionary of the Polish language]. Warsaw: Wiedza powszechna Publishing House [in Polish].