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*Identity, Tradition and Cultural Interferences.
Symbolism of the Romanian Blouse „Ia”*

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Romanian blouse - the brand that unites Romanians everywhere

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In Romanian history and culture, the Romanian blouse is an emblem of national identity and a symbol of unity in diversity. From the picturesque villages of Moldova and Maramureș to the hearts of the big cities in Romania and the Romanian diaspora, the Romanian blouse continues to be a force of cohesion and reaffirmation of traditions and common values.

The Romanian blouse, also known as the blouse or traditional shirt, has deep roots in the history of the Romanian people. This garment has evolved over the centuries, adapting to social and cultural changes, but retaining its essence and traditional meanings. From the first mentions in medieval documents to the current forms and models, the Romanian „ia” has been the witness and bearer of fascinating stories about the identity and cultural heritage of the Romanian people.

A distinctive feature of the Romanian blouse is its regional diversity.

However, the Romanian „ia” is also a factor of national unity. Regardless of the region of origin, „ia” is recognized and appreciated as a common symbol of Romanian identity. This unity in diversity contributes to the strengthening of the feeling of belonging to a wider national community and to the promotion of common values and traditions among Romanians everywhere.

In the 21st century, the Romanian „ia” experienced a significant renaissance among young people and in artistic and fashion circles. Contemporary Romanian designers have integrated traditional motifs and techniques into their collections, bringing „ia” into the international spotlight and transforming it into a symbol of local elegance and aesthetics.

The Romanian diaspora plays an important role in the promotion and preservation of Romanian culture. Cultural festivals, art exhibitions and community events held in the diaspora are an ideal platform for presenting and appreciating ia as a symbol of national identity and Romanian traditions. In such contexts, the Romanian ia becomes a strong binder that unites Romanians around the world around their common cultural heritage and values.

The Romanian blouse is a living story of Romanian identity, a bridge between past and present, between tradition and modernity. It represents a true national brand. In a globalized world, where cultural borders are becoming more and more permeable, the Romanian „ia” is a living reminder of our cultural roots and a way to preserve and promote our unique values and traditions. By preserving and promoting the Romanian ia, Romanians everywhere contribute to the affirmation and recognition of Romanian cultural identity among global communities, ensuring it a well-deserved place in the universal cultural heritage.

Keywords: national brand, cultural heritage, Romania

Popular Romanian port - source of inspiration for the creation of the clothing collection "Talismane"

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The „TALISMANE” clothing collection is a contemporary expression of the traditions and ornamentation specific to Romanian folk costume.

It integrates defining elements of traditional costume into modern clothing designs, while preserving the symbolism and cultural values associated with them. Designers are captivated by the intricate details, vibrant colors, and unique silhouettes of traditional costumes, recognizing in them a treasure trove of creative possibilities. By incorporating elements of these time-honored garments into their contemporary designs, they bridge the gap between past and present, creating pieces that are both stylish and meaningful.

Traditional ornamentation, which includes a variety of motifs and symbols, is creatively integrated into the clothing design of the „TALISMANE” collection. These motifs include stylized floral motifs, geometric, zoomorphic, and anthropomorphic motifs, as well as universal symbols of cultural identity. They are drawn from the rich tradition of folk costume and reinterpreted in a contemporary context.

A significant aspect of the collection is the artistic approach to garment design. This involves adapting the specific features of traditional costume into modern and unique clothing designs. Through this process, the authenticity and cultural significance of folk costume are preserved, while bringing a touch of modernity and style to the clothing design.

The „TALISMANE” collection represents a way to enhance and promote the cultural heritage of the Romanian people through contemporary fashion. By integrating ornamentation and traditions into modern clothing designs, a strong message is conveyed about the community's identity and cultural values, contributing to their preservation and promotion for future generations.

The "TALISMANE" clothing collection also represents a symbol with magical powers of protection, luck, and strength. The meaning of this word can vary depending on the cultural context and tradition. In general, a talisman can be worn or kept close to a person to bring them luck, protect them from harm, or give them strength.

The clothing collection includes 5 outfits inspired by traditional Romanian costumes, but executed in a modern way. Outfit no.1 "COSÂNZEANA" consists of 3 pieces of clothing: blouse, pants, vest. Outfit no.2 "ȚĂRĂNCUȚA" consists of three pieces, blouse, skirt, apron, belt. The appearance of the finished clothing product, the shape and cut of the product gives a modern look, inspired by traditional costume. Outfit no.3 "PASĂREA MĂIASTRĂ" consists of three pieces: blouse, skirt and belt. Outfit no.4 "FERTILITATE" consists of three pieces: dress, bolero and decorative opine. Outfit no.5 "MIREASA" is composed of two pieces, dress and blouse..

All garments are made using French seams. French seams are known for their elegance and refinement. It is a delicate and aesthetic technique that adds a special finish to clothing and home textiles. One of the distinguishing features of French seams is their ability to hide the seams inside the material so that they are not visible on the outside

This collection, „TALISMANE" (meaning "talismans" in Romanian), draws inspiration from the rich heritage of Romanian folk clothing. The traditional garments serve as a source of creative energy for the designer, who translates their timeless motifs, intricate patterns, and symbolic elements into a contemporary fashion line. The collection celebrates the cultural significance of Romanian folk dress, transforming it into wearable art for the modern world.

Keywords: folk wear, clothing collection, talismans, blouse

Șezătoarea Basarabiei - Promoter of Romanian Traditional Costume

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For many years, the "Șezătoarea Basarabiei" community has been actively reviving the authentic and original tradition of Moldovan Romanian traditional costumes. They undertake various initiatives to gain a deeper understanding of these traditions, create garments based on time-honored patterns, and proudly wear the blouse with embroidery on the shoulder (altiță) as part of the authentic traditional costume. This endeavor represents a natural civic response to the perils that marginalize traditional handmade creations, some of which have been practiced for millennia in social life. This community has taken on the responsibility of rescuing the traditional shirt from potential disappearance, recognizing it as an essential element of authentic traditional costume.

Out of the female traditional costume (quite a rich one, according to us, since it served as cloth and distinction mark for hundreds and thousands of years), society ad reference item the blouse with altiță, or ia, as youngsters especially hurry to call it.

The gatherings of "Șezătoarea Basarabiei" bring together a diverse group of individuals, including teachers, doctors, museum curators, engineers, lawyers, stay-at-home mothers, and retirees. The shirts created within the community adhere to the specific materials, rich repertoire of old techniques, and original ornamental motifs. These creations are highly valuable in keeping the tradition of folk costume alive in the Republic of Moldova.

Throughout history, the blouse with „altiță" has held paramount significance, regarded as the most beautiful festive garment worn by women and girls. Its rich tradition stretches back nearly 2000 years, as evidenced by ancient monuments like the Adamclisi in Romania and Traian's Column in Rome, Italy.

The "Șezătoarea Basarabiei" community plays a pivotal role in perpetuating the legacy of the blouse with embroidery on the shoulder (altiță) by meticulously adhering to traditional materials, techniques, and designs. They prioritize the use of hemp, linen, and cotton fabrics, adorning them with embroidery threads of wool, silk, cotton, and linen, along with gold and silver metallic threads and sequins. 19th-century shirts serve as a wellspring of inspiration in this endeavor.

The community has revitalized the practice of functional pleating, along with a multitude of intricate and artistically expressive techniques. They have rescued from oblivion various ornamental motifs and compositions that have shaped the historical identity of this shirt.

In the cultural landscape of the Republic of Moldova and the broader Romanian region, the contribution of each seamstress is invaluable. They have mastered the art of shirt tailoring, stitching techniques, and the artistic principles of garment decoration, passing on their knowledge to the younger generations. Some shirts are reconstructed based on multiple antique ornaments. The sources for these shirts have been meticulously gathered from across the Bessarabian region and from museums abroad, encompassing photographic images, sketches, original shirts, or fragments thereof. This approach has enabled the identification of representative shirt styles from various localities in northeastern Romania, capturing both the richness and local diversity of these garments.

The exhibition showcases the priceless treasure of traditional Bessarabian Romanian costumes, bringing them back into the spotlight as a prestigious emblem of identity, but the traditional blouse with altiță, has the function of social cohesion, affirmation of identity, patriotic feelings, transmission of values to the young generation, stimulating the civic spirit, encouragement of cultural diversity.

Keywords: blouse with altiță; folk crafts, embroidery, Romanian port

Significance and aesthetic values of the blouse with *altiță*

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Along the centuries, the blouse with embroidery on the shoulder (*altiță*), it was a holiday dress for millions of women. After a hard work of weaving and sewing, besides many other activities performed with the feeling of an accomplished duty, they appeared in it before people, showing the entire truth of their beauty, fused with the beauty of the blouse. She has united society throughout the centuries because it was also worn by women from the social elites and by women from the upper classes a little rich. The difference was made by the materials from which the shirts were made, especially those used to decorate them. Women from the wealthier social strata (*boyars*, *mazilis*, *razeşi*) sewed the *altița* with gold and silver threads. This is why these blouses were passed down from generation to generation as but for the wedding. Other sewing women have gold and silver metallic threads. Towards the beginning of the 20th century, in order to increase the decorativeness of the clothes, they made details of heights with colored beads with sequins or with silk threads.

The blouse with *altiță* contains numerous signs and symbols, and during the last decades, we have witnessed society’s increasing interest to pinpoint identity marks and learn about their signification. By means of signs we transmit and, accordingly, comprehend promptly the issued message. For the sake of efficient communication, the universe of symbols is fully used. I mean the signs strongly charged with significations, wherein humanity codified its past, memory, wisdom, knowledge, abilities, and so many other civilizing properties. Humankind benefits from them and progressively projects them into the future, so that next generations might learn from them.

Among the communication codes in use, the dress, especially the blouse with *altiță*, one is prolific and continues to have the basic role in displaying the bearer’s identity. All traditional blouses with *altiță* are made of white cloth, which provides the body with a certain hygiene. The blouses is cut according to old practices, using both economically width and length of the cloth, the parts of the garment are adapted to the dimensions of the cloth by a lot accuracy, so that no pieces of cloth are left unused.

The blouse is called *cu altiță* from the abounding decoration of the sleeve, which has three registers: *altița* (embroidery on the shoulder), *înceţul/creţii/creţisorii* („smoking”) and below, *râurile* („rivers”). From an artistic point of view, *altița* is the most expressive area of the blouse.

The traditional blouse with *altiță* is an image of the world, a myth-poetical one, because it belongs to immemorial antiquities.

From an ornamental point of view, geometry is the dominant of *altițe*, a sign of their age. Among them, the motif that can be reduced to the symbols of S (*zăluță*, *calea ocolită*, *cârligul ciobanului*, *calea robilor*, *săditele*, *fulgerul*), the symbols of birds, celestial stars, of cross in various representation and of highly stylized trees. These are complemented by various elements that complete the ornamental band.

The sewn or woven symbols represented the universe, through its essential components that make up the structure of the world vertically. *Alțița* corresponds to the celestial symbolism. The „smoking” has the role of the earth/soil always ready to bear fruit, and the „rivers” on the sleeves correspond to the subsoil. We must also note that in the ornamental patterns of the blouses, as well as the traditional costume as a whole, there are no shapes that would refer to the image of the human body, which seems very eloquent. The woman wearing the blouse is in the epicenter of this universe of symbols that tend to summarize the universe.

Through these aesthetic values the blouse with *altiță* was and is a true identity card of Romanians through which people can express their territorial and ethnic belonging.

Keywords: blouse with *altiță*; embroidery, traditional costum.

The traditional Romanian costume - the combination of art, history and culture

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The traditional Romanian costume represents a unique expression of national identity, combining art, history and culture in a harmonious and distinctive way. Every detail, from the fine embroideries and traditional motifs to the vibrant colors and materials used, reflects a complex and rich story, closely related to the daily life and values of Romanian communities. By analyzing the traditional costume, we can discover a world of symbols and meanings, which give us a deep perspective on the social and cultural evolution of Romania.

The traditional Romanian costume is a work of art in itself, each piece being made with craftsmanship and dedication. Intricate hand-made embroideries are the central elements that define the aesthetic of each suit. These embroideries are not only decorative, but carry ancient symbols in them, passed down from generation to generation.

The traditional Romanian costume has deep roots in the country's history, evolving over the centuries in close connection with historical and social events. Every change and cultural influence has left its mark on the costume, turning it into a living witness of the past.

Over time, the traditional costume has been influenced by various cultures and civilizations. Each of these influences added new elements and techniques to costume making, creating a complex and diverse cultural fabric.

Traditional costume is a strong expression of cultural identity and belonging to a certain community. Each piece of clothing carries within itself specific values and traditions, reflecting the spiritual and social life of the community from which it originates.

By wearing the traditional costume, people express their cultural identity and respect for the inherited traditions. Every detail of the costume, from the embroidered patterns to the way it is worn, has deep meanings and is closely related to the history and values of the community. This is a symbol of connection with the ancestors and the native land.

The traditional Romanian costume is more than a piece of clothing; it is a cultural treasure, a symbol of national identity and an expression of art, history and culture. Every detail, every embroidery and every color carries a story, reflecting the values and traditions of the Romanian communities. By preserving and promoting traditional costume, we ensure that these values and traditions are passed on, giving us a living link to the past and a source of inspiration for the future. The traditional Romanian costume remains a central element of our cultural heritage, a symbol of continuity and our connection with our ancestors and our native land.

Keywords: traditional Romanian costume, cultural identity

The Blouse with Embroidered Upper Sleeve and the Universality of the Village

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I am not proposing the subject of ethnography as a frame perse, but rather I have I reserved the right to use it as an analytical tool. Thus, we can discuss the geographical coordinates of the identity of the blouse, whether intrinsic (properties derived from material types, manufacturing techniques and ornamentation styles) or spatial (the spread of one particular model according to geographical influences on social frameworks; for instance, some communities are favored by geographical conditions).

This social framework is, in turn, influenced by historical data (preservation of recollections resulting from the merging of cultural structures, migration, the laws of property, cultural vicinity or exceptional events in traveling communities).

The cultural framework consists of internal and external factors. Internal factors are represented by the different types of social manifestations (pre-Christian rituals, social, family, and religious life), whereas external factors have a more overtly historical conditionality. At a quick glance, we notice that all the frames in question, together with the measure of their analysis - namely, ethnography - have convergent aspects that blend into a harmonious relationship which justifies the importance of this particular item of clothing. The blouse is much more than that!

The other phrase, “the universality of the village”, refers to a set of values specific to this form of social aggregation. The village is, of course, more than a type of dwelling. It is an elaborate, complex way of living, which has passed the test of time and which clearly has multiple features corresponding to certain values beyond political borders.

However, perhaps more than that, the universality of the village is given by the necessity of preserving the sense of belonging, which is why the statute of the “ie”-blouse is that of an element of identity.

Therefore, if we are to condense the argumentation (which could be defined rather as a “descriptio”), we can reduce it all to a single word: identity.

Keywords: the universality of the village, traditional Romanian blouse

From AI to AI – How the traditional Romanian blouse „IA” is perceived by Artificial Intelligence

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Romanian folklore preserves the traditions, customs, artistic creations that appeared throughout the history of the Romanian people. The popular port, together with customs and traditions, represent inestimable treasures that give immortality to the Romanian people. The popular Romanian port has preserved its essence over time. It has its roots in the port of our ancestors: Traci, Geți and Daci.

The evolution of the Romanian folk costume is lost in history. The folk costume is a living document that transmits the artistic, social and historical message of the Romanian people over the centuries.

The most famous component of the Romanian folk costume is the Romanian "ia", the shirt worn by Romanian women. Made of cotton, linen or borangic and decorated with specific embroideries, it reflects belonging to a region, to a specific Romanian community. So famous today all over the world, it is a source of inspiration for painters, designers, etc. If we refer to artificial intelligence, it is considered to be the technology of the future.

An artificial intelligence model, developed by OpenAI, and based on the GPT (Generative Pre-trained Transformer) architecture is also ChatGPT, designed to: generate text, give more and more accurate answers, generate images, have unlimited dialogue etc. Asking ChatGPT what he knows about the Romanian "ia", you will be surprised by the exact answers he gives, starting from the rich (cultural and historical) heritage of Romania, continuing with the history and symbolism of the Romanian "ia", for culture, for the modern world we live in. Practically, we can consider the fact that artificial intelligence can teach future generations, the whole world about Romania, Romanians, culture, traditions, the Romanian folk costume, but especially about our dear "ia".

Keywords: Romanian traditional blouse, artificial intelligence, „ia”, ChatGPT, cultural heritage

From ritual to modernity - the evolution and significance of the Popular Port in Romania

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The popular Romanian port is a central element of the national cultural identity, having a rich and complex history that spans many centuries. From its ritualistic and utilitarian origins, the folk garment has gradually evolved, becoming not only a symbol of tradition and community values, but also a source of inspiration for contemporary fashion. In this article, we will explore the evolution and significance of the popular port in Romania, highlighting how it managed to remain relevant and appreciated in the context of modernity.

The Romanian folk port originally had a ritualistic and practical function, being closely linked to daily life and the cycles of nature. Traditional clothing was handmade from natural materials such as hemp, linen and wool, and decorated with intricate embroidery, each symbol having a specific meaning.

In rural communities, folk port had an important role in celebrations and rituals. Every special occasion, from weddings and baptisms to religious holidays and festivals, was marked by the wearing of elaborate traditional costumes. These clothes were not only aesthetic expressions, but also manifestations of community beliefs and values.

With the passage of time and the modernization of Romanian society, the popular port gradually began to lose its practical role, becoming rather a symbol of tradition and national identity. However, the aesthetic and symbolic values of folk wear continued to be appreciated and to inspire various forms of cultural expression.

In the interwar period, the popular port experienced a renaissance, being promoted by cultural and nationalist movements that tried to rediscover and preserve authentic Romanian traditions. Prominent cultural figures, such as Queen Maria of Romania, played an important role in popularizing the folk costume, wearing traditional costumes on various official and artistic occasions.

The popular port remains a powerful symbol of community cohesion and identity. Wearing traditional costumes at special events or local festivals helps strengthen the sense of belonging and keep traditions alive. In addition, the popular port is a symbol of national pride, reflecting the richness and diversity of Romanian culture.

The Romanian folk port, from its ritual and utilitarian origins to its modern reinterpretations, represents an essential component of the national cultural identity. Its evolution reflects the ability to adapt and renew traditions in the face of social and cultural changes. By preserving and promoting the folk port, Romania keeps alive its connection with the past and affirms its cultural uniqueness in the context of globalization. In this way, the folk port is not only a historical legacy, but also a source of inspiration and pride for future generations.

Keywords: Romanian folk port, Romanian traditions.

The popular Romanian port, between functionality, aesthetics and cultural identity

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In Romanian culture, the popular port represents an open window to the history and identity of local communities, reflecting the traditions, values and way of life of rural and urban populations from different regions of the country. From its initial functionality in everyday life to its elaborate aesthetics and deep meanings, the Romanian folk costume retains its importance and relevance in the present, being a living symbol of the national cultural identity.

The popular Romanian port was originally designed to meet the practical needs of traditional communities. Natural materials such as wool, linen or hemp were used to make clothes, ensuring thermal comfort in winter and cooling in summer. The cuts and models specific to each region were adapted to local conditions and the specific needs of working in the fields or in the household.

The diversity of the popular Romanian port is remarkable, reflecting the specific characteristics of each geographical and cultural region in the country.

The aesthetics of the popular Romanian port is a complex mixture of geometric shapes, floral motifs and cultural symbols deeply rooted in the history of local communities. Each embroidery and each detail has a special meaning, transmitting not only aesthetic beauty, but also traditions and cultural values passed down from generation to generation.

The traditional embroideries from the Romanian folk port are full of symbolic meanings.

Romanian folk port plays a central role in preserving and transmitting the national cultural identity.

The Romanian folk costume is much more than a simple traditional dress; it is a symbol of national cultural identity, local aesthetics and community values passed down through generations. Through its adaptable functionality, its distinctive aesthetics and its deep meanings, the Romanian folk port continues to be a landmark in preserving traditions and promoting cultural identity in the age of globalization. In the future, the preservation and promotion of the popular port will play an essential role in maintaining Romania's cultural richness and diversity, ensuring its well-deserved place in the hearts and imaginations of people around the world.

Keywords: popular Romanian port, national cultural identity

Popular port and collective memory. A sociological study on the meaning of clothing in Romanian culture

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Folklore has played a crucial role in defining and transmitting cultural values, reflecting not only people's way of life, but also their deep connections with their environment and ancestral spirituality. In this context, a sociological study on the meaning of clothing in Romanian culture reveals the complexity and depth of the social and identity links between communities and history.

Romania is known for its cultural richness and diversity of popular port.

An essential characteristic of the Romanian port is its functionality adapted to the practical needs of the communities. The materials used, the cutting technique and details such as embroidery and decorative elements are not only aesthetic aspects, but also ingenious solutions for the environment and everyday activities.

Romanian folk port is a form of cultural expression that preserves and transmits not only production techniques and ornamentation, but also stories and fundamental values. In villages and rural communities, collective memory is preserved through traditional clothing, with each piece of clothing having its own story and meaning. Thus, the folk costume becomes a way to perpetuate traditions and teach young people about the cultural heritage of their community.

The popular port is often worn proudly at local events and celebrations, providing an opportunity to celebrate and share cultural identity with the rest of the world. From ethnographic festivals to religious ceremonies, Romanian folk port is a central element that unites communities and gives them a sense of belonging and continuity.

The sociological study on the significance of clothing in Romanian culture, with an emphasis on folk wear, underlines the crucial role of this art in preserving cultural identity and heritage. The Romanian folk costume is not just a simple traditional dress, but a living expression of the values and traditions of the local communities. In a constantly changing world, the popular port remains an anchor of the Romanian identity, reaffirming the links between past, present and future in a deep and meaningful way.

Keywords: Romanian culture, Romanian identity

Popular clothing and cultural education - transmitting Romanian values and traditions through clothing

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The popular Romanian port is a symbol of the cultural identity, history and values of the Romanian community. In the context of cultural education, folk clothing plays an essential role in transmitting these values and traditions to new generations. By learning about the meaning and origins of the popular port, children and young people can develop a deep respect for their cultural heritage and a greater understanding of their national identity.

Integrating folk clothing into the school curriculum and extracurricular activities can have a significant impact on cultural education. History and civics lessons can include modules on the popular port, where students learn about its origins, meanings and evolution. Also, hands-on activities such as embroidery or weaving workshops can give students the opportunity to experience first-hand traditional techniques and appreciate the complexity and beauty of folk wear.

Ethnographic museums and cultural centers play an essential role in promoting folk port and educating the general public. Visits to these institutions can be included in the school schedule, giving students the chance to see authentic collections of folk wear and learn about various regional traditions. Interactive exhibits and guided tours can make learning an engaging and memorable experience.

Local communities and families have a crucial role in passing on the traditions related to the folk port. In many Romanian villages, parents and grandparents continue to wear traditional clothing on holidays and special occasions, thus providing their children with a living example of cultural values and traditions. The stories told by the elders about the meaning of each embroidery or the historical events in which the folk costume played an important role help to strengthen the sense of belonging and the deep understanding of the cultural identity.

Traditional holidays and festivals are ideal times to promote the popular port and educate young people about its importance. Events such as Iea Day, folklore festivals or craft fairs offer the opportunity to celebrate and present the popular port to a wide audience. Active participation in such events can encourage young people to embrace traditions and be proud of their cultural heritage.

The popular Romanian port is a cultural treasure that deserves to be known and appreciated by every generation. Through cultural education, we can ensure the transmission of Romanian values and traditions, thus strengthening our national identity. Integrating folk port into the school curriculum, promoting it in museums and cultural centers, as well as actively involving communities and families are essential steps to keep this valuable heritage alive. In a globalized world, the folk port remains a symbol of identity and cultural continuity, uniting generations and providing a tangible link to our past.

Keywords: cultural identity, popular port

Ia - Symbol of Romanian Eternity

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Through the prism of the principle that "nothing appears, nothing disappears but everything transforms", we observe today that times change, nature changes, people and customs also change, and everything that is old is updated and adapted to the present. And in the case of ia, the same chain of changes is present: from an object worn directly on the skin as a day garment, to an object worn on holidays, to later enter the culture as a component piece of the Romanian folk costume, and let's observe today that it is one of the pieces of clothing that is successfully worn on the great catwalks of fashion shows in the world.

Queen Elisabeth, Princess of Neuwied, who was the first queen of Romania, was fascinated by the Romanian ia. He wore it to official events and taught his court ladies to wear it with pride.

Another great ambassador of the traditional Romanian ia was Queen Mary of Romania, the granddaughter of Queen Victoria of Great Britain, who often dressed in the Romanian folk costume and even often allowed herself to be photographed in the ia. She proudly wore the Romanian folk costume and wore it with elegance at the meetings she attended as a representative of Romania. It is true that the Romanian ia was worn by all the queens of Romania, but also by the women of the Romanian aristocracy who adopted this clothing style, sometimes with the more or less hidden intention of being liked by the crowd.

Maria Tănase was the popular music singer who made ia known internationally, and Smaranda Brăescu is one of the personalities from the past who promoted ia, being the first woman parachutist with a patent in Romania.

On a careful comparison between the old photographs that capture the women dressed in the folk costume either on the day of celebration or as everyday clothes, and those that immortalize the activities of the great fashion houses, it is found that the passage of time has not affected the quality and importance ei, but only redefined it in the current global socio-cultural context.

As a result of the periodic media coverage, the Romanian ia became a source of inspiration for other famous designers who chose to reinterpret the authenticity of the Romanian folk costume, and mainly the ia, in a modern touch.

Henri Matisse was one of the great artists enchanted by her beauty and dedicated many paintings and drawings to this article of clothing where he captured the woman in the beauty of the Romanian port. Henri Matisse's painting, "La blouse roumaine" (1940), National Museum of Modern Art in Paris, remains one of the testimonies of the time regarding the beauty of the Romanian folk costume, and implicitly of the ia, which found June 24 as a day of celebration .

Constantin Daniel Rosenthal was the one who portrayed Maria Rosetti, the wife of Politician CA Rosetti, in the painting "Revolutionary Romania", wearing a hat and a hat. The painting was made in Paris, and became a symbol of the revolution of 1848.

Jean-Paul Gaultier, Oscar de la Renta, Carolina Herrera or Agatha Ruiz de la Prada are other fashion designers who launched collections in the past years based on the Romanian model. A

creation by Tom Ford, inspired by the Romanian ia from the Sibiu area, appeared in the American edition of the magazine "Vogue" in March 2012. The traditional Romanian shirt has its own day - June 24, in Sânzieni. The Romanian Ia Day was celebrated for the first time in 2013 at the initiative of the online community "La Blouse Roumaine", which proposed the adoption of Iea as a national brand and the organization, on June 24, of the Universal Ia Day.

Currently, the traditional Romanian costume is still used in the work of popular music artists who keep this ancient tradition alive, but also in cultural activities dedicated to this piece of history.

In the 20th century, the traditional women's costume gave way to urban clothes, being found today only in relatively isolated areas.

Regardless of how we look at it, the traditional ia is an example of timeless beauty, of history transmitted through a clothing item and is part of the identity definition of the Romanian people, between and across the borders that border our territory.

Keywords: ie, fashion, culture, identity, Romanian people

The Popular Port - Symbol of Cultural Continuity and Diversity in Romania

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The popular Romanian port represents one of the most authentic and valuable symbols of national identity. Loaded with cultural and historical meanings, it reflects not only the ancient traditions and customs, but also the cultural diversity of the regions in Romania. From the mountains of Maramureș to the plains of Bărăganu, the popular port varies in details and symbols, but keeps a red thread of continuity and national unity.

Romanian folk clothing has its roots in ancient times, each piece of clothing carrying within itself the story of the generations that created and wore it.

Throughout history, the popular port has managed to survive numerous social and political changes. Despite external influences and modernization, traditional costumes have remained a symbol of local and national identity. They were proudly worn at important events, from religious holidays to national festivities, marking pivotal moments in the lives of communities.

Each region of Romania boasts its own variants of popular port, each reflecting the cultural, geographical and historical specificities of the area. For example, in Maramureș, the folk costume stands out for its rich embroideries and bright colors, while in Oltenia, the costumes are often more sober and elaborate.

While there are significant differences between popular ports in different regions, there are also common elements that unify these variations. Iiles, catrinles, valnice and opinci are staple pieces that appear in various shapes and styles all over the country. These similarities emphasize the cultural unity of Romania, while the differences emphasize the richness and diversity of this unity.

The popular port is loaded with symbols that reflect the beliefs and values of the communities. Intricate embroideries are not just decorative; they often contain symbols of fertility, protection, prosperity and spirituality. These symbols are a form of non-verbal communication, passed down through generations.

Wearing traditional costume is an expression of identity and belonging to a certain community. In the past, popular attire was an indicator of social status, age and marital status. Today, it remains a symbol of national pride and connection to cultural roots.

In recent years, the popular port has experienced a renaissance, being rediscovered and revalued by young people and communities. Folklore festivals, cultural events and traditional craft workshops contribute to the revitalization of these traditions and their transmission to new generations.

The popular Romanian port is a strong symbol of cultural continuity and diversity. Each traditional costume carries in itself a part of the history and identity of the Romanian communities, being a living testimony of the country's cultural richness and complexity. By preserving and promoting folk wear, we ensure the transmission of these values and traditions to future generations, maintaining our connection to our past and cultural identity. Folk costume thus remains an essential element of our heritage, a symbol of unity in diversity and respect for our cultural heritage.

Between the sacred and the profane: the popular port in the daily and ceremonial life of the Romanians

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The popular Romanian port, with its diversity and aesthetic richness, represents a living expression of the culture, identity and spirituality of the Romanian communities. In this article, we will explore the role of the popular port in the daily and ceremonial life of Romanians, highlighting its sacred and profane meanings.

The traditional Romanian costume is composed of various pieces, varying according to the region, and the techniques used are, in general, natural and traditional, reflecting the close connection between man and nature.

The popular Romanian port fulfills multiple functions in the daily and ceremonial life of the communities. These functions can be classified into two main categories: profane and sacred.

Profane function

In everyday life, folk wear has had and continues to have practical and social roles. This was, initially, the everyday clothing of the Romanians, made from local materials and adapted to the climatic conditions and activities specific to each region.

The sacred function

In addition to its profane roles, the folk costume also has sacred meanings, being used in various religious and social rituals and ceremonies.

Traditional costume plays a central role in rites of passage such as baptism, marriage and burial. Every important event in a person's life is marked by wearing specific pieces of clothing, richly decorated with symbols that reflect the beliefs and values of the community.

During religious holidays and folk festivals, the folk costume is worn with pride, symbolizing the deep connection with traditions and cultural heritage. These moments of collective celebration are occasions to reaffirm the community's identity and cohesion.

Symbols embroidered or woven into traditional costumes often have deep meanings, often related to local beliefs and myths.

Today, the popular port is no longer worn daily, but remains a central element in cultural and identity events. In recent years, there has been a resurgence of interest in traditional port, thanks to efforts to preserve and promote cultural heritage.

The popular Romanian port is a symbol of identity and cultural continuity, an essential element in the daily and ceremonial life of Romanians. Between the sacred and the profane, the popular port retains its relevance and significance, being a living expression of the cultural and spiritual heritage of the Romanian communities. Through conservation and promotion efforts, the popular port continues to be a pillar of national identity, reflecting the richness and diversity of Romanian culture.

Keywords: cultural heritage, Romania

Traditional Dress as a Repository of Socio-Historical Information (The Example of Crihana Veche, Cahul District, Republic of Moldova)

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Between 2014 and 2017, ethnographic field investigations were conducted in Crihana Veche, documenting four types of traditional Romanian women's dress with a particularly complex presence. Each type reveals significant historical imprints that consolidate and complete archival and bibliographic information.

The study of written works, photographic images, traditional clothing items, and sets of garments, sometimes still used as everyday or festive wear, found in the field, along with respondents' stories, provide arguments for establishing the oldest types of traditional women's clothing in the locality, the periods when other types or details of traditional clothing appeared, and the areas from where they originated. This information amplifies the understanding of certain historical, demographic, ethnosocial, and even ethnogenetic events and processes.

In Crihana Veche, as in the entire Romanian space, one of the most important pieces of traditional clothing is the shirt. Although there are variations in cut, ornamentation, and other details, currently, the differences between women's shirts, which are part of different types of attire, have almost disappeared. The straight shirt with various models of yokes is more frequently documented. Sometimes the front panels of the shirt have woven decorations. The gathered-at-the-neck shirt was less widespread in Crihana Veche but was not absent from the village.

Two of the oldest types of traditional attire worn by women in the locality consist of a shirt and a skirt cover, the latter being different from one type to another. The skirt cover made from a single rectangular sheet, wrapping around the body and fastened at the waist with a belt, was called "catrință" in the locality. At the time of the research, the old "catrință" was worn as a narrow skirt, which, when worn on the woman's body, somewhat suggested the image of the "catrință," repeating its colors and decorative fields, with white lace (tandică) sewn at the bottom edge. The other type of skirt cover in Crihana Veche was called "fotă" and consisted of two smaller rectangular pieces, dark in color, fastened at the waist. They had floral ornaments on the sides and bottom, framed by crocheted lace (tandică) of the same color as the "fotă." Although structurally these types of attire are widespread throughout the Romanian space, each area has specific features.

The village of Crihana Veche is located in the Lower Prut Valley, not far from the Danube Mouths. The spatial continuity with the Lower Danube Zone, the similar natural landscape, multiple economic contacts, including sheep roads, and the fact that between 1864 and 1878 the Crihana parish was part of the Lower Danube Diocese, resulted in the Lower Prut Valley becoming a sub-ethnocultural zone of the Lower Danube Zone, and the traditional attire specific to the Lower Danube Zone became an indispensable part of the attire in Crihana Veche.

Between 1856 and 1878, following the signing of the Paris Peace Treaty, the territory where Crihana Veche is located returned to the Romanian ethnic space, and the transhumance movements and the activity of the "mocani" shepherds intensified. During this period, several families of Transylvanian "mocani" from Poiana Sărată, the former Trei Scaune County, settled in Crihana Veche. Besides their flocks of sheep, they brought with them the specifics of customs, the dignity of the "mocani," the traditional Balkan-type attire (still functional today in Crihana Veche), heavily impregnated with elements from some localities in Mărginimea Sibiului, as well as from other areas connected through transhumance routes, which influenced the "mărgineni," "poienari," and "crihăneni" people.

Keywords: traditional attire, traditional shirt, tailoring, embroidery, Crihana Veche.

The historiographical dimension of the problem of folk costume in the Republic of Moldova: conceptual approaches, research and valorisation directions

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In the last three decades, the interest in the issue of the folk costume in the historiography of the Bessarabian area has been constantly evolving, with distinct research directions and scientific centers providing historiographic production in the field. Of course, current historiographical research also makes use of the achievements of ethnologists who worked during the Soviet period (Ada M. Zevina, Matus J. Livșiț, Valentin Zelenciuc, Natalia Kalașnikova, M. Dumitriu, O. S. Luchianet), while at the same time ridding them of the stigma imposed by the totalitarian communist regime. At the present stage in the Republic of Moldova there is a pronounced scientific interest in the issue of folk costumes, implicitly through the prism of their valorisation as an unquestionable value of the cultural heritage and of the Romanian identity landmarks in all geographical areas populated by Romanians.

In the historiographical field, several institutional centers have emerged in which there is a pronounced scientific interest in the problem of the Romanian traditional costume. Important investigations in this regard have been carried out in the Institute of Cultural Heritage (IPC), the National Museum of Ethnography and Natural History (MNEIN), the Technical University of Moldova (UTM), the Academy of Music, Theatre and Fine Arts (AMTAP), the Free International University of Moldova (ULIM). The research component in the above-mentioned institutions is intertwined with the actions of valorization, safeguarding and promotion of the Romanian folk costume in the Republic of Moldova.

Within the IPC, relevant aspects of folk costume were researched by Natalia Grădinaru (*Therapeutic values of folk costume; Traditional costume as a means of ethno-social communication; Material folk culture of Romanians/Moldovans*), Raisa Osadci (*Signs of age groups reflected in traditional costume; Traditional costume in the Republic of Moldova: Structural aspects*); Victoria Rogaciuc (*Folk costume in various illustrative versions of the ballad „Meșterul Manole”*); Adrian Dolghi (*Reflection of the Romanian costume in Bessarabia in sources from the Russian Empire (1812-1918)*); Sergiu Suvac (*Romanian traditional clothing reflected in secondary school history textbooks in the Republic of Moldova*).

Important achievements in this field belong to MNEIN researchers, excelling in this field with Varvara Buzilă (*The folk costume – a mark of cultural identity; The women's shirt with a „altiță” – a Romanian brand; Unpublished manuscripts from the 19th century about folk clothing etiquette; Complexity and adaptability in the costume of Podoima-Podoimița, Transnistria; Valences of everyday folk costume and its insertions in the festive one; Folk costume in the Republic of Moldova*), Maria Ciocanu (*Elements of folk costume reflected in oral creation; Folk costume in Camenca district; Moldovan folk costume; Women's shirt with a „plateă”. Similarities and particularities*).

The issue of folk dress is being researched in several educational institutions Republic of Moldova, young researchers – students, master's students, doctoral students – being first guided by their mentors in the elaboration and publication of specialized articles in the field in order to later develop original studies on their own, the most relevant being the following: Viorica Lupu, Tatiana Comendant [AMTAP] (*The folk costume as a manifestation of the creative spirit*); Zinaida Șuba, Svetlana Cangaș [UTM] (*The use of chromatic traditions and symbol of the female folk wear in Bessarabia*); Tatiana Bîzgu [ULIM] (*Realities of the time: popular port plagiarism in fashion design; Bondița – a component part of the traditional dress and a source of inspiration*).

Keywords: historiography, folk wear, research, concepts, valorisation.

Essential Landmarks in the Semiotics of the Romanian Blouse – A Prospective Introduction

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This article aims to investigate some of the essential landmarks of a semiotics of the Romanian blouse (ie) and to outline its meanings and symbols, analyzed on two levels: the general level - the blouse as an essential object of Romanian folk attire, and the level of the embroidered motifs on the blouse.

General Level: The Blouse as an Object

Overview

The Romanian blouse is one of the most precious symbols of Romanian culture and national identity, admired for both its aesthetic beauty and its symbolic complexity. At this level, the article provides an introductory analysis of the profound meanings of the blouse, examining decorative-aesthetic motifs, embroidery techniques, and materials used, as well as the social and ritual context in which the blouse is worn.

Key Points

- Symbol of Identity:** The blouse transcends its mere function as a garment, becoming a symbol of Romanian cultural identity. It reflects the essential values of the Romanian people and is present in folklore, art, and traditions, defining national identity.
- Connection with Nature:** Made from natural materials like linen or hemp, the blouse demonstrates a close connection with nature. The rich embroideries, inspired by floral and vegetal motifs, reinforce this connection.
- Traditional Craftsmanship:** The blouse is a testament to the talent and creativity of women in rural areas. The meticulous hand embroidery endows the blouse with inestimable artistic value.
- Symbolic Value:** Every element of the blouse carries profound symbolic significance. From divine protection to fertility and prosperity, the blouse becomes a talisman for the wearer, reflecting ancestral beliefs and aspirations.

Level of Embroidered Motifs on the Blouse

Overview

At this level, the analysis starts from the great diversity and richness of forms, signs, and symbols of the Romanian blouse. The following aspects are briefly presented:

Key Points

- Complex Symbolic Language:** The embroidery on the blouse is a complex language composed of geometric, floral, zoomorphic, anthropomorphic motifs, each with specific symbolism. These motifs reveal aspects of rural life, religious beliefs, and the wearer's aspirations.
- Regional Variety:** The significance of the motifs varies by region, reflecting Romania's cultural diversity. From the geometric motifs of Oltenia to the rich floral embroidery of Bukovina, each region imprints its unique mark on the blouse.
- Historical Evolution:** The motifs embroidered on the blouse have evolved over time, reflecting cultural influences and social changes. The blouse becomes a mirror of the Romanian people's history.
- Dialogue with Nature:** The omnipresent floral and vegetal motifs on the blouse show a deep connection with nature. Embroideries with flowers, ivy, or wheat spikes reflect respect for nature and belief in its regenerative power.
- Protection and Harmony:** Many embroidered motifs on the blouse symbolize protection and harmony. The cross, spiral, or rhombus offer a sense of safety and balance, reflecting religious beliefs and traditional values.
- Personal Identity:** Personalized embroidery can reveal aspects of the wearer's identity, from marital status to social status or aesthetic preferences. Specific motifs can be interpreted as a personal imprint, reflecting individual personality and values.

Conclusion

This prospective introduction to the semiotics of the Romanian blouse offers a novel perspective on culture, traditions, and national identity. The blouse is a cultural symbol that continues to fascinate and inspire generations, and its appreciation involves a profound understanding of its meanings.

Promotion of cultural heritage through education.
Case study: Republic of Moldova

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Culture represents the expression of identity and diversity, essential values that must be assumed and supported through pro-active approaches and programs. Education for culture must be at the center of the concerns of today's society. Knowledge about culture is important for the personal development of adolescents and young people and, for this reason, it should be interpreted as an important component of the overall development of each young person and should be seen as one of the essential aspects of their education.

Cultural heritage brings a social gain: reduction of aggression, intolerance, reduction of tensions, cultivation of dignity, sense of belonging, civilized and motivated citizens. To preserve heritage, it is necessary to rely on human curiosity, on cultivating the desire to discover new and interesting things. People want to know they want to understand and feel respected and involved. A dialogue is necessary between amateurs and professionals, between the local community of citizens and those who make heritage a profession.

Heritage education has emerged as an important component in the effort to spread the ideas of a common Europe. Europe is becoming more and more culturally diverse. It is recognized that the great cultural diversity of Europe represents a unique advantage. She encourages everyone living in Europe to explore the benefits of the rich cultural heritage and the opportunities to learn from different cultural traditions.

The role of education at all levels in training and sensitizing individuals to heritage issues is essential. A long series of actions - school subjects, conferences, colloquiums and seminars, competitions, educational projects, Cultural Itineraries, European Heritage Days, etc., present an exceptional pedagogical experience of teaching staff from general and higher education institutions in the Republic of Moldova. The actions aim at the development of the free personality, its professional and spiritual improvement in the spirit of national values and the initiative to protect and capitalize on the cultural heritage.

Heritage education in the Republic of Moldova involves an interdisciplinary interpretation and a partnership between various educational factors: family, educational institutions, cultural institutions, non-governmental associations, mass media etc. Heritage education is based on the involvement of young people in carrying out programs and projects related to the research and knowledge of national and local heritage, the education of the young generation in the spirit of responsibility towards this heritage.

Keywords: culture, heritage, education, actions, experience

The museum - element of identity and factor of community cohesion

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The study represents an exposition and interpretation of all the essential aspects that define the museum as an unbeatable keeper of traditions, customs and local and national identities in a world that is strongly affected by the phenomenon of globalization, or rather post-globalization. Also, through the present research we focus on the socio-community role of the museum, on the fundamental elements through which the museum becomes a space of social cohesion, of identification with a past that must be permanently brought back to the present, refreshed by the historical traces reflected in the objects and artefacts such as traditional costumes.

Romanian material and immaterial cultural heritage is well represented by traditional costumes, which take different forms depending on historical areas, social status and local identity imprint. The local and regional differences of the folk costume make these impressive old garments acquire an inestimable value, which reveals the material and spiritual wealth of our people and its difference from other states.

Independent ethnographic museums or permanent and temporary exhibitions within other local, regional and national museum institutions where traditional ornaments and pieces of clothing, as well as various accessories, are found, denote the communities' ancestry, religiosity, unique symbolism, as a mark of a society that it does not lose its deep identity valences. In addition to language and traditions, folk costumes become vectors of memory and history, transmitting a social model that must be inherited and strengthened from generation to generation.

Through the traditional clothes, the museum thus acquires meaning and significance, it is enveloped in sacredness, tradition, collective memory and history. Temple of culture and the perpetuation of national identity, the museum „breaks” the barriers of the contemporary world and turns into a true exhibitor of traditions and popular culture.

Keywords: *museum, cultural heritage, national identity, traditional costumes, local community*

The Romanian blouse, a source of inspiration for the big fashion houses

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The Romanian traditional blouse, or "ie" has become a source of inspiration for major fashion houses. This development underscores the importance of mapping local cultural identities, focusing on traditional attire, and supporting communities in protecting their heritage.

Open access to cultural beauty and depth is available to anyone wishing to draw inspiration from it, but it must be done with respect and acknowledgment of the origins. What can be done? First, we must raise awareness and more accurately value the textile heritage within our communities.

For the first time in history, the Romanian government is involved in recognizing the patrimonial and cultural value of the "ie" model, which inspires major fashion houses worldwide. Authentic folk creation has maintained its value over time, proving that the Romanian ie has been and remains a source of inspiration for painters, designers, and luxury product manufacturers.

This situation should be transformed into an opportunity to achieve international recognition of the inestimable value of Romanian tradition. In recent years, the button-down shirt has begun to capture the attention of the international fashion world. Big fashion houses such as Dior, Valentino and Yves Saint Laurent have included in their collections pieces inspired by the design of the Romanian ia. The Louis Vuitton brand launched a new collection of beachwear, and the "balloon blouse" created by the French is the same as the ie from Mărginimea Sibiului. Other major fashion houses have also drawn inspiration from the Romanian ie.

This trend highlights the need for a comprehensive approach to cultural heritage management, ensuring that traditional crafts and knowledge are preserved, respected, and acknowledged globally. By recognizing and protecting cultural assets, communities can take pride in their heritage while also benefiting from the global appreciation and demand for their traditional creations.

Keywords: Romanian traditional blouse, Ia, international fashion world

Romanian folk costume - an expression of socio-economic and artistic life

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The Romanian folk costume, with deep roots in antiquity, has become a real carrier of signs and symbols that include information about the way of living, thinking and feeling of people from a certain historical period, revealing their inner world and perception of the world exteriors transposed plastically on the fabrics made in the own household. It is an artistic expression of inner and outer life.

The process of their production is almost identical throughout the country, which proves its continuity and identity over time. However, there is an evolution related to different socio-economic and cultural transformations. Thus, each type of costume has various local and regional variants separated by "characteristic signs of the time, place and human group that created them, between the prototype and its variants there is a close connection, a relationship of interdependence", and this being a proof clear of continuity, of unity in diversity.

Despite a great variation of shapes and ornamentation, the Romanian folk costume is characterized by unity. This is conferred by the structure, by the cut, which is based on the cut in straight sheets, without cuts, by the decoration unit (the ornament is arranged on a straight line so that the ornamental motifs are strung together in a rhythmic sequence, in rows, which they run through the fabric of the garments, either from one edge to another, or on delimited surfaces, so that it is organically linked to the shape and volume of the object, the raw material used and its execution technique), the chromatics, the composition of the costume.

Therefore, it presents itself as a unitary whole that incorporates the conception and philosophy of life, psychology, mentality, forms of artistic expression, cultural models, the vision of the surrounding world, of the family, group or community, the particular way of conceiving and producing decorative values, the folk costume being a document with major artistic significance.

Thus, the Romanian folk costume, through its antiquity, originality and authenticity, constituted an argument regarding our ethnic origin, which led to the emergence and development of national consciousness and patriotic feeling.

Keywords: folk costume, ornamentics, materials, chromatics, cut, artistry, craftsmanship.

Chromatic reports in the Romanian-Bessarabian folk costume (19th century – 1st half of the 20th century)

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The purpose of the proposed statement resides in highlighting the traditional chromatics of the Romanian-Bessarabian folk costume (from the end of the 19th century to the first half of the 20th century), as well as in the elucidation of the semantic program of the colors for the traditional clothing, in the determination of the chromatic parameters in clothing with the help of some experimental models (chromograms, tables, mathematical formulas, etc.).

Regarding the research of the folk costume, the study is classified by zones - the northern zone; the center; the south and the Transnistrian region (partially the Moldovan area). Thus, distinguishing the specific characteristics of the chromaticity of the respective styles within each separate area and, subsequently, highlighting the common color features to all areas.

An aspect addressed in this study is the revealing of the technical nature of the dyes used, which are of two types: 1) of natural origin (animal and vegetable) and, 2) of chemical nature.

The specific colors of folk art (including wall fabrics, home fabrics of: linen, hemp, cotton) from Bessarabia and Moldova from the 19th-20th centuries are: black-brown, white, walnut-green, reddish-brown, red-purple, ocher-yellow, etc., some of warm shades, tonally attenuated, sometimes exposed, in chromatic contrast. This respective finding is made based on the analysis of the chromatic structure of several genres of folk art with a common background, but the priority is the folk costume (female, male) from different regional areas of Bessarabia (Republic of Moldova), consisting of an embroidered shirt, fota or catrința, girdle, breastplate and ornaments etc.

In this context, the correlation of the colors of popular clothing from different ethnic groups (Romanian-Ukrainian, Gagauz-Bulgarian) is also noted. This connection, especially in the north of Bessarabia, considerably affects the coloring of the pieces of the popular outfits from the post-war period and enriches it with new shades - blue, green, purple, pink, orange.

An aspect addressed is also the semantic program of several colors (black, red and white). The author tries to explain their content, to ascertain the origin of the chromatic symbolism, classifying it on two aspects: material (physical) and spiritual. In the first case, the symbol of color stems from the association of color with the four elements found in nature (water, earth, fire, air), and in the second, it is related to the human sensory experience, generated by different moods (joy, sadness, happiness etc.).

After researching the issue of color in folk art, it was found that the plastic modeling of color in the compositional space is carried out with the help of optical laws, based on the unity of opposites (of course they are applied intuitively and according to the semantic priority of the color as a whole). This phenomenon consists in the proportional correlation of warm, cold and neutral colors in the compositional field or in the correct dosage of colors of different tonalities, etc.

Keywords: color, folk wear, folk art, chromatic symbolism.

Romanian blouse in the UNESCO cultural heritage: significance and impact

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Romanian blouse („Ia”) is an emblematic symbol of Romanian culture and identity. Recently, the Romanian ia was recognized as part of the UNESCO intangible cultural heritage, an event that emphasizes its historical and cultural significance and its global impact. This article explores the importance of this cultural heritage and the impact it has on local and international communities.

The Romanian ia is more than a piece of clothing; it is a traditional art form that incorporates embroidery techniques passed down from generation to generation.

The inclusion of the Romanian ia in the UNESCO cultural heritage has a profound impact on the Romanian community and on the international perception of Romanian culture. This official recognition reinforces the importance of preserving and promoting authentic traditions and contributes to increasing awareness of Romanian cultural values at the global level.

UNESCO recognition offers opportunities for protecting and supporting Romanian cultural heritage. First, it paves the way for projects to preserve and revitalize traditional crafts. Local authorities and cultural organizations can access international funds to support embroidery workshops, exhibitions and educational programs to ensure the transmission of these techniques to new generations.

In addition to protecting cultural heritage, UNESCO recognition can also contribute to the promotion of Romanian art on the international stage. This international recognition can be transformed into an opportunity to stimulate cultural tourism in Romania. Folk art festivals, craft fairs and cultural tours can attract tourists interested in discovering authentic traditions and purchasing local handicrafts.

Ia Romanian, now part of the UNESCO cultural heritage, is a powerful symbol of Romanian identity and tradition. Its international recognition underlines the importance of protecting and promoting this unique cultural heritage. Through conservation, education and promotion initiatives, Romanian communities can capitalize on this heritage to enrich and diversify the national and international cultural offer, while ensuring the continuity and relevance of traditions for future generations. The Romanian ia is not just a clothing item; it is a story woven in silk threads, a testimony to the ingenuity and creativity of the Romanian people.

Keywords: UNESCO cultural heritage, Ia, Romania

THE ROMANIAN BLOUSE (IA) - FROM LOCAL SYMBOL TO GLOBAL PHENOMENON

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The Romanian blouse, also known as „ie”, is one of the most emblematic and recognized symbols of the Romanian tradition. With a long history and deep cultural significance, this garment has managed to transcend local borders and become a global phenomenon, appreciated by ethnographers, fashion designers and art enthusiasts alike from around the world.

The Romanian blouse has deep roots in the history and traditions of the Romanian people.

The blouse is also a true cultural document. Each stitch and symbol has a special meaning, from protection and fertility to prosperity and health.

The international recognition of the blouse has been strengthened by its inclusion in the UNESCO intangible cultural heritage. This distinction emphasizes the importance of protecting and preserving authentic traditions, providing a formal framework for supporting traditional crafts and promoting them globally.

The global impact of the high-waisted shirt also had a significant effect on local communities in Romania. The rediscovery and valorization of traditional port has led to a revival of interest in traditional crafts. Embroidery workshops and folk art exhibitions have become more frequent, helping to revitalize local economies and creating new opportunities for local artisans.

From local symbol to global phenomenon, the Romanian blouse is an eloquent example of how cultural traditions can transcend geographical and temporal boundaries, becoming sources of inspiration and universal appreciation. By recognizing and promoting its cultural values, Romania manages to contribute to the diversity and richness of the world's cultural heritage.

Keywords: Romanian blouse, cultural traditions

The Romanian blouse from tradition to haute couture

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Romanian blouse has come a long way from the Romanian village to international fashion catwalks. Recognized for its beauty, richness of symbols and craftsmanship, it has managed to become a source of inspiration for world-renowned designers, integrating harmoniously into the world of haute couture.

The Romanian blouse has its origins in the old rural communities of Romania, where each region developed its own embroidery patterns and techniques. Every stitch and symbol on it has a deep meaning, reflecting the traditions, beliefs and values of the respective community. Handcrafted with care and passion, ia is more than a garment; it is a cultural document, an expression of the identity and creativity of the Romanian people.

Its distinctive elements not only add beauty and elegance, but also tell stories about the wearer's life, work and hopes.

In recent years, it has caught the attention of world-renowned designers, becoming a centerpiece in many haute couture collections. This approximation between traditional and contemporary fashion demonstrates the versatility and timeless elegance of Romanian fashion.

Its transformation into a global symbol had a significant impact on local communities in Romania. Renewed interest in traditional port has led to a revitalization of traditional crafts and local economies. Embroidery workshops and folk art exhibitions have become more frequent, helping to create new opportunities for local artisans.

Its journey from tradition to haute couture is an eloquent example of how cultural traditions can transcend geographical and temporal boundaries, becoming sources of inspiration and universal appreciation. By recognizing and promoting its cultural values, Romania manages to contribute to the diversity and richness of the world's cultural heritage.

Keywords: national brand, cultural heritage, Romania

The Romanian blouse in the context of globalization

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In the era of globalization, when cultural borders are increasingly permeable, national traditions are exposed to a complex process of redefinition and reevaluation. In this context, the Romanian ia, a symbol of Romanian identity and cultural heritage, becomes not only an element of national pride, but also a source of inspiration and fascination on a global level. Globalization, far from erasing cultural specificity, provides a platform for the promotion and international recognition of traditional values.

Globalization has facilitated the exchange of ideas and cultural influences on an unprecedented scale. In this context, Romanian „ia” benefited from a significant international exposure. Social media and online fashion platforms have played a crucial role in promoting it, allowing designers and consumers around the world to discover and appreciate this piece of clothing.

However, globalization also brings challenges. There is a risk that traditional elements are taken over without respecting the cultural context or without adequate recognition of their origin. It is essential that in the process of globalization, traditions are protected and respected, and that the communities of origin benefit from the global popularity of these elements.

To protect and promote the shirt in the context of globalization, a well-articulated strategy is needed that includes both cultural heritage protection measures and international promotion initiatives. Its recognition as part of UNESCO's intangible cultural heritage is an important step in this direction, providing a framework for protection and promotion at global level.

Cultural tourism represents another opportunity to promote the Romanian blouse in the context of globalization. Folk art festivals, craft fairs and traditional costume exhibitions attract thousands of tourists from all over the world every year. These events not only promote „ia”, but also contribute to the revitalization of local communities, generating income and opportunities for local artisans.

The Romanian blouse is in a dynamic process of rediscovery and reevaluation in the context of globalization. By protecting the cultural heritage and promoting it internationally, Romania has the opportunity to present its cultural wealth to the whole world, thus contributing to the diversity and richness of the global cultural heritage.

Keywords: Romanian blouse, cultural heritage

The Romanian blouse in international art and fashion. A success story

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The Romanian blouse, with its complex embroideries and rich symbols, is also a true work of art. Over time, this emblematic piece of Romanian folk costume has captivated the attention of artists and designers around the world, becoming a source of inspiration and a success story in international art and fashion.

Intricate, skillfully crafted embroideries tell stories of everyday life, nature and ancestral beliefs.

Over the centuries, the beauty of the Romanian blouse has been immortalized in world-renowned works of art. A notable example is the French painter Henri Matisse, who was fascinated by its delicacy and refinement. In his famous painting "La Blouse Roumaine", Matisse captured the essence and elegance of this garment, thus contributing to its promotion on the international stage.

Also, famous photographers have captured in images the timelessness and grace of the Romanian blouse, bringing it to the forefront of visual art. Black and white photographs of celebrities wearing it helped create an iconic image of it, associating it with the idea of authenticity and unadulterated beauty.

The success of the Romanian blouse on the international stage led to a reassessment of its cultural and heritage value.

Although the international success of ia is a remarkable achievement, there are also challenges associated with this phenomenon. It is essential that traditional elements are taken up with respect for the cultural context and with adequate recognition of their origin. In this sense, education and public awareness play a crucial role in protecting cultural heritage.

International promotion of the blouse can help revitalize traditional crafts and create economic opportunities for local communities.

Through its global recognition and promotion, the Romanian blouse not only preserves its cultural identity, but also becomes a symbol of intercultural dialogue and creativity without borders.

The Romanian blouse remains an ambassador of tradition and innovation, proving that authenticity and craftsmanship are universally valued values. This success story is an eloquent example of how cultural heritage can be protected, promoted and celebrated on the world stage.

Keywords: national brand, cultural heritage, Romania

Romanian blouse and cultural tourism

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The Romanian blouse („Ia”), known for its detailed embroidery and deep cultural significance, has also become a point of attraction in cultural tourism. This traditional piece of clothing offers tourists a window into Romania's past and traditions, attracting more and more visitors eager to discover its beauty and history.

Cultural tourism in Romania has registered a significant increase in recent years, and the Romanian blouse plays a crucial role in this evolution. Tourists from all over the world are attracted by the authenticity and beauty of this piece of clothing, wanting to better understand Romanian traditions and customs. Visitors have the opportunity to participate in embroidery workshops, visit ethnographic museums and explore traditional villages where old crafts are still preserved.

Romania hosts numerous festivals and cultural events dedicated to this shirt, which attract thousands of tourists annually. Universal „Ia Day”, celebrated on June 24, is one such event where participants are invited to wear Ia and participate in various cultural activities. These events not only promote the traditional port, but also stimulate local tourism, offering visitors an authentic experience.

The promotion of Romanian culture through cultural tourism has a significant positive impact on the local economy. Artisans and small producers benefit from increased interest in traditional products, and rural communities receive an economic boost from increased visitor numbers. In addition, cultural tourism contributes to the revitalization of traditional crafts and the preservation of intangible cultural heritage.

Technology plays an increasingly important role in the promotion of the Romanian blouse. Social media platforms, travel websites and online stores allow artisans to sell their products globally, thus attracting a wider audience. Also, digital marketing campaigns and collaborations with influencers in the field of tourism and fashion contribute to increasing the visibility of the Romanian industry on the international stage.

Keywords: cultural tourism, Romania

**Embroideries and traditional motifs in the Romanian blouse.
An ethnographic analysis**

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The Romanian blouse is an expression of Romanian culture and national identity. The traditional embroideries and motifs that adorn the shirts are full of meaning and tell the story of the history, beliefs and values of the communities that created them. In this ethnographic analysis, we will explore the richness of the symbolism of the embroidery and traditional motifs in the Romanian blouse, revealing the beauty and complexity of this iconic element of cultural heritage.

The Romanian blouse has deep roots in the history of Romania, being worn over the centuries by women from all regions of the country. Made from natural materials such as silk, linen or hemp, the blouse is decorated with intricate embroidery, each region having its own distinct designs. Embroideries are not only decorative but also have symbolic meanings, reflecting local traditions and beliefs.

Among the most common motifs found in embroidery from the Romanian blouse are the geometric ones. Lines, diamonds, crosses and zigzags are often used to create repetitive patterns. These motifs often have apotropaic meanings, intended to protect the wearer from evil spirits and attract good luck.

Flowers are another common element in the embroidery of children. Roses, daisies, tulips and vines are masterfully represented, symbolizing beauty, fertility and connection with nature. Each flower has its own meaning; for example, the rose is often associated with love and passion, while the daisy symbolizes purity and innocence.

Animals are also present in the embroidery of the blouse, each with a special meaning. Birds, for example, are a symbol of freedom and hope, while deer can represent strength and bravery. These zoomorphic motifs are often inspired by local fauna and reflect the close relationship between rural communities and the natural environment.

The embroidery techniques used to make blouses with high tops vary from one region to another, each with specific characteristics and styles.

The embroideries and traditional motifs in the Romanian blouse are an expression of cultural identity and national heritage. Through their regional diversity and deep meanings, these embroideries tell the story of the communities that created them, keeping tradition and craftsmanship alive. The ethnographic analysis of these elements allows us to appreciate the complexity and beauty of the Romanian blouse, highlighting the importance of preserving and promoting this symbol of Romanian culture.

Ukrainian embroidery is our genetic code

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For a Ukrainian, embroidery is not just clothing. This is something very special that is personal, family, holy. Embroidery is a symbol that preserves Ukrainian roots, identity, self-understanding. This is our history i.e. mythology, religion, the ancient art of our ancestors, the soul of our people. Moreover, our genetic code is encrypted in the embroidery.

According to beliefs the first embroidery played not so much the function of clothing but protected their owners from evil. That is why the shirts were decorated with patterns on the sleeves, collars, and hem so that the pattern touched the body. The difference between the shirts of different social classes was not in the cut, but in the material and decoration. There was a special embroidery for each ritual. Children were given an embroidered shirt at birth to protect them from evil spirits. By the age of three, only mother had to sew the first embroidered shirt.

Our people treated embroidery as a shrine. They were handed down from generation to generation, from family to family, and were preserved as relics. The symbolic image of an embroidered shirt is often found in folk songs.

The special respectful attitude of our ancestors to embroidery was explained not only by the fact that it was distinguished by incredible beauty, but also by the fact that it was a talisman of a person and it protected against evil forces and misfortune. The history of embroidery and its development preserves the signs and features of different eras, which is an important source of studying the social structure of the population, its ethnic history, and aesthetic views and ideas.

Since the 20th century, embroidered shirts have been worn separately, along with a European costume, as festive, patriotic and cult outfit.

In Ukrainian society, nowadays, there is an extremely high demand for history and folk traditions, in particular, there has been a crazy fashion for embroidery. Today, we are witnessing a reinterpretation of cultural traditions, when a single object, even if it has long been out of use, becomes a precious relic, the spiritual significance of which grows over time. Since ancient times, clothing, the outer shell, has been connected with the inner essence of a person, becoming an indicator of mental quality, spiritual, social and community-based hierarchy.

Traditional folk embroidery has long been the part of art and is an integral part of the cultural heritage of the whole world.

Embroidery ornaments are divided into three groups according to the motifs: geometric, plant, zoomorphic.

Black embroidered shirts, generally, were not as common in Ukraine as white ones, but they were found in many regions. Basically, in ancient times, black embroidered shirts were worn by elderly people, they were bearers of a lot of knowledge and great experience of generations. Black shirts also came in handy on sad occasions. In fact, black is a symbol of earth, wisdom, knowledge and wealth. The father handed over the black shirt to his son in order to pass on his experience and accumulated knowledge, which the black fabric of the embroidered shirt had absorbed.

Embroidery is an ornamental treasury, collective experience reflects its own folk worldview in the complex embroidery art language.

In conclusion, we would like to note that the Ukrainian embroidered shirt has come a long and sometimes difficult way to the present days. Our ancestors left us a huge treasure. And we are obliged not only to save this treasure, but also to multiply it and pass it on to our descendants. Ukrainian embroidery is a symbol of ancestral memory, decency, loyalty and love.

Keywords: embroidery, genetic code, symbol, national costume, ornament.

Preservation and Promotion of Embroidery in the Carpathian Region: The Role of Local Self-Governance in Ukrainian-Romanian Borderland

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Preservation of the culture and traditions of the Carpathian region, particularly embroidery traditions, is a crucial task for the Ukrainian and Romanian governments, as well as local self-governance of these territories. It maintains the region's identity and serves as evidence of the close cultural interaction between the Carpathian region states (Ukraine, Romania, Poland, and Slovakia), which has a centuries-old historical foundation. One of the significant elements of culture is clothing.

National attire vividly reflects symbols and civilizational evolution from the very beginning of a nation's history, with traditional embroidered shirts being a prime example. Concerts and festivals hold an important place among the tools for promoting culture. For instance, since 2008 in Chernivtsi, the "Obnova-fest" festival has been held. Initiated by the Chernivtsi Youth Public Organization "Society of Ukrainian Catholic Students 'Obnova'" and the Federation of Ukrainian Catholic Academic and Student Societies "Obnova," the festival's main idea and goal are the preservation and promotion of Ukrainian traditions, crafts, and spiritual components.

Each year, the festival comprehensively presents Ukrainian culture and traditions, including Ukrainian embroidery, with masters showcasing their authentic works and conducting workshops. The event's co-organizers include: Chernivtsi Regional State Administration, Chernivtsi City Council, Kolomyia-Chernivtsi Eparchy of the Ukrainian Greek Catholic Church, Chernivtsi Regional Museum of Folk Architecture and Life. Another key event for the preservation and promotion of Ukrainian embroidery, particularly in the Carpathian region, is the 'World Vyshyvanka Day,' established in 2006 by students of Chernivtsi National University. Initially, the event gained city-wide recognition: Chernivtsi City Council officially declaring the third Thursday of May as Vyshyvanka Day, and later it gained national and global recognition.

Additionally, in Chernivtsi, an international festival stage "Bukovinian Meetings" is held. During the festival folklore groups from Poland, Romania, Hungary, and Ukraine perform traditional Bukovinian songs and dances, of course in traditional clothing. Indirectly, the promotion of vyshyvankas also takes place during other ceremonial and festive events, concerts, and official meetings. Cross-border cooperation is vital in this process, not only integrating participants more closely into a common European space but also helping to implement deeper analysis, research, and problem-solving for preserving their identity in times of military threats when the enemy tries to destroy and appropriate foreign history and culture.

Keywords: preservation, Carpathian region, embroidery, cultural heritage, cross-border cooperation.

Romanian blouse - the brand that unites Romanians everywhere
The Transnational Impact of Borshchiv Embroidery Shirts
on Ukrainian Identity

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As a living symbol of Ukrainian heritage, the Borshchiv embroidered shirt exceeds its role as a mere garment, embodying a deep cultural significance that resonates across borders. Originating in the Borshchiv region, these beautifully designed garments carry stories of history, identity, and resilience. The trademark of the Borshchiv region became shirts embroidered exclusively with black thread. According to an old legend, the predominant black color of the embroidery is associated with tragic events linked with Ukrainian history. From the 15th to the 17th century, the region was the target of constant attacks by Turks and Tatars. One of these invasions resulted in the death of the male population of several villages. As a consequence, the women vowed to wear mourning clothes for their lost loved ones for generations, wearing shirts embroidered with black thread, symbolizing deep grief. Moreover, during times of cultural oppression, particularly under Soviet rule, preserving Borshchiv embroidery became an act of resistance and identity preservation. Ukrainians secretly clung to their traditions and ensured their cultural heritage was passed down from generation to generation. This resilience underscores the role of embroidery as a cultural touchstone, a reminder of the Ukrainian spirit and its resistance to erasure. The spread of Borshchiv embroidery outside Ukraine's borders is closely tied to immigration patterns, particularly during times of political upheaval. Waves of Ukrainian immigrants brought their culture with them and established communities in North America, Western Europe, and beyond. In these diaspora communities, shirts with Borshchiv embroidery became a symbol of connection to home. The Ukrainian diaspora has played a vital role in preserving and promoting Borshchiv embroidery. Cultural organizations, festivals, and museums in countries such as Canada, the United States, and Brazil have become centers of celebration of Ukrainian heritage. Besides, modern Ukrainian fashion designers incorporate these traditional motives into contemporary garments, creating a fusion that appeals to younger generations. This combination of old and new not only preserves the tradition but also makes it relevant in today's globalized world. The impact of Borshchiv embroidered shirts on Ukrainian identity is profound. They serve as a unifying symbol for Ukrainians around the world and reinforce a shared cultural heritage. Whether worn at traditional festivals, community gatherings, or incorporated into everyday fashion, these shirts inspire a sense of belonging and pride. Furthermore, Borshchiv embroidery transcends generational differences. Older generations see them as a link to the past and their ancestral homeland, while younger Ukrainians embrace them as a fashionable expression of their heritage. This intergenerational connection ensures that the tradition continues to thrive, adapting to contemporary contexts while retaining its core significance. Borshchiv embroidery shirts are more than mere garments; they are a testament to the enduring spirit and cultural richness of the Ukrainian people. Their transnational impact is evident in how they preserve a sense of identity, foster unity, and promote cultural understanding on a global scale.

Keywords: Borshchiv embroidered shirt, Ukrainian heritage, resilience, global impact, diaspora.

The Embroidery as a Symbol of Cultural Diversity in Bukovina

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The potential “dilution” of national cultural characteristics in the face of globalization urges contemplation on the necessity of preserving cultural traditions and national mentality, which can be seen as a key aspect of consolidating society and maintaining its national-cultural identity. In this case, it is crucial to develop necessary measures to preserve Ukrainian national identity and prevent the unique nation’s eradication with its own value system, language, mythology, consciousness, and symbolism, which have evolved over millennia and have withstood the most adverse conditions of its development. Nowadays, in terms of Russia’s full-scale war against Ukraine, where the aggressor attempts to destroy Ukrainian identity by appropriating Ukraine’s history and culture, our nation is once again compelled to fight for its unity and independence. Hostile propaganda vigorously fuels the “east-west” dichotomy in Ukraine, seeking to divide Ukrainian society by inciting displaced persons from occupied territories or conflict zones against the population of the western regions, where they predominantly find themselves. In response, however, Ukraine displays agreement, upholding the values and traditions that have been established in various ethnographic regions throughout the formation of Ukrainian statehood. For many centuries, Bukovina has been a significant instance of not only peaceful coexistence but also the unification of many cultures. This is especially true of the exceptional city of Chernivtsi, where, in previous centuries, national and confessional tolerance and acceptance became the principle. This was facilitated by the region’s settled way of lifetime, traditions, customs, historical past, and present. The national identity’s preservation of Bukovina’s ethnic groups is represented not only by tongue, rituals, and habits but also by traditional clothing, food, etc. Historically, the region’s inhabitants, primarily Ukrainians and Romanians, were mostly engaged in agriculture. Achievement in farming and livestock breeding depended notably on nature’s whims, leading peasants to try to “appease” it and protect themselves. This likely explains the numerous symbols with which they decorated their traditional outfit, particularly the major detail – the embroidery (the vyshyvanka). These signs, with their domestic varieties, have made their way into the contemporary living of Bukovinians in diverse interpretations. Moreover, the work of Austrian engineer Eric Kolbenhier, “Specimen Embroideries of the Peasant Home Industry in the Bukovina” (in Ruthenian, German, and Romanian), published in 1912 in Chernivtsi, has a strong interest for researchers today. On 74 sheets, it contains about 1500 examples of shirt, towel, and handkerchief ornaments belonging to the two largest ethnic groups in Bukovina – Ukrainians and Romanians. This work was republished in Canada in 1974 by the Ukrainian Women’s Association of Canada (Eastern Branch) and twice in independent Ukraine (2017, 2019), and it has still remained highly relevant. The colourful patterns on Bukovinian embroidery, which are inherent in different communities in various regions of the area, brightly demonstrate the cultural diversity of traditional Bukovinian embroidered art. This cultural multiplicity, marked by the tolerance of Bukovina’s inhabitants, is carefully passed down from generation to generation and serves as a source of strength and inspiration for the unity of the entire Ukrainian nation.

Keywords: Ukraine, cultural diversity, Bukovina.

The embroidered sleeve as a matrix of human life

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Traditional Romanian shirts, especially those with embroidered sleeves, represent much more than simple clothing items. They are true cultural symbols, bearers of traditions and profound meanings. The sleeve of the shirt with an embroidered pattern can be seen as a matrix representation of human life, a complex cultural code reflecting the identity, experiences, and values of the community it originates from.

The sleeve of the shirt with an embroidered pattern can be interpreted as a matrix of human life, a pattern that reflects the journey of life from birth to death. Each embroidered motif on the sleeve can be seen as an important stage or experience in a person's life. Through these symbols, the shirt becomes a personal and collective story, a testimony of the identity and values of the community.

The motifs used in the embroidery are often geometric, floral, or anthropomorphic, each with its own special significance:

- Sacred geometry: Geometric elements such as diamonds, straight lines, and zigzags symbolize cosmic order, balance, and continuity of life. These reflect ideas about stability and eternity.
- Floral motifs: Flowers and plants embroidered on the sleeve are symbols of vitality, fertility, and rebirth. They represent the regenerative forces of nature and the cycles of life.
- Anthropomorphic elements: Stylized human figures and animals suggest the close connection between humans and nature, as well as their relationship with the spiritual world.

Shirts with embroidered sleeves have had, and still have, an important role in the social and cultural life of traditional communities. They are worn on special occasions such as weddings, baptisms, and holidays, and are considered symbols of status and personal identity. Moreover, the process of creating these shirts involves the transmission of knowledge and skills from one generation to another, thereby strengthening family and community ties.

The sleeve of the shirt with an embroidered pattern, through the complexity and richness of its motifs, represents a true matrix of human life. It not only beautifies but also carries a multitude of cultural and personal meanings. By studying and understanding these symbols, we can decipher the stories and values of a community, thus keeping an essential part of Romanian cultural heritage alive.

Keywords: cultural symbols, traditional communities, embroidered sleeves.

The Question of Ukrainian Identity among Young People on the East of Ukraine

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The idea of belonging has been always present within the Ukrainian community and society. Moreover, the understanding of national belonging was challenged during the whole history of Ukraine and occurred with a new force after the Euromaidan Revolution of 2013-14, Russia's annexation of Crimea, Russia's support for the separatist forces in the east of Ukraine and Russian full-scale invasion in 2022. All these milestones have influenced the awareness of what Ukrainian nation is among the most emotionally vulnerable part of society – youth. First thing first, it is young Ukrainians who offer almost the greatest resistance to the Russian occupier. However, we can observe sometimes this misconception of the young people, who were born on the east of Ukraine. We must admit that during their maturing they were influenced by an enormous quantity of Russian propaganda consequently there is a part of Ukrainian young people who moved to Russia or stayed in the occupied territories. But this amount has never been a majority. The Russian-Ukrainian war has led to a situation where the national identity of youth from the east is more pronounced than their civic identity. This could be attributed to the overtly anti-Ukrainian and harsh nature of Russian aggression in Bucha, Mariupol, Izium, and other temporarily occupied cities. Dramatic change has been observed regarding identities that have a spatial aspect. Currently, these have taken a backseat for Ukrainian youth: neither regional affiliation nor belonging to the global or European community holds significant importance. Talking precisely, there is no more question of the 'right place of birth' among young people and society as whole. One of the possible explanation for this phenomenon lays in the fact that young people became more aware about the historical aspects in the context of belonging. Despite being busy with their studies, young people frequently or even constantly take an interest in politics. This heightened interest in political processes is likely driven by the Russian-Ukrainian war, which leaves no conscious person indifferent and what more provokes the desire of returning to the roots and to the question of cause-and-effect relationships in the context of national identity. During the Russian-Ukrainian war, civic engagement and societal unity in Ukraine have been most evident in volunteer efforts. The conflict has inspired young Ukrainians to actively support the military and help internally displaced persons, demonstrating their civic responsibility and commitment to their country's success. Among those displaced persons we can find a great amount of young people from the east of Ukraine, who despite receiving their help are offering it to everyone in need. The feeling of losing their previous life, houses, friends, strengthens this feeling of giving help back. The formation of a civic nation in Ukraine isn't complete, the need to continue working in this direction remains. The process of developing civic identity among the youth must be continuous and systematic, especially in the context of integration young people who are IDPs. Raising the level of civic identity is crucial for national development of Ukraine, therefore, this issue should remain a key focus for researchers, especially during the ongoing war.

Keywords: identity, young people, east of Ukraine.

Bukovynian national apparel during the Age of medieval Rus

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Studying the traditions of the past is an important factor in preserving the originality and identity of the Ukrainian people. National apparel is the cultural code of the nation, one of the prominent types of national art. The origins of Bukovyna folk clothing date back to ancient times. Some of them can be traced to the medieval Rus. Especially during the period when the Bukovyna lands became part of the possessions of the Galician Rostislavychs, and later to the State of the Romanovychs (Regnum Ruthenorum) in the 12th – mid 14th centuries. Archaeological studies of the material culture of the Rus population of the 12th – 13th centuries and the study and analysis of artistic works testify to the simplicity of the constructions of the constituent parts of the national costume of that time. For example, on the fresc's of the Church of the Assumption in the village of Luzhany, Kitsman district, a rider on a white horse is depicted in a white shirt with a tunic-like cut. On the lower part of the body are narrow canvas pants. The rider is dressed in a cloak, the hems of which are fastened with a fastener. Tight pants tucked into boots. After excavations in ancient Vasyliv on the Dniester, remains of brocade with gold threads were found. Buttons of various sizes, bronze bracelets, and rings were also found here. They were used to decorate the clothes of the nobility. Peasants made clothes from coarse home-spun cloth. These clothes were simply decorated and characterized by lower quality of apparel. Some evidence of the ancient national costume of Bukovinians during the period of the Galicia Principality is contained in the «Galicia-Volyn Chronicle» at 1213. This source tells us about the folk apparel of a peasant woman consisted of a long shirt, a woven woolen cloth, which was wrapped around the lower part of the body; belt, which was tied loosely around the waist, forming a small opening. Under it, the natural contours of the figure were hidden. Archaeological material allows us to represent the nature of complementary elements of clothing of the people of Bukovyna since ancient times of Rus. The main types of jewelry were fibulas, high rings, pendants, various necklaces. The first, most ancient, was finds of this type belong to the culture of Noa (the end of the 2nd millennium BC). During the study of the settlement of this culture, bronze pins and a cruciform pendant were discovered in Magal. Stone amulets found in other settlements of Bukovyna belong to the same time. The same types of jewelry were found at the sights of the Luka-Rajkovec culture: fibulae, high rings, buckles. Various bone amulets appear for the first time. Such ornaments were discovered during the survey of Slavic monuments in Dobrynivtsy. Decorations and additional elements of the burden in the medieval Rus times are diversified. The local population begins to use objects that were not only decorations, but also Christian symbols. Encolpion crosses (crosses with images of saints), body crosses made of bronze and stone have been found at many archaeological sites of the medieval Rus period. Women's garment becomes more diverse. It is decorated with a large number of high-rise rings, pendants, beads, embroidered plaques. National apparel enveloped in close connection and under the influence of natural and geographical, social, economic and political factors. Despite the difficult living conditions of the indigenous Ukrainian population of the region, the national costume ensemble was formed on the basis of Slavic clothing. Ukrainian National clothing is a vivid evidence of the ethnic unity of the Ukrainians of Bukovyna with the entire Ukrainian people. Many components of the national clothing of the Ukrainians of the Bukovyna region take their origin from medieval Rus.

Keywords: national apparel, medieval, identity, culture influence.

Vyshyvanka Day as a symbol of culture and unity of Ukrainians

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Vyshyvanka Day is a vibrant and unifying thread that weaves together history, artistic talent, and national pride within the tapestry of Ukrainian cultural traditions. This holiday which falls on the third Thursday of May every year honors the vyshyvanka, the embroidered shirt that has come to represent a beloved aspect of Ukrainian identity.

The vyshyvanka, a garment with complicated patterns and motifs that have centuries of cultural significance, is the main attraction of Vyshyvanka Day. Each Ukrainian region has its own unique embroidery patterns that symbolizes the local beliefs, traditions, and historical narratives. The vyshyvanka, with its geometric shapes representing harmony and its floral patterns representing nature's abundance is a living representation of Ukrainian history and artistic expression.

The establishment of Vyshyvanka Day in 2006 marked a turning point in the celebration of this iconic cloth. What began as a student initiative at Chernivtsi National University quickly gained momentum, spreading throughout Ukraine and eventually reaching the Ukrainian diaspora worldwide. The date of the third Thursday of May was intentionally chosen to be a workday, emphasizing the vyshyvanka's role as an integral part of everyday life rather than a mere relic of the past. On Vyshyvanka Day, Ukrainians of all ages and backgrounds wear their embroidered shirts with pride, creating a vibrant display of cultural unity. Streets, schools, workplaces, and public spaces are adorned with vyshyvankas, transforming the day into a nationwide celebration. The occasion transcends social, political, and regional divides, uniting Ukrainians in a shared appreciation for their cultural roots. With hashtags like #VyshyvankaDay and #ProudUkrainian, images and videos of people wearing vyshyvankas are trending on social media. People can participate in the celebrations and learn more about it from all over the world through virtual exhibitions and workshops. Vyshyvanka Day has gained more significance in recent years due to the issues that Ukraine is facing. The clothing now stands for the perseverance, solidarity, and optimism of the Ukrainian people in the face of hardship. During times of conflict and instability, the vyshyvanka has served as a visual reminder of Ukraine's rich cultural heritage and its enduring struggle for independence. Ukrainians have donned their embroidered shirts as a sign of solidarity, defiance, and unwavering belief in a brighter future.

Furthermore, the vyshyvanka has emerged as a powerful tool for cultural diplomacy, showcasing Ukraine's unique identity on the global stage. This annual celebration of the vyshyvanka, the magnificent, embroidered shirt that has become a cherished symbol of Ukrainian identity that create a connection to heritage, fosters a sense of unity among Ukrainians worldwide, and stands as a testament to the enduring spirit of the nation. Vyshyvanka Day serves as a reminder of the nation's rich cultural and its unwavering spirit. The vyshyvanka, with its intricate patterns and deep-rooted symbolism, continues to inspire, unite and empower Ukrainians, showing the essence of what it means to be Ukrainian.

Keywords: vyshyvanka, Vyshyvanka Day, heritage, Ukrainian culture, unity.

Wedding Clothes of the Hutsul Bride

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Hutsul wedding ceremonies include both general customs and rituals that are common in Ukraine, and unique, which are inherent only in Hutsul region. It is characterized by a kind of symbiosis of Christian and ancient pagan traditions, which makes the study of this problem important for modern ethnological science.

An important component of the comprehensive study of the wedding ritual of Hutsul region is the study of traditional wedding clothes of brides and rituals associated with it. Yes, slippers are put on the bride's feet. They are sewn from cloth (material made of wool on a weaving machine). The upper and front parts of which are decorated with embroidery. Posts are put on their feet. They are made of calf or pig skin. In the posts, holes are made through which the drags are drawn – laces that wrap around the legs. But now, for the most part, beds are made on buckles, in order to make it more convenient to shoe them. Various ornaments are knocked out on the postles, as well as decorated with lemits, stars, leaves. After that, the reserves are girded. They are made of woolen (wool) threads by adding thin wire (rain). Then the canvas will be firm and hold well around the state – like a skirt. It weaves on the machine in longitudinal stripes. The edges are sheathed with a cord. The cord is made of woolen thread, and must be painted yellow or red. The back and front spare parts are tied with laces that are longer than the spare itself. After that, scarves are tied around the condition. There can be three to six of them. The main thing is a variety of colors and patterns on them. The bride's neck is worn with so-called zgards and silinks. Zgardi is a necklace made of old coins. Silinka – made of beads, in the form of a narrow stripe, which has a beautiful Hutsul ornament. Next, a casing is put on, which is sewn on sheep's skin. The edges of the casing are sheathed with a black strip. The whole casing is decorated with multi-colored threads. Laces are sewn on the bottom of the product, they can be from three to nine. The best is the casing with the most laces. Laces consist of multi-colored, sewn in a certain order strips, which creates a pattern.

Also, to decorate the sheepskin coat, stars, holitens (metal decorations) are used. Dressing the princess continues by wearing a rantuh or gift – a long embroidered towel that is put on the neck of the bride and decorates her chest. Dressing the princess ends with tying an embroidered handkerchief on the wrist of the right hand, on which a small kalachik is strung, made of cheese and decorated with lemits, beads and necessarily woven coins. So, the women's wedding costume of the Hutsul princess emphasizes the local features of the wedding ceremony in the Hutsul region. The bride's wedding costume, presented in Hutsul region, most of all preserved original features. There is a greater number of archaic elements here than in other areas of Ukraine.

Keywords: Hutsulshchyna, wedding clothes, wedding ceremonies.

Vyshyvanka as a Reflection of Traditions and Cultural Interactions

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Vyshyvanka, the traditional Ukrainian embroidered shirt, is a vivid symbol of Ukrainian culture and national identity. Its significance goes beyond mere clothing, embodying history, art, symbolism, and cultural interactions. This abstract explores vyshyvanka as a reflection of traditions and cultural interactions, analyzing historical and contemporary examples of its significance and influence.

The history of vyshyvanka dates back to the times of Kyivan Rus, where embroidery was used to decorate clothing, household items, and ritual objects. Archaeological finds confirm that embroidery was an essential element of Ukrainian culture even in ancient times. Vyshyvankas from different regions of Ukraine varied in patterns, embroidery techniques, and color schemes, allowing for the identification of the owner's origin. Every element of embroidery on a vyshyvanka has its symbolic meaning. Geometric figures, plant patterns, and animal images are all codes that convey specific wishes, protection, or beliefs. For example, rhombuses symbolize fertility, while crosses offer protection from evil forces. The symbolism of colors is particularly interesting. Red represents love and joy, black symbolizes the earth and its fertility, and green signifies life and rebirth. Each region of Ukraine had its favorite color combinations, reflecting the natural conditions and cultural traditions.

The process of making a vyshyvanka has always been a special ritual. Embroidery began with selecting fabric and threads that had to meet specific requirements. Natural materials like linen, hemp, and wool were commonly used, and the threads were dyed with natural dyes. For example, in the Carpathians, sheep wool was traditionally used for making threads, and dyes were derived from plants such as blueberries, oak bark, and onion skins. During the times of Kyivan Rus, Ukrainian lands were an important trading and cultural center, through which numerous routes connected the West and the East. This facilitated cultural exchange and interaction with other peoples, reflected in the embroidery. For instance, embroidery from the Kyiv region includes intricate patterns using gold and silver threads, clearly influenced by Byzantine art. Vyshyvankas from Galicia often feature floral patterns similar to Polish folk designs, such as poppies and roses.

Embroidery from Crimea includes geometric patterns reminiscent of Turkish designs, such as zigzags and diamonds, and bright red and blue colors. Vyshyvankas from southern Ukraine often feature floral patterns and geometric designs characteristic of Crimean Tatar embroidery, such as images of pomegranates and almonds. Central Ukrainian vyshyvankas sometimes include symbols borrowed from Jewish culture, such as the Star of David, indicating cultural interaction. Vyshyvanka is a vivid example of preserving and developing cultural traditions. It reflects the richness of Ukrainian cultural heritage, symbolism, and interaction with other cultures. Historical examples attest to the deep roots and significance of vyshyvanka in Ukrainian life, while modern trends demonstrate its inexhaustible potential and relevance. In the context of war and displacement, it acquires special significance, helping Ukrainians maintain their identity and stay connected to their native culture, no matter where they are.

Keywords: vyshyvanka, symbolism, Ukrainian culture, cultural interactions, traditions.

Vyshyvanka/Ia – as One of the Tools to Overcome Negative Ethno-National Stereotypes of Mutual Perception on the Ukrainian-Moldovan-Romanian Border Area

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As you know, the past provides an opportunity to find answers to many questions related to the present. Therefore, it is quite natural that people try to look for the keys of historical or ethno-national stereotypes precisely in past events or phenomena. Unfortunately, more often such attempts end in vain. After all, it is not easy to step calmly over contradictions that have been forming for decades or centuries.

However, the presence of such complex shared historical moments in the minds of whole peoples, groups of people, or even individuals, harms the establishment of ties and constructive cooperation in our time. A similar picture is observed, in particular, in the Ukrainian border area. Examples are well known to everyone. However, our states and peoples, although they have lived through different times and endure certain grievances, are now neighbours and should try to find more common interests.

A few years ago, together with scientists and public figures from Romania and Moldova, we created the cross-border consortium “Metropolitan Petro Mohyla/Petru Movilă”. In general, these are 8 NGOs and Faculty of History, Political Science and International Relations. Of course, even without us, many people are already working in this direction. But this is a difficult problem and additional efforts certainly will not be superfluous. As a result, before the full-scale invasion of Russian troops in Ukraine, we held two international online conferences “Together, reviving spiritual values, we are building a Europe of prosperity”. We are well aware that our modest attempts have definitely not become a panacea. But it is better to do something than to sit idly by. Therefore, the discussion of complex problems regarding the deepening of cooperation between our states was preceded by a discussion of the famous historical figures (Petro Mohyla, Paisius Velichkovsky), whose activities are a good example of how it is possible to solve various complex problems that arose at the junction of peoples, religions, and cultural worlds. That is, it was a good example for finding consolidating components. The discussion of such topics at the beginning of our joint further work became a certain reference point and foundation for deepening cooperation.

Of course, we are not going to forget everything that happened in the past between us. But, so to speak, “pausing” the discussion of some divisive circumstances, we are trying to continue the dialogue about the future. I believe that it is the search and actualization of similar examples that can contribute to achieving better results in our joint actions. The more such “positive dialogues” there are, the easier it will be to approach the discussion of problematic historical topics and the easier it will be to constructively resolve modern contradictions. Similar topics should be sought not only in the historical, but also in the ethno-cultural plane. One of such topics can be Vyshyvanka/Ia, which, despite the different names in Ukrainian or Romanian, is a common attribute for our peoples.

But at the same time, external consolidating factors should also be mentioned. Our joint initiative arose, including taking into account some of the challenges that have intensified from the Northeast. Common trouble brings people together. But regardless of external challenges, we should continue our dialogue in the future.

Keywords: Vyshyvanka/Ia, consortium “Metropolitan Petro Mohyla/Petru Movilă”, Ukraine, Romania, Moldova.

Ukrainian Political Prisoners in Stalinist Forced Labor Camps

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One of the most tragic pages in the history of Ukraine of the 20th century is the imprisonment in Gulag camps of hundreds of thousands of Ukrainians who fought for the future of Ukraine. Soviet camps are a repressive machine that crippled the destinies of millions of people, especially women who, instead of creating a family and raising children, spent most of their lives in captivity, or never returned to a peaceful life at all. It is worth noting that, in addition to Ukrainians, there were dozens of other nationalities in the camps, including: Lithuanians, Latvians, Tatars, Kazakhs, Russians, Poles, Jews, Germans, and Romanians. Nevertheless, Ukrainians constituted the second largest ethnic group among all Gulag prisoners.

Ukrainian women were accompanied by solidarity throughout their stay in the camps. This was evidence of a high level of patriotism and national consciousness. Foreign women also mentioned this: “Of course, Ukrainian women spoke about Ukraine’s struggle and faith in its liberation. It seems to me that their national feelings were not extinguished, but strengthened. This is their power that attracted us”, – this is how the German Valli Schliss remembers the secret Christmas celebration. Again, this is evidence that Ukrainian women did not forget about their traditions and their native country even under those difficult conditions, knowing that for celebrating a religious holiday they may suffer additional torture.

Ukrainian women conveyed their national identity through creativity. They sang patriotic songs, drew postcards or embroidered at the slightest opportunity. At the same time, representatives of other nations adopted Ukrainian traditions, and Ukrainian women studied the traditions of other nations. Regarding this, one of the participants of the Norilsk uprising, Hanna Mazepa-Kuchma, testified: “Apart from everything, we were friendly, almost like relatives, we did not distinguish between nationalities, we shared what we had with everyone. They told news, learned poems, songs, history, and imitated the best of other peoples. We told them about our region, rites, customs...”. And the German Valli Schlis recalled: “They started singing. Most of them were Ukrainian songs, although the Ukrainian women gladly learned from the rest of us. But I must admit that we loved Ukrainian songs the most. Singing them, one could dream”.

Prisoner Hanna Pozniak-Skrypiuk pointed out that despite the terrible conditions of their stay in the camps; they were respected by other peoples precisely because of their steadfast patriotic stance. “Kazakh was the son of the dispossessed... He appreciated us very much for the fact that we never shunned our people or our language, and remained as we were”. This was proof that the girls spoke Ukrainian among themselves, and did not hide it, realizing that they would be punished by the Gulag leadership for communicating in their native language.

At the same time, the already mentioned German Valli Schlis, who was in one of the Gulag camps together with Ukrainian women, recalled: “Ukrainian women really liked to embroider. I watched all their passion. When there was a lack of threads, then they ripped apart some old piece, wound the threads into a ball and embroidered with it. Sometimes a work of art came out of nothing! Each of them knew how to do it”.

In vyshyvanka, the thoughts and dreams of slave women were embodied. These are among the embroideries kept in the collection of the Lviv Historical Museum – for example, the image of a slave girl against the background of prison walls and a rural landscape nearby: a native home, a garden, the sun. In the camps for Ukrainians, vyshyvanka was something that calmed them down and warmed their souls. It was a memory of the Motherland, of the native home, of culture and traditions, of national consciousness. Vyshyvanka is something that has always been, is and will be close to the heart.

Bukovina as the Borderland of Intercultural Communication

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What does it mean Bukovina? It's a historical region. It's a place of living thousands of people. It's a culturally diverse region where it's possible to find extraordinary examples of folk culture of different peoples – Ukrainians, Romanians, Poles, Jews, Germans, etc. It's the place where national identity is appreciated and respected.

In the conditions of contemporary geopolitical turbulence, the issue of national identification is taking on new dimensions. The end of the Cold War, the collapse of the socialist system, the emergence of new independent states, local and regional conflicts and, finally, the Russian military offensive against Ukraine confirm that the role of the national remains significant in modern political processes.

After 1991 states and people oppressed before by the USSR returned back to their national history, national culture and traditions. For sure the situation in different countries was different, but the fall of socialism became the crucial point for further national development and settling new forms of cooperation between border states particular like Ukraine and Romania. And Bukovina as the borderland plays a huge role in contemporary Romanian-Ukrainian interaction.

From 1991 till today we witness the growing level of national consciousness of citizens both Ukraine and Romania and the willing for cooperation within the region of Bukovina. It confirms by civic activities of different NGOs, common projects, meetings, conferences etc. The question of international communication is in the focus of both politicians and civic activists, and of course, media.

Bukovina was and is the space for everyday multicultural communication. Ukrainians, Romanians, Poles, Jews, Germans etc. are living here for centuries. In Austrian-Hungarian times even the a special survey describing the peoples living in Bukovina, their number, settlements, customs, traditions, etc., was published in 1899 (“Die Bukowina. Eine Allgemeine Heiatskunde”). During XX – beginning of XXst centuries the composition of population of the region changed. But Ukrainians and Romanians are the main national groups in it. They realize common activities in frames of official structures (like Regional Council on Issues of Ethno-National Policy), NGOs, common cultural projects (like “Simple Faces of Complicated History” supported by Ukrainian Cultural Foundation), and volunteering for refugees and IDPs who suffered from Russian military aggression.

Today Bukovina became the place where thousands of people found their new home. After the horrors of war and bombing they get to know new cultures, learn new traditions and customs. Despite all the challenges of the Russian-Ukrainian war, Bukovyna remains a place worth living in, because here tolerance is a part of daily culture formed by a thousand-year history.

Keywords: Bukovina, intercultural communication, borderland, tolerance.

Sacred Interpretation of the Bukovinian Leather Belt – a Cheres (a Hutsul’s Belt-Talisman)

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Historically, the folk costumes of Bukovina’s population are a unique, vivid, and distinctive cultural legacy that has been vividly represented by rich natural, geographical, and socio-economic factors. The natural environment determined both common and distinctive features of folk costumes of the Northern and Southern Bukovina, but there are certain elements, whose significance has remained unchanged for both parts of Bukovina. One of the brightest examples of such a component of a traditional men’s suit, especially in the mountainous region, is the men’s leather belt – a Cheres.

In the Carpathians, there are other names for this leather belt: poprugă, bukuria, bayur. The etymology of the word ‘cheres’ comes from the ancient Slavic ‘waist’ or ‘loins’ and is an integral element of the traditional festive men’s suit of the highlanders, with several straps and small pockets, copper or brass buckles, and rivets.

In folk costumes, belts performed a variety of functions. They were used to fasten outerwear, protect and tighten the abdominal muscles during heavy labor, hold small everyday items (rings, hooks and short chains were fastened to the belt), and it served as a kind of talisman and embellishment.

Since ancient times a leather belt (cheres) has been considered as a magic talisman, favoring prosperity and success, a symbol of vital energy. There has long been a tradition of depicting certain amulet signs, symbols, and emblems on belts; sometimes a wearer’s initials or name, date and place of birth were engraved in the ornament. The belt was a symbol of vital energy, a magical amulet that facilitated prosperity and good luck. It was also believed that with the right symbols, the belt protected its owner from attacks by wolves in the mountains and enemies. Such protection was very important for shepherds while grazing sheep in the meadows and while wood chopping.

Not only is a cheres a magical or practical protection, it is also a peculiar language of symbols that speaks of a man’s status and position. The wider and more richly decorated the belt, the higher the status of a man. Consequently, the belt was not just a decoration, but also a symbol of a man’s pride and dignity and it emphasized men’s strength and courage.

Symbolically, a young man in the Carpathians was known to become a true honorable and respected man only when his father gave him a cheres on his birthday. Respectively, the belt became a family heirloom; it was handed down from generation to generation as a special attribute.

Wide Hutsul belts (chereses) were decorated depending on their shape and functional purpose. The leather belts were decorated with embossed longitudinal stripes along the entire belt and the rims were ornamented with a braid of colored leather strips in the form of a checkerboard weave or spikelets. The decor was complemented by stars, rhombuses, symbols of solar signs, etc.

Depending on age and status, belts were made in different sizes. The most common were: a one-buckle ‘a small belt’ or ‘pasok’ and a two-buckle ‘a big belt’, as well as with six buckles.

The belt was made from oxhide or cowhide in one piece and bent in half lengthwise so that the bend was below. It was sewn at the top, except for the gaps where pockets were formed (it was often necessary to cut it under arms). The belt was 20 to 45 cm wide (often it had to be cut under the armpits). A knife and a metal hatchet were fastened to the belt.

Interestingly, the belts worn by hill people used to be always wide; a belt width was up to 45 cm often made of one or two straps of leather sewn together. It was clasped with 2, 3, 4, 5, 6, or 7, and sometimes with 9 or even 12 buckles sewn thereto. The Hutsuls wore wide chereses while working on a log house or on timber rafting ('zipped' boots on weekdays, which were not decorated), as well as on holidays ('fabulous' chereses – luxuriously decorated belts).

Nowadays, traditional Hutsul belts no longer have such a sacred meaning, but mostly serve as an original accessory that successfully complements the image. However, they are an indispensable part of the Bukovinian history and emphasize the identity and importance of preserving our traditions.

Keywords: history, belt, cheres, Bukovina, traditions.

Mediatization of Folk Traditions or the Role of Modern Media in Their Preservation

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The idea of holding the World Vyshyvanka Day, which is now celebrated by thousands of Ukrainians, originated at the Chernivtsi National University in the spring of 2006 at the Faculty of History, Political Science and International Relations.

Since then, from a small student action, which was initially supported by teachers and students of the faculty, Vyshyvanka Day has evolved into an event that has gained popularity at the city level. Later, thanks to the media and social networks, which not only disseminate information, but also popularize various ideas and concepts, the action grew into a global international movement, where the Ukrainian embroidery is in the centre of attention. And together with it, the traditional clothes of other peoples, because media coverage contributes to the growing attention to the history and culture of different peoples.

Modern media, primarily social networks, television, etc., are aimed at preserving, promoting and popularizing folk traditions. Thanks to them, a lot of content about culture and rituals has been documented and recorded, which allows preserving the cultural heritage for future generations. One of the examples of this is the projects “My Embroidered Shirt” and “Embroidered Stories” from the Ukrainian public broadcaster – UA: CHERKASY and UA: VINNYTSIA.

In modern conditions, special attention of Ukrainian society is focused on the national. It is in national clothes, traditions and culture that we reveal our identity. And a special role in the process of self-identification is played by the media – television in particular. They actively popularize everything Ukrainian, especially on the themed Vyshyvanka Day. For example, various commercials urging Ukrainians to wear an embroidered shirt. The distribution of stories about the origin of Vyshyvanka and the “disguising” of channel logos into national logos contributes to the creation of a sense of unity and the support of national consciousness even in the spaces of social networks.

The special project of journalists of the Ukrainian public broadcaster “Code of the Nation: Embroidery Unites” became an informative continuation of the “World Vyshyvanka Day” campaign. In addition, within the framework of the project, Ukrainians from the USA, the United Arab Emirates and Greece talked and shared about how they celebrate Vyshyvanka Day abroad.

Summarizing, we note that the role of modern media in preserving folk traditions is significant. The media, in addition to the usual distribution of information, actively promote cultural ideas and values. Thanks to technologies and active media support, even more opportunities appeared to reproduce preserve and popularize the cultural heritage that unites Ukrainians all over the world.

Keywords: media, embroidery, social networks, Chernivtsi National University.

The Tradition of Embroidery in Clothes and Social Paraphernalia of the Members of the Fire and Gymnastics Societies “Sich” of Galicia and Bukovina at the Beginning of the 20th Century

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One of the manifestations of the Ukrainian national movement of the beginning of the 20th century in Galicia and Bukovina there were fire and gymnastics societies “Sich”. Along with extinguishing fires, members of the society actively promoted the Ukrainian idea and customs. This was manifested, first of all, in the use of traditional folk clothing, the main element of which was traditional Ukrainian embroidery.

In order to preserve ancient Ukrainian traditions and foster a respectful attitude to their past, according to the ideas of the ideologist of the Sich movement K. Trylovskyi, each “Sich” had to adhere to the traditional folk clothes of their locality. In connection with the fact that at that time in the cities and some villages the folk costume had lost its Ukrainian national flavour, K. Trylovskyi developed special uniforms. They incorporated elements of ancient Cossack and traditional Galician clothing with elements of happy embroidery.

Important value in the matter of spreading the sich idea was given to the external design of the members of the society. Friendship awards were made in traditional Ukrainian national colours – crimson, yellow and blue. As time has shown, the most attractive force for associations and the pride of Sich residents turned out to be sich ribbons. The ribbon of an ordinary member was dark red (crimson), 10 cm wide. The name of the locality, which he represented, was embroidered on it with a yellow thread.

One of the main and mandatory items of sich paraphernalia was a crimson flag with embroidered elements on the fabric. On the front side, the crimson cloth featured an image of one of the outstanding Ukrainian figures, for example, B. Khmelnytskyi, P. Doroshenko, T. Shevchenko, M. Drahomanov, or the Galician coat of arms “Lion Leaning on a Rock”, there were also slogans: “In Unity is Strength!” or “Let’s Wake Up!”.

Therefore, the fire-gymnastic societies “Sich” actively used elements of Ukrainian embroidery in their paraphernalia, which emphasized their national flavour.

Keywords: “Sich”, embroidery, Galicia, Bukovina.

Semantics of embroidery: ethnocultural aspect

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The semantics of embroidery should be considered in close connection with its origin, in the broad context of the genesis and evolution of ornamental forms, generally inherent in almost all cultures. It began with the research of F. Boas in 1886, when he collected information to find out the meaning of stylized carved and painted forms characteristic of the aboriginal art of the Native Americans. Within the framework of the “social life of things” approach, he formulated the basic rules for recognizing their semantics, which allowed correct “reading” of “conventionalized” forms. His student A. Kreber showed later how the genesis of embroidery on clothes went from pictograms with complex ritual-mythological-worldview semantics, the meaning of which was initially understood by all members of the community, to decoration with decorative elements themselves. This is a general pattern that was traced by researchers on the materials of the indigenous peoples of North America, with the involvement of the widest comparative data of the aboriginal cultures of South America, Siberia, Indochina, Indonesia, China, Japan, etc. Such a genesis of decoration can be traced on other cultural media: dishes, housing, items of interior, tools, etc. Traces of this path of development can be seen in the art of Ancient Greece and during the Renaissance in Europe. Since then, this topic has been successfully developed by scientists based on the materials of various ethnic traditions and cultures, especially Eastern Europe and Balkan peoples.

The emergence of embroidery is inextricably linked to the important symbolic functions it performed earlier. In pre-modern times, one of the most significant embroideries was worldview-protective, which included clothing for the existing picture of the world in society, through its semantization. It is known that in the times of old Rus, embroidery on clothes, in addition to purely aesthetic functions, also had protective ones; it was considered a charm. That’s why they wore shirts at home that had embroidered collars, hems, and sleeve cuffs. The embroidery of those items of clothing that were used during various ritual actions was especially rich. Researchers of traditional clothing point out that in the past, the embroidery ornament was associated with the ritual-magical, worldview sphere and only later its magical role was lost.

The issue of the determination of the moment when the ornamentation on the clothes of ancient semantics was lost, as well as the time when archaic beliefs were displaced from collective ideas is also interesting. For different peoples, there is a limit to the preservation of the traditions of ancient beliefs and the transfer of embroidery to the level of aesthetic taste. Another controversial topic remains the “priority of belonging” and “borrowings” of embroidery between the social elite and the peasant community.

A significant complex of ancient ideas and beliefs has been maintained for a long time among different layers of Ukrainians, Romanians, and Bulgarians, which should have been reflected in embroidery on clothes. And the plot of the embroidery is a legacy of the times when it was a kind of icon, a story about some events that performed a worldview, talisman or magical function. It had a universal character, both among the aristocracy and among the common people.

In addition, geometric, plant, zoomorphic patterns were a reflection not only of ideas about the world structure, but also the possibility of their technical solution.

But it is clear that even in a transformed form, embroidery retained its role as a sacred amulet during the critical times.

Keywords: semantics, embroidery, ethnocultural aspect.

Hutsul embroidery: an ornamental code of hoary antiquity

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Hutsul embroidery is a unique phenomenon of Carpathian culture. The ancient traditions of the handicrafts women's ornamental art are still alive today, the art of "writing out" amazing patterns, geometric shapes with a needle are passed from mother to child, are revered by women and men and is a powerful mascot in families. Embroidery had many purposes, it accompanied the Hutsul from the very moment of birth, and was also on the last journey to eternity. Not a single Hutsul house was deprived of embroidered items i.e. towels, tablecloths, it was also on Hutsuls' everyday and festive clothes e.g. women's, men's and children's shirts, belts, keptars, coats, wedding towels; in the church they were on banners, towels, etc. Wonderful patterns appeared in the rare moments of rest from the daily hard work of Hutsul female, when the hostess and her daughters took home-made cloth, a needle and threads and, together with a song, an invariable helper, "created" ancient ornaments on the future shirt or towel, coding in those values that were bequeathed by their parents.

It is interesting that the scientists' opinion concerning the chosen colour of the Hutsul embroidery is not as crucial as the ornament which is constantly stable and has been preserved since ancient times. Researchers of Hutsul embroidery note that the traditions and customs of the villages within the Hutsul region were formed due to household and natural reasons. For example, in ancient times, primary traditional colours prevailed, the threads were dyed with the help of vegetable dyes of their own production. The old style has preserved itself in black and red colours, dark blue patterns; the yellow colour of threads was rare and appeared later, when it was possible to dye threads with aniline dye. The fundamental pattern of Hutsul embroidery was a rhombus, it was an independent element. It was around it (more frequently - inside) that other ornaments were "embroidered". These were short dashes ("bristles") perpendicular to the sides. In addition, rhombuses with several small ones around their perimeter were very common. Sometimes rhombuses were combined into groups and formed part of the composition or even the entire embroidery.

The rhombus code is a unique phenomenon, rhombus-dot ornaments are common in all Slavic and almost all European nations. Among the early agricultural tribes, they were symbols of fertility and fruitfulness. It has been already in the Trypil culture of Ukraine in the V-II millennia BC. the motif of an equilateral rhombus with crossed diagonal lines symbolized a sown field.

Embroidery of shirts is an ancient all-Slavic tradition. It gained special development in the Hutsul region. The shirt was considered the most important element of clothing, had the meaning of a talisman, therefore the attitude to its tailoring and decoration was special.

The embroidery character - "embroidering" of shirts is determined by established norms of life, folk etiquette, customs, and ceremonies. They embroidered according to strictly established rules, on defined planes, following the principles of placing ornament and embroidery techniques with a certain colour scheme.

Embroideries on the chest parts of Hutsul shirts - "bosoms" - unlike Romanian, are less complicated. They must have patterns with inserts on the edges of the bosom's incision. If two or three ornamental stripes are embroidered on Romanian shirts, placed in the chest part of the shirt and on the back, then in Hutsul shirts nothing is embroidered on the back.

Researchers of Hutsul region culture also single out works made of beads, which were also used to decorate both shirts and coats made of sheep skins. Colour, ornament, compositional structure, everything had a logical justification, fixed traditional laws that were reluctant to change. Hutsuls zealously preserved the old world. This contributed to the fact that we still have extremely valuable monuments of folk ornamental art.

Keywords: embroidery, Hutsul region, ornament, shirt, traditions.



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