FEATURES OF TAILORING WOMEN'S CLOTHING TO THE PEASANTS OF THE POLTAVA PROVINCE OF THE XIX - EARLY XX CENTURIES: AS A SIGNIFICANT CONTRIBUTION TO THE STUDY OF EVERYDAY LIFE

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In the process of historical, cultural development in Ukraine, in each region there were characteristic traditions of making women's clothes, kind, cut, ornamental motive, composition, color scale, specific technique of execution. Traditional costume has always been a vivid, visually fixed manifestation of nationality, identity of folk culture and is one of the most significant contributions to the study of everyday life. Over the years, he has changed, perceived the external influence, but despite all the accumulated significant ethnocultural information, which testifies to the experience of the Ukrainian people, the idea of the world, criteria of behavior, aesthetic tastes, regional features and cultural motives.

The article is devoted to the study of the traditional system of Poltava, the manufacture and design of the main rural women's clothing of the Poltava province XIX - early XX century.

Key words: folk costume, clothes, traditional style, complex of clothes, components, cut, decoration

Introduction: At all ages, clothes served not only domestic necessity, but also aesthetically - a cultural distinction. For Ukrainians, traditional clothing is a whole cultural world. His traditions, beliefs are connected with him. He reflected the social status, social and family status of man, the peculiarities of his work. The formation of the Ukrainian system went a long way. At the end of the nineteenth and early twentieth centuries there was a period of development of capitalism and progress, which certainly influenced the appearance, quality of women's clothing. Ukrainian national costume has undergone all the ways of perfection, but retained its original features and became one of the main sources of studying the ethnic history of the population, social worship, aesthetic preference.

Problem statement: Poltava region, thanks to the geographical and historical situation, became the keeper of genuine Ukrainian culture. These circumstances led to the need for a detailed study of domestic life - as a valuable part of Ukrainian material culture. Ethnic identity of traditional rural women's clothing is an important aspect of studying and popularizing the cultural heritage of our people.

Goal: comprehensive study and research of the features of women's clothing sewing on the territory of Poltava province XIX - early XX century.

Analysis of research studies and publications on this topic. Materials of the album of Ukrainian folk art and crafts, edited by P.A. The poluyanovs are composed mainly of exhibitions of 1938 in Moscow and Leningrad from the collections of the State Museum of Ukrainian Art in Kyiv. The album became a valuable source for studying the maiden costume of the 19th and early 20th centuries from all regions of Ukraine, as it also provides short historical information about the history of clothing research, description of various sets of clothing [9].

Ethnographic Dictionary of Kateryna Mateyko in 1995 "Ukrainian Folk Apparel" became a thorough scientific research of the national costume as an important component of material and spiritual culture. The publication reveals the names, important historical, cultural aspects of the development of the clothes, and is successfully classified according to the components of the fineness, the cut, the canvas, the system of decor, the peculiarities of forming the features of national identity of the national apparel complexes of the ethnographic regions of Ukraine and the dress of different social strata [5].

In the book "Ukrainian Folk Costume" edited by P. Odarchenko, G. Carynika, seventeen samples of clothing are described. Classification, regional differences are thoroughly presented, especially in the Poltava region and the Dnieper. The accent became the women's outfit, because it is more diverse, it is characterized by interesting artistic design. The purpose
of the publication was to preserve folk art for contemporary and subsequent generations [4].

The coverage of folk compositional methods of creating complexes of the traditional Poltava system, devoted their books to Voronai O. "The habits of our people" [2], Antonovich K.M. "Ukrainian Clothing" [1], Nikolaeva T.O. "History of the Ukrainian costume" [6].

Presenting main material. By the beginning of the nineteenth century, especially after the abolition of serfdom, Ukraine has reached a high level of culture and economy, which has affected the development of everyday life. The industrial capitalism has been steadily gaining momentum, and the Poltava Krai has become one of its centers.

The development of industry put the average person in dependence on the rick, which imprinted on the concrete facts of everyday life [8, 111].

Poltava region has always distinguished itself with its crafts and artistic crafts. Reshetilivka, Opishna - became centers of folk art and craftsmanship. Dikanka, Sorochintsy, Shishaky are well-known centers for the manufacture of fabrics and carpets, which later found their reflection in a certain kind of Ukrainian fabric "plachta" with impressive original, national patterns [5, 10].

At the beginning of the post-reform period, each family provided itself with raw material for making fabrics, and in the future for sewing clothes. These are small (family) crafts, which were characterized by the natural production of plant and animal origin. Therefore, the difference in clothing of different versts of the population were: the type of cloth (cloth, leather), decorative decoration, accessories. And with the development of capitalism and market relations imposed new forms of social stratification [2, 45].

The most widespread fabrics are steel - raw linen (linen fiber, hemp, mixed). It in turn, too, differed in quality, in color. The finest cloth was used to make a scarf. Of the coarse, warm cloth, mostly made of outerwear. Often fur was used. "Babak" - a fur-bearing fur coat covered with peasant fur coats. A high-quality and expensive dress was considered a wool of young sheep. The wool of the old sheep was valued cheaper, and expensive dress was considered a wool of young fur coat covered with peasant fur coats. A high-quality and expensive dress was considered a wool of young sheep. The wool of the old sheep was valued cheaper, and expensive dress was considered a wool of young.

The home-made tradition of tailoring was for long preserved in the north of the Poltava province (Gadyach, Lubny, Lokhvystsya, Zinkiv, Mirgorod).

At the end of the nineteenth century, home fabrics began to supplant the factory. They have gained popularity at the expense of their low cost and quantity. More and more such fabrics and ready-made products began to be used by more developed regions of the Poltava region - Kremenchuk, Zolotonoshynsky, Kobelyatsky districts [1, 23].

In general, women's "Poltava" clothing is considered to be the basis of the Ukrainian national wear and consists of a shirt, plach, stockings (predecessors), a belt, corset, a boot, a necklace and a wreath.

One of the main elements of underground clothes, at all times, was a shirt. This is an important part of not only material culture but also spiritual. The shirt accompanies each person throughout his life, from an early childhood to the very death [3, 216].

Important features and regional differences in the shirts are: technological capabilities, design (cutting the bases, methods of joints of sleeves, inserts, wedges, lines of cuffs, collars); decoration (features of embroidery); culture, traditions, religion.

In rural areas of the Poltava province, in comparison with all of Ukraine, for a long time the classical kind of clothing was stored, despite the great cultural influence of Russia. For sewing shirts, usually used hemp or linen homespun white cloth. The wealthier peasants could afford the purchased cotton material. The fabric that was taken from the machine was narrow, so the sewing shirt was supposed to consist of two, three, at least four parts.

At the end of the nineteenth and early twentieth centuries, three types of cut - tunic-shaped, with shoulder inserts, with a solid sleeve, and a coquette were used. For the Poltava region was characterized by a long shirt "to the ankle" with a continuous sleeve, which was paid special attention. It was wide, as on this element tissue was allocated almost 50% of the entire product. When laying to the set it made magnificent by collecting fabric. Characteristic was the length - for the elbow, it made it possible to pull the sleeve, to make it even more lush.

Shoulder inserts - set as called pieces of canvas rectangular shaped sewn on the basis of or on the pod side of the state of the shirt. This type of tailoring was inherent in the Poltava Krai and still historians consider it a Ukrainian type of cut. He made it possible to expand the shoulder portion, to make a volume neck and sleeves [4, 63].

Plakhta is a part of a women's costume that replaces a skirt. It is a woolen fabric in which the threads, crossing, performed special geometric ornaments in the form of squares and rectangles with the inscribed inside the pattern. The flames in most of the bright, the figures on them are always placed in a strict order, performing the finished drawing. Each region of Ukraine is characterized by its flags. They are different in size, ornament and color [5, 10].

The towns of Zinkiv, Lubny, Lokhvystsya became the centers of sewing of cloth fabrics of the Poltava province. Geometric motifs have become geometric motifs for the prefabricated cloth weaving: "rozha", "shalavidiya pink", "pepper", "crayfish", "cloves", "carpal scales". In the basis of the fabric were used red or blue threads, in combination with brown, white, yellow and green brooms. Also, on a series of vivid patches, the more humble, which were more often used in everyday life, were held out [9, 45].
The cloth for plaster sewing was of high quality using sophisticated technology. There was a patchwork of two cloths 1.5 - 2 meters. The fabric was sewn from halves or two thirds, bent in half and left the part that framed the figure from behind. On the front were executed "wings", which were not stitched and were free on the sides. Fixing the plagate belt. Flaps that were worn by poor peasants were sewn without the side wings and called - half-blobs.

It should be noted that with the development of industry, home-grown industries began to lose their relevance. In order to help folk crafts, the provincial zemstvo created educational weaving workshops, display points, warehouses. But in Poltava region weaving studios worked in. Dityari (1898). Olefirske weaving workshop opened its branches in Mirgorod and the Great Sorochintsy. By 1903, the best point was Restilevsky [9, 46].

Pasture is the most ancient element in the complex of women's clothing. Knitted from a thin wool thread embroidering a geometric pattern. More rarely spoiled from corruption; sometimes folded into folds. Fabrics, mainly, were used striped "in circles", "in a Christmas tree".

When working, women used the front and rear spare parts for which the corset was not dressed. They were woven from hard woolen fabrics, usually black or dark blue. Girls always watched the entire suit. They had to look good, therefore, they usually supplemented the image of beads, ribbons on the head, white shirts, red belt and boots. Between the stocks was a shirt, the hem of which framed embroidery [7, 8].

In Poltava and Kyiv region, long-term care was taken to wear waistcoats. In the nineteenth century, self-made fabrics are replaced by factory ones. Traditional home-made clothing becomes festive and is less commonly used in everyday life. Increasingly, factory colored skirts were used, which lasted from 6 to 7 cloths and were laid in small collections and from the top sewn belt. The wealthy peasants could afford to cover the skirt in which the number of paintings reached 20.

With the advent of factory paintings changed apron and spare. The main fabric for sewing steel colored felt, wool. Rich peasants had the opportunity to sew a separate apron to each skirt [10, 76].

Corsets - sleeveless jackets, in Ukraine there were many types and kinds. Unfortunately, it is not possible to describe a general cure that would suit everyone. In different regions, they differed in form, kind of cut, material, artistic decoration.

General characteristics can be distinguished: length (in the period under investigation was extended form, extended to the bottom). The maximum length could reach even knees and below. The number of clinds - the older ones had 2 or 3 wedges. With the advent of factory fabrics, their number could increase up to 17. Over time, the wedges were replaced by bows (collections), which in the people called mustache or overlays. The local waistline line was overstretched to create the impression of a small upper part and a much larger, distinctly enlarged lower; Composition level sleeveless sleeves added shirt [7, 28].

Having summed up the traditional women's clothing of rural women of the Poltava province is a bright independent historical, ethnographic phenomenon, a significant link of the general, Ukrainian, traditionally - domestic culture.

References
18. UCRAINIAN FOLK CLOTHING = UKRAINIAN COSTUME / T.G. STELMASCHUK; A.N. UKRAINIAN IN. – T. O. OLAROB.|
Галай К. Б. Особливості пошита жіночої одягу селін Полтавської губернії XIX – початку XX століття: як вагомого внеску у вивчення побутового життя

У процесі історичного, культурного розвитку на Україні в кожному регіоні утворювалися характерні традиції виготовлення жіночого одягу, вищу, крою, орнаментальної мотиви, композиції, кольорової гами, специфічної техніки виконання.
Традиційний костюм завжди був яскравим, візуальній фіксації проявом національної, самобутності народної культури і становить один з найбільших вагомих внесків у вивчення побутового життя. З роками він відновлювався, сприймаючи на собі зовнішній вплив, але зазвичай видаляв значну етнокультурну інформацію, який свідчив про натурализм українського народу, уявлень про світ, критерії поведінки, естетичні стандарти, регіональні особливості та культурні мотиви.

Стаття присвячена дослідженню полтавського традиційного строю, виготовленню та конструкції основного сільського жіночого вбрання Полтавської губернії XIX – початку XX століття.

**Ключові слова**: народний костюм, одяг, традиційний стрій, комплекс вбрання, складові компоненти, критерії оздоблення.

Галай К. Б. Особливості пошива жіночої одежды крестьян Полтавской губернии XIX - начала XX столетия: как вагомого вклада в изучение бытовой жизни

В процессе исторического, культурного развития на Украине в каждом регионе образовались характерные традиции изготовления женской одежды, вида, покроя, орнаментального мотива, композиции, цветовой гаммы, специфической техники исполнения.
Традиционный костюм всегда был ярким, визуально фиксированным проявлением национальности, самобытности народной культуры и составляет один из самых весомых вкладов в изучение бытовой жизни. С годами он видоизменялся, воспринимая на себя внешнее воздействие, но несмотря на все накопленные этнокультурные особенности, в то же время, сохраняя и формируя свидетельствуя о прибрежном опыте украинского народа, представления о мире, критерия поведения, эстетические вкусы, региональные особенности и культурные мотивы.

Статья посвящена исследованию полтавского традиционного строя, изготовлению и конструированию основного сельского женской одежды Полтавской губернии XIX - начала XX века.

**Ключевые слова**: народный костюм, одежда, традиционный строй, комплекс одежды, компоненты, критерий, модели.

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