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**СРАВНИТЕЛЬНЫЙ АНАЛИЗ БЕЛОРУССКОГО И ШОТЛАНДСКОГО
НАЦИОНАЛЬНЫХ КОСТЮМОВ**

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Clothes make a statement. Costumes tell a story. I am a Belarusian and I am proud of my country and its heritage. Nowadays, social media dictate beauty standards which make everyone look alike with no self-identity. But every person is individual, and clothes give us the opportunity to express ourselves. The national costume is the brightest example of preserving and transmitting information about a country and its people. I am sure it is very important to save our national culture and traditions through art, poetry, songs, dances and, of course, clothing.

Traditional clothing holds significant importance in all cultures. It carries history, uniqueness, national heritage, and artistic expression. The national costume represents a cultural identity that distinguishes one community from another. Scottish people have always been the brightest example in the way they save, defend, popularize and are proud of their national identity. There was a time when their culture was banned, but the Scots never lost their individuality and successfully saved their national costume. The historical ban on Highland dress transformed it from everyday garment into a potent symbol of cultural defiance and survival. That is why I decided to study and compare exactly these two countries, Belarus and Scotland. We can learn from the Scots how to preserve and present our own culture.

The aim of my work is to compare the typical items of Belarusian and Scottish national costumes to find similarities and differences and use the most effective approaches of the Scots to popularize the ele-

ments of the Belarusian national costume. The objectives are to study the peculiarities of the costumes, identify differences and similarities, make my own items of clothes with the features of the Belarusian national costume, and use the most effective ways of the Scots of popularizing the elements of the national costume.

Belarus is one of those countries with a rich Slavic heritage. The folk costumes of this country are bright and beautiful. The territory of Belarus is subdivided into six historical and ethnographic regions with specific features of traditional costume. Belarusian people had a belief that after death their ancestors will recognize them on their clothing that their bloodline wore. In the past, traditional clothing was made only from natural fabrics – flax, cotton, hemp, nettle, wool, etc.

Embroidery always played a great role in Belarusian culture. It is traditional to embellish the sleeves, collar, cuffs, and hem of a shirt. Belarusian craftswomen typically adorned most of the seams with embroidery, it was some kind of energy protection because people believed that seams were a place where evil could come through. Belarusian costume was decorated with the font “Berehinya”. It contains the symbols of Cyrillic letters and numbers, the symbols of nature and amulets. Symbols were used by our ancestors to ask health, wealth and good harvest. [3, p. 5] The Belarusians is the only nation that has saved pristine view of their ornament since Slavic times. White colour symbolized purity. Red colour is the symbol of sun and blood, which means life. The Belarusian ornament doesn't contain the symbol of death. Only at the end of the 19th century black colour began to be used and only for contrasting. [1, p. 10]

The basic component of both male and female costumes is a long linen shirt. Women wear a skirt over the shirt. Fartukh (an apron) is an obligatory element of married women clothes. It was also the element of protection, especially for pregnant women. Headwear was an obligatory element and could tell about the marital status of a woman: for example, wreaths with ribbons wore unmarried girls. Namitka was a traditional headwear of a married woman. Costume that was worn by men was not so varied. It consisted of a shirt decorated with ornament and tied with a belt, trousers, and a vest. The Belarusian national costume is a complex and meaningful system that carries deep historical, social, and religious significance. The women's costume is notably more diverse and informative than the men's. [2, p. 3-7]

Traditional Scottish national costume – the highland dress – consists of a kilt, a sporran, a sgian dubh (a small, single-edged knife), a kilt hose, and ghillies (traditional shoes). Phillabeg style of a kilt looked like a large tartan wrap and was used as a blanket at night, especially at wars. Women's costume is more usual to us. It consists of a tartan skirt, a tartan sash or shawl, and ghillies. [4, p. 4]

King George II in 1746 banned kilts. That is why the kilt became a symbol of struggle for freedom. Historically, specific tartans were associated with particular Scottish clans. Wearing a clan tartan was a way of identifying oneself as a member of that clan. Clan colour identity and ancestry are intertwined. The tartan colours had their own meaning: the rich red was the colour of blood, green was the symbol of forests and hills, grey evoking stormy skies, blue resembling lakes and rivers, yellow symbolizing crops. [4, p. 8]

The Scottish national costume is a powerful and globally recognized symbol of national identity, resilience, and clan affiliation. It tells a story of historical struggle, regional pride, and family lineage. The historical ban on Highland dress transformed it from everyday garment into a potent symbol of cultural defiance and survival.

According to the aim of my work I studied and compared the typical items of Belarusian and Scottish national costumes and found a lot of similarities and differences about them. Speaking about similarities, I can mention using natural materials like linen and wool. Both Belarusian and Scottish traditional clothing heavily relied on locally sourced, natural materials. Linen and wool were dominants, reflecting the agricultural resources and weather conditions in both regions. Both traditions often used layering of garments to provide warmth and protection against the climate. Belts or sashes were common in both cultures, serving both a practical function and a decorative one. Both Belarusian and Scottish costumes widely used symbolic embroidery, weaving, or other decorations. Headwear was an important element for women in both cultures. Both national costumes presented family and bloodline connection.

After studying Scottish and Belarussian costumes I found out such differences as: in the Scottish national costume, it is the men's costume that is defining and more recognizable, while in the Belarusian national costume, the women's costume is more diverse and informative. The kilt is perhaps the most iconic element of the Scottish national dress. There is no direct equivalent to the kilt in Belarusian cos-

tune although checked woolen cloth was used by Belarusian women but it didn't bring any information. Belarusian men wore trousers. The Belarusian costume is known for a wide use of embroidery on large areas of garments, especially shirts and aprons. The Scottish costume featured embroidery, but it was not as extensive or densely patterned as in some Belarusian styles. While both cultures used natural dyes, Belarusian costumes historically favored bright, vibrant colours, especially red, and white with regional variations. But Scottish tartans also had a range of colours, that carried the information about a clan. The Scottish costume always contained a special knife, and a kilt pin as the symbols of a clan.

In the time of globalization and unification I want to save my individuality and emphasize my identity and belonging to the Belarusian nation. Different elements can be interwoven into the present fashion to self-express and show the belonging and pride of the country I live in. Therefore, my personal objective is to create a collection of modern accessories – such as embroidered patches, bracelets with traditional patterns, and printed scarves – that incorporate the "Berehinya" font and classic Belarusian ornaments. This work will serve as a practical application of my research, aiming to popularize our unique heritage in a fresh and engaging way, much like the Scots have successfully done with their tartan. According to the aim of my research work I created the scarves with the font Berehinya. I used one word in Belarusian and English to decorate the scarves. My school has the status of the school of Peace that's why in future I will offer my designs to the headmistress of my school to use it as a souvenir for guests of our school.

In conclusion, I should say that Belarusian and Scottish national costumes share some fundamental similarities coming from their reliance on local materials, climate conditions, and cultural symbolism, reflecting the unique history, geography, and traditions of both nations.

This research has not only expanded my knowledge but has also inspired a personal mission: to apply these findings by creating contemporary items that feature Belarusian ornamental art. By weaving our traditional symbols into modern fashion, we can ensure that our unique cultural heritage remains a living, evolving, and vibrant part of our national identity for generations to come.

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