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RESEARCH WORK OF LAW STUDENTS IN CONDITIONS OF BLENDED LEARNING

The article characterizes the stages of organization and implementation of search and research work of law students, which ensure their movement from one level to another: propaedeutic, initial-methodological, research-practical stage. The didactic conditions for the organization of search and research work of law students in professional colleges during mixed education are defined: creation of student scientific societies or scientific circles (problem groups) in the college; activation of independent search and research work with the help of the series of interactive lectures "Lawyer-scientist"; introduction of elements of creativity during practical classes in legal disciplines; involvement of students in webinars League: Law. It was found that the implementation of didactic conditions includes three key aspects: introduction of systemic changes in the process of mixed education of law students at the college; development of the professionalism of the teaching staff, which involves increasing the responsibility and awareness of the moral obligation for the results of the training of future lawyers, as well as for the quality of independent, search and research work; improvement of collective work, in particular, in the online format, which is the main goal in the context of organizational, motivational, educational, stimulating and control activities of both students and teachers during blended learning.

Key words: *blended learning, future lawyers, students, vocational higher education, independent work, search and research work, didactic conditions.*

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HISTORICAL DEVELOPMENT OF THE UKRAINIAN COSTUME AND ITS REGIONAL FEATURES

The article investigates the history of Ukrainian costume development in accordance with different regions of Ukraine, namely: the Middle Dnieper, Podillya, Polissya and Volyn, Slobozhanshchyna and Poltava regions, Carpathians, South. Particular attention is paid to the artistic features of the Ukrainian costume. The aesthetic properties and features of clothing decoration are investigated. The regional complexes of the Ukrainian traditional dress are analyzed. Characterized features of cutting and sewing of men's and women's clothing.

The author presented not only general information about the costumes of various historical epochs, its various components at each stage of its development, but also characterized the breastplate, satin, outerwear, hats, hairstyles, ornaments.

Key words: *Ukrainian costume, region, traditions.*

Introduction. The history of the costume reaches the depths of the ages, intertwining with the history of society, scientific and technical progress, national traditions, and the natural human desire for convenience and beauty. Of course, fashion is also related to this. Much has changed in the world in the 21st century. Including the appearance of the inhabitants of our planet. Today, humanity dresses differently than our ancestors. Although, something in the costume has remained unchanged over the centuries.

An important place in the history of the development of the costume is occupied by the Ukrainian national costume, whose traditions are protected by the people.

The term "suit" is broad. It kills everything that can change a person's appearance. A costume is clothes, hairstyle, and jewelry. Clothes, of course, are the main part of the Ukrainian costume.

The history of the development of Ukrainian women's and men's costumes had its own peculiarities. After all, based on fundamental studies of the history of the development of the costume, it highlights the culture, traditions and customs of the Ukrainian people.

The analysis of the history of the development of traditional clothing plays an important role not only in the national culture of the Ukrainian people, but also in the world culture. Characterizing the features of men's and women's costumes of different regions of Ukraine, expressiveness, variety, cut, proportions, decoration, and compositional techniques in the manufacture of clothes are noticeable.

Presenting main material. In order to analyze in more detail the history of the development of Ukrainian costume and its regional features, the works of F. Vovka, who in the late 19th and early 20th centuries, were studied. researched Ukrainian clothing, comparing it with the clothing of other nations.

A. Sinytska, V. Myronenko, considered the historical prerequisites of the Ukrainian costume and analyzed certain of its features.

Such researchers as: V. Boyko, V. Tytarenko, V. Shchybrya, K. Slidzevska, M. Bilan, M. Oliinyk, N. Alik, O. Kulchynska made a great contribution to the history of the development of Ukrainian costume.

V. Tytarenko in his work "Embroidery Art of Poltava Region" reveals the peculiarities of Ukrainian embroidered clothing, namely: women's and men's shirts, corsets (Tytarenko, 2015).

The beauty of the Ukrainian national costume was admired by many writers, poets, artists who reflected all this beauty in their works. So, for example, I. Kotlyarevskiy in his poem "Aeneid" (Koliarevskiy, 1989) mentions sets of not only women's, but also men's clothing of the 18th century Ukrainians. He names types of outerwear, belt, chest and body, hats, jewelry, as well as types of shoes.

Today, there is a large number of works devoted to the peculiarities of the Ukrainian costume, its components, decoration. These are the yarns of A. Moran, V. Rydin, G. Dudnikova, E. Tyl, Z. Vasina, K. Mateyko, K. Stamerov, L. Minenko, M. Mertsalova, M. Starovoit, M. Tilke, N. Kaminska, O. Kireeva, O. Slinchak, O. Shevnyuk, T. Kara-Vasilyeva, T. Nikolaeva, F. Komisarzhovsky.

So, for example, T. Nikolayeva in her work "The History of Ukrainian Costume" presents the variety of folk clothing according to the historical and ethnographic regions of Ukraine, reveals in detail its numerous components and methods of decoration. Illustrations to the book by Z. Vasina, L. Minenko, O. Slinchak, M. Starova, as well as T. Nikolayeva herself (Nikolaieva, 1996).

V. Suprunenko's book "We are Ukrainians" presented the national heritage, traditions, and culture of the Ukrainian people. Chapter 7 "Clothes" contains information about clothes, shoes, hats, trousers, belts, hairstyles of Ukrainians (Suprunenko, 1999).

From ancient times and throughout its existence, the Ukrainian national costume satisfied not only the material and spiritual needs of every person, but also performed important household, social, and ritual functions. It reflects the worldview and aesthetic preferences of the Ukrainian people. Few people pay attention to the study of the history of the development of Ukrainian costume. Although this is an important stage of learning about the development of the Ukrainian people not only in national, but also in world culture.

The purpose of the article is to research and analyze the history of the development of the Ukrainian costume, taking into account its regional differences.

The historical development of the Ukrainian costume of different regions of Ukraine is connected with the culture of different peoples of the world.

According to historical data, during the period of the existence of Kievan Rus (IX-XII centuries), Ukrainian national clothing had its own characteristics, depending on certain criteria, namely: a set of Ukrainian costume showed its belonging to certain groups of the population, to its nation, nobility, regional features. Relying on the countries that at that time bordered Ukraine, namely Byzantium, the countries of the Ancient World, the peoples of the East, and later Western Europe, led to the creation of various cultural centers, as well as the trade routes that ran through Ukraine, the exchange of goods - it played a big role in the development of Kyivan Rus.

During the existence of the Galicia-Volyn state (end of the 12th - first half of the 14th century), various clothing complexes formed during the existence of Kyivan Rus were enriched not only with new types and forms, but also diversified with new names.

In particular, the final reflection of the peculiarities of the Ukrainian costume is noticeable during the times of Zaporizhzhya Sich (XVI - XVIII centuries). It was then, in different regions of Ukraine, that certain differences in the Ukrainian costume became noticeable.

According to archaeological findings, a wide development of weaving and various crafts, which are closely related to the peculiarities of the creation of the Ukrainian costume, can be seen. It is based on these data that it can be argued that the peculiarities of the costume of different regions of the country are one of the most

important sources of studying the history of the population of Ukraine, its social culture, ethnic views and its ideas.

Ukrainian folk dress is the national dress of Ukrainians, which was created at all stages of the history of Ukraine (*Ukrainian national dress...*). It differed among itself according to the seasons of the year, social status, climatic and regional features. The clothes were both festive and everyday.

The harmonious combination of the components of the Ukrainian costume is characterized in the all-Slavic context, while combining some elements of clothing of the countries of the East. But despite the influence of the Ukrainian costume of other regions that bordered Ukraine, the Ukrainian outfit has retained its uniqueness.

Ukrainian clothing is best represented in the clothes of the peasants, due to which the name "folk costume" appeared (Kosmina, 2017, p. 4).

The Ukrainian costume was divided into body, breast, thigh (waist). Clothes were also upper and lower. Depending on the climatic conditions, the population on the territory of Ukraine wore a certain type of clothing both indoors and outdoors.

The Ukrainian folk costume had to include the following mandatory components of clothing, for example, a women's costume: an embroidered shirt, which, depending on the region, could be of different types of cut: tunic-like, a shirt with shoulder inserts, with a full-length sleeve, a shirt with a yoke; sheet "with wings", or a straight cut. a spare apron that was attached to the waist, a corset that was sewn from factory fabric. In the cold season, women wore a skirt made of cloth with a lining. The waist was girded with a belt. The most important girl's headdress was a wreath, and for women - a cap, a hat.

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Since various types of expensive fabrics were brought to Russia, such as silk, velvet, Frisian and Flemish fabrics, they were used for sewing clothes mainly by princes and boyars. Church clothes were also made from them. In addition to fabrics, necklaces made of precious glass came from the Arab East.

In the 14th–17th centuries. the clothes of the Slavic peoples became very prosperous. Despite the fact that part of the Ukrainian lands was seized by Lithuanian, Polish and Hungarian feudal lords, the Ukrainian people still preserved their culture, which was manifested in clothing (Zakharchuk-Chuhai, 2012, p. 74).

In Prykarpattia in the 16th century. women's peasant clothing consisted of a shirt made of homemade cloth, a skirt with an apron, and a sleeveless top. They put a cap on their head and wore leather shoes (walkers).

Clothes of the Zaporizhzhya Cossacks in the second half of the 16th century. had its own peculiarity. Since the peasants and the urban poor fled from Volhynia, Polissia, Halychyna to the Dnieper region, social inequality was reflected in Cossack clothes, and therefore their clothes became similar to peasant clothes.

Ukrainian clothing of the 17th–19th centuries. among social groups of the population (artisans, feudal lords, Cossack elders, poor peasants, burghers, merchants, etc.) differed among themselves, according to which a person's belonging to a certain social stratum was determined.

Ukrainian clothes of wealthy people, such as feudal lords, rich merchants, were made from expensive fabrics that were brought from abroad. The women's costume consisted of a long shirt, on top of which they wore shoulder clothes made of expensive fabric. It was sewn so that, when worn, it left the embroidered hem and bottom of the sleeves open. A korzno (cloak) was worn on top, which was fastened with a fibula (*Fibula...*), which was a metal fastener, and at the same time served as an ornament. As for shoes, they wore colored boots. Headdresses were towel-shaped, which covered the cap, and were decorated with precious stones and embroidery. The headdress also had a ritual meaning and was used in various ceremonies.

Fabrics from which clothes were made for wealthy classes of the population were decorated with elements of floral ornament, and also alternated with other ornament motifs in the Renaissance and Baroque styles. In Brody and other cities of Galicia in the 17th century. goldsmithing flourished.

The costume of the wealthy Cossacks, the Cossack foreman had its own peculiarity. Cossacks of this social group of the population wore shirts made of thin cloth, which was embroidered with silk, gold and silver threads, which was tucked into wide, cloth pants or fleece harem pants. An expensive zhupan, which was girded with a Persian or Slutsk belt. A fur coat was worn only during solemn events. On their heads they wore fleece hats decorated with expensive stones.

Everyday Cossack clothes consisted of a zhupan, a Circassian coat, colorful harem pants, a shawl belt, a trench coat, and a woolen burka.

A characteristic feature of the Ukrainian costume is the peculiarities of cut, picturesqueness, sewing technology and techniques of decorating clothes, and therefore clothes have always been distinguished by considerable variability.

The biggest differences in Ukrainian clothing are visible on the Left Bank and Right Bank, Slobozhan Oblast, as well as partly in Podillya, the Carpathians, Polissia, and Volhynia.

National dress of the imperial period of the end of the 18th - beginning of 20th century changed his appearance. After all, during the reign of Peter I, clothing became similar to German, Hungarian, and Dutch. He forcibly forced the boyars to shave their beards, forced them to wear curly wigs. Women began to wear corsets, which tightened their figure, wore frame skirts and began to expose their cleavage. But despite that, the Ukrainian costume has preserved its traditions, its style, which was formed over the course of a century on the basis of Slavic paganism, Orthodox ancient Russian culture, as well as the age of the Cossacks (Vasina, 2006, p. 180-181).

Ukrainian national costume of the 18th century - beginning 20th century of different regions of Ukraine has developed as a cultural phenomenon that reproduces the agricultural traditions of our people. It was in the 18th - 19th centuries. not only the decoration of the shirts, but also the structural details become more noticeable.

From the end of the 19th century. shirts that were embroidered with colored threads, namely: black and red, became very popular, although the masters continued to give preference to "white" embroidery. As the people said that in black and red shirts "it's like a slaughtered man" (Leshchenko, 2015, p. 98).

Women's clothing has retained its uniqueness since the 17th century. to the beginning of the 20th century.

in the 19th century women who lived in Myrhorod wore sheets on weekdays. In turn, women from Luben wore black and dark blue spare parts.

For example, in Bukovina in kin. XIX - beginning In the 20th century, a girl's costume consisted of a shirt with continuous wide sleeves, which was decorated with polychrome embroidery (Myronov, 1977). Wrapped around the thighs was a wrap made of home-spun woolen fabric, into which threads of yellow and yellow-hot colors were woven. The headdress was made of cardboard called "koda". It was lined with fabric, decorated with ribbons, beads, and flowers. They wore leather shoes with buttons, and also decorated with the appropriate ornament. In particular, the main sets of the parubot costume were also a shirt that had a tunic-like cut and was made of home-spun cloth. She was dressed over pants, which were then fastened with a belt. Captar and "heart" were decorated with leather and cloth appliqué. Ukrainian parubkas wore narrow "holoshes", which were made of white cloth, the bottom of which was embroidered (*Ukrainian national dress...*).

In Volyn, women's and men's shirts had a pointed collar and were made of homespun cloth. Kusan, that is, women's clothing with sleeves, was made of woolen fabric and had folds from the waist line. It was decorated with colored threads and an appliqué made of green cloth. On her head, women wore a white scarf with tassels. As in Bukovina, men wore narrow trousers. Lichaks put on canvas "curves". They were worn by women and men (*Regional differences ...*).

Based on the peculiarities of women's and men's Ukrainian costumes, depending on the different regions of Ukraine, they differed among themselves in terms of color scheme, cut features, and sewing technology.

Conclusions and prospects for further research. So, researching the history of Ukrainian costume and the methodology of its training, it was analyzed that this problem remains in demand and popular not only on the territory of Ukraine, but also beyond its borders. After all, elements of Ukrainian clothing are very often used in the everyday life of both men and women.

The method of teaching the history of the development of the Ukrainian costume of different regions of Ukraine contributes to the aesthetic education of youth, which preserves the features of different cultural eras, therefore it is one of the most important historical sources for studying the cultural features of the Ukrainian people.

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СРІБНА Ю., ОХРИМЕНКО Л.

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ІСТОРИЧНИЙ РОЗВИТОК УКРАЇНСЬКОГО КОСТЮМА І ЙОГО РЕГІОНАЛЬНІ ОСОБЛИВОСТІ

У статті досліджено історію розвитку українського костюма відповідно до різних регіонів України, а саме: середня Наддніпрянина, Поділля, Полісся та Волинь, Слобожанщина й Полтавщина, Карпати, Південь.

Особливу увагу приділено художнім особливостям українського костюма. Досліджено естетичні властивості та особливості оздоблення одягу. Проаналізовано регіональні комплекси українського традиційного вбрання.

Автор подав не лише загальні відомості про костюми різних історичних епох, його різноманітні складові на кожному етапі його розвитку, а й охарактеризував натільний, нагрудний, стеговий, верхній одяг, головні убори, зачіски, прикраси, взуття у різних регіонах України.

Досліджено основні складові жіночого та чоловічого українського костюма, його особливості крою, технологія шиття, техніки декорування одягу та кольорова гама.

Робота містить огляд прикрас, їх характеристику, а також особливість головних уборів, матеріали з яких вони були виготовлені, з урахуванням їх регіональних особливостей.

Обгрунтовано особливості українського вбрання, яке найкраще представлене у одязі селян, за рахунок якого і з'явилася назва «народний костюм».

Публікація містить роботу над дослідженням українського одягу заможних людей, таких як феодалів, багатих купців, який виготовлявся із дорогих тканин, що були привезені із закордону. Також охарактеризовано костюм заможних козаків, козацької старшини, а також повсякденний козацький одяг.

У роботі автор досліджує види взуття, що характерне для різних регіонів України та його гармонійне поєднання до компонентів українського костюма.

Велика увага приділена відмінностям в українському одязі, які помітні на Лівобережжі та Правобережжі, Слобожанщині, а також частково на Поділлі, Карпат, Поліссі, Волинь.

Проаналізовано основні елементи українського костюма, які сьогодні дуже часто використовуються в повсякденному житті як в чоловічому, так і в жіночому одязі.

Ключові слова: український костюм, регіон, традиції.

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