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ARTISTIC CHARACTERISTICS AND INNOVATIVE DESIGN OF WOMEN'S DUDOU IN QING DYNASTY

Wang Yujuan¹, Khynevych Ruslana Viktorivna²

¹ Postgraduate Student at the Department of Multimedia Design, Kyiv National University of Technologies and Design, Kyiv, Ukraine;

Lecturer,

Shaanxi University of Science and Technology, Xi'an, China;

Xi'an Polytechnic University, Xi'an, China;

e-mail: 835852935@qq.com, orcid: 0009-0008-4608-0663

² Candidate of Technical Sciences, Associate Professor,

Associate Professor at the Department of Multimedia Design, National University of Technologies and Design, Kyiv, Ukraine,

e-mail: h.ruslana.v@gmail.com, orcid: 0000-0002-3130-5785

Abstract. Purpose. This paper analyses the artistic characteristics of Chinese women's Dudou in the Qing Dynasty, discusses the application form of Dudou elements in modern clothing design, provides theoretical references for the innovative design of modern clothing, promotes the inheritance and innovation of traditional culture, and realises the harmonious symbiosis of traditional culture and modern fashion.

Methodology. The literature research method, case study method, and empirical summary method are used to analyse the current research status, morphological features, pattern themes, colour usage, and design innovations of women's Dudou in the Qing Dynasty.

Results. Through the study, it is found that the elements of Qing Dynasty women's Dudou, such as modelling structure, pattern and decoration, material technology, etc., are the specific carriers of women's emotional expression, which centrally reflect the conceptual consciousness and cultural aesthetics of women at that time. The method and form of using the elements of the Dudou in modern clothing design are proposed.

Scientific novelty. Comprehensively analyse the Qing Dynasty women's Dudou from multiple dimensions such as design, culture and art, revealing their rich cultural connotation and unique artistic charm. It proposes a specific method of applying the artistic characteristics of Qing Dynasty women's Dudou to modern clothing design, and verifies the feasibility and validity of the design method through empirical research and case analysis to provide empirical evidence for innovative design.

Practical significance. Qing Dynasty women's Dudou carries deep historical and cultural connotations and unique aesthetic value, which is very inspiring to modern clothing design. By analysing the artistic characteristics of Qing Dynasty women's Dudou and their innovative applications, it will help the inheritance and development of Chinese traditional dress culture, and also provide new ideas and methods for the modern development of traditional dress.

Keywords: Qing Dynasty, Dudou, underwear, artistic characteristic, form of design, pattern, color, innovative design

INTRODUCTION

The Qing Dynasty (1644–1912 A.D.), as the last feudal dynasty in China, had a unique system of dress culture based on the inheritance of the previous dynasty and the incorporation of Manchu characteristics. "Dudou" is a unique term for underwear in the Qing Dynasty, mainly used to cover the chest and abdomen, providing warmth and decoration. Most of the existing ancient Dudou in China were passed down from the Qing Dynasty. In the Qing Dynasty, the Dudou was a kind of universal underwear, the scope of its wear across gender and age boundaries, men and women, young and old have to wear. Among them, women's Dudou was particularly outstanding in terms of shape, colour, pattern and craftsmanship, showing a unique artistic charm and cultural connotation, and becoming an important carrier reflecting women's aesthetic concepts and changes in social customs at that time. For the individual expression and innovative development of modern dress culture, the individual elements in the Dudou are valuable resources for designers to draw on and make use of, which can enrich the style and connotation of modern clothing, promote the exchange and dissemination of national culture in the global fashion arena, and become a fashionable bridge connecting the tradition and modernity, the East and the West.

This paper systematically analyses the morphological characteristics, aesthetic characteristics and functional characteristics of the Dudou from a design perspective, and combines them with contemporary design to explore the innovative application path of the Dudou elements in modern clothing design, to provide a theoretical basis for the realization of creative transformation and innovative application of the traditional dress in modern design.

ANALYSIS OF PREVIOUS RESEARCH

The Dudou of the Qing Dynasty reflects the social customs and aesthetic concepts of that time, and embodies the historical traces of the integration of Manchu and Han cultures. Scholars' research on Qing Dynasty women's Dudou involves a number of disciplinary areas, including history, ethnography, art history and cultural anthropology.

Pan Jianhua (2005) conducted a vertical historical analysis of ancient Chinese underwear based on physical images, and discussed its culture, craftsmanship, and other aspects from the perspective of horizontal diversity. The pictures of women's

Dudou from the Ming, Qing, and Republic periods collected by him and the Odifen Group provided valuable physical materials for research [11]. Huang Qiang (2008) cited historical documents and physical materials to analyse the styles of the Dudou, and *the History of Chinese Underwear*, which he edited, not only focuses on the forms and changes of ancient Chinese underwear, but also places them in the context of traditional Chinese culture for observation and aesthetic scrutiny [7]. Li Xizhen (2018) explored the evolution process and cultural connotation of traditional Chinese underwear through field research and analysis at the Fashion Museum. She summarized that traditional Chinese underwear combines beauty and practicality, and is a carrier for Chinese women's emotional expression, loyalty to etiquette, praying for children, mother culture, expressing ideals, and praying for disaster relief [9]. David Dawson (2016) analysed the cultural characteristics of the Dudou and the Chinese underwear market as an example [1]. Sun Ting (2022) believed that the Dudou could achieve "underwear wearing" by extending its length or width in design while retaining its other structural features [14]. Based on the theory of clothing semiotics, Liang Hui'e and Fu Mingqi (2022), through the exploration of traditional women's Dudou in terms of shape, colour, fabric and pattern, concluded that the references of fertility symbols in traditional women's Dudou include achieving the purpose of love transmission, praying for emotional happiness, praying for more children and more happiness, and playing the role of sexual enlightenment [10]. Exploring the fertility symbols in women's Dudou is conducive to the in-depth study of the penetration relationship between traditional folklore and dress culture, which is of some significance to the inheritance and development of traditional Chinese dress culture.

The cultural development of women's underwear in ancient China was influenced by geography, politics, culture, economy, sexuality and popular aesthetics, and both the East and the West formed their own distinctive women's underwear cultures. Some scholars have used comparative research methods to explore the construction and changes of Chinese and Western women's underwear in different cultures. Ye Jingjing, Liang Hui'e, and Zhang Jiaqin (2016) compared the early Chinese and Western underwear "Dudou" with the Western corset, analysed the origin background, colours, and patterns of the two types of

underwear, sorted out and explored the roots and veins of the development of underwear in China and the West, thus triggering philosophical reflection on underwear in the context of different cultures in China and the West [18]. Zhang Yuanyuan (2016) compared the traditional lingerie cultures of China and the West in terms of the relationship between the body and lingerie and the structural form of lingerie, and concluded that Chinese traditional lingerie focuses on weakening the curves of the body to play the role of wrapping the body, while Western lingerie uses lingerie to show perfect curves; Chinese traditional lingerie presents a flat structural form, while Western lingerie presents a three-dimensional structural form [20]. Ji, M. C. X. (2020) argued that in the aesthetic culture of Chinese and Western underwear, the silhouettes, colours and patterns of underwear belong to the shallow cultural structure with symbolic features, while the sense of value and aesthetics hidden behind these morphological interfaces belong to the deep cultural structure, also known as hidden culture [3]. By exploring and studying the superficial cultural structure of underwear, we can understand and distinguish the differences between the deep cultural structure of China and the West in terms of value ideals and aesthetic pursuits.

Since ancient times, lingerie objects have been closely related to women's lives, and subtle changes in lingerie are inextricably linked to women's state of mind [4]. The comprehensive research literature on lingerie and women's consciousness during the Qing Dynasty is relatively rare. Wu Cong and Zhang Yawen [17, 19] focused on the traditional Dudou of the Qing Dynasty as their research object. Although they combined female underwear and female consciousness for their study, there is still a lack of analysis on the factors behind its evolution.

STATEMENT OF THE PROBLEM

At present, scholars' research on the "Dudou" of women's underwear in the Qing Dynasty mainly focuses on historical evolution, cultural symbolism, and symbolic expression. There is little exploration of the changes and design rules of Dudou from a design perspective, and there is little research on the methods and practices of applying Dudou elements to modern clothing design. In previous studies, although some scholars have explored the shapes and patterns of Dudou, the length is limited and relatively scattered, which has not fully highlighted the cultural and artistic resource value of women's Dudou in the Qing Dynasty.

Therefore, this study will systematically analyse the cultural connotation, artistic characteristics, and innovative application of the Dudou from the design point of view, to construct a new cultural system of the Qing Dynasty women's Dudou, and to provide theoretical support for their innovative application in modern dress design.

RESULTS OF THE RESEARCH

Formal characteristics of women's Dudou in the Qing Dynasty

As a women's underwear, the Dudou was originally called "Xieyi", and was later also known as "Xinyi, Pafu, Modu, Moxiong", etc. Xu Shen, a scribe and litterateur of the Eastern Han Dynasty, introduced in *Shuo Wen Jie Zi*, "Xieyi is clothing for privacy." In the Qing Dynasty, Liu Zongrong introduced in *Shuo Wen Yin Jing Kao Yi*, "Xieyi is called lining clothes." The word "Xie" means "undignified", and in a country of etiquette like China, Xieyi is not allowed to appear in public. Xu Ke of the Qing Dynasty recorded in *Qing Bai Lei Chao - Clothing*: "Moxiong is a small garment between the chest, commonly known as a Dudou. It is made of a square-foot-sized piece of cloth, cut and sewn as needed to protect against wind or keep warm." It has become a typical form of traditional underwear for women in China, combining symbols, metaphorical concepts and aesthetic interests perfectly, which not only shows unique visual aesthetics, but also contains a deep cultural heritage and emotional attachment [2].

Qing Dynasty women's Dudou belongs to the plane of the structure of the form, the shape is simple, mainly with thin straps tied at the back of the neck, shoulder side, chest side, and back waist, this form of wear helps to wear off, to ensure that the Dudou is stable and do not slip off. The use of silhouette method to summarise the shape of women's Dudou, silhouette method is based on the external contours of the object to remove the light and shadow relationship after the two-dimensional shape [8,14]. The outline shape of the Dudou is mainly divided into three categories: geometric, abstract, and composite (Fig. 1). Geometric shapes are square, rhombus, rectangle, fan, triangle, trapezoid and so on. Abstract shapes are petal shapes, Ruyi shapes, gourd shapes and so on [12]. Comprehensive type refers to two or more geometric and abstract shapes combined into a modelling form, which has two forms: front and back shoulder stitching and flat superimposed stitching.



Fig. 1. Shapes of Dudou: geometric (square), abstract (Ruyi), integrated, Qing Dynasty

The shape design of Qing Dynasty women's Dudou is a form of dress art that combines practicality, aesthetics and cultural symbolism, and its unique design concept and technical approach occupy an important position in the history of Chinese clothing [5]. For example, the Dudou design, which is mainly in the shape of a diamond or a fan, cleverly fits the human body's forehead and abdomen, forming a natural sense of wrapping, which not only ensures the comfort of wearing, but also effectively plays the role of warmth and support. The upper end of the Dudou is usually a narrow concave semi-circle, which makes it easy to tie the knot and emphasises the slenderness of the neck, while the lower end is wider and covers the abdomen and even extends to the waist, a shape that fits the proportions of the human body with its narrow upper and wider lower ends. In addition, the lines of Qing Dynasty women's Dudou is smooth and simple, with curved edges, such as wave patterns and petal patterns, etc. These curved elements contrast sharply with the straight lines of the rhombus or fan shapes, adding a sense of hierarchy and visual impact to the design. Its shape design also embodies the aesthetic principles of symmetry and balance, and strives to achieve visual harmony and unity, reflecting the ancient design concept of "round sky and square earth" and aesthetic appeal. In China, "round sky and square earth" symbolises the perfection and infinity of the universe, and at the cultural level, it represents the realm of balance and harmony.

In the Qing Dynasty, the main function of the women's Dudou was to cover the body, and it did not have the characteristic of shaping the body. Its lace-up or twisted wearing style exerted pressure directly on the chest from the front, making it flat and weakening the natural physiological characteristics of women, directly binding the three-dimensional body into a flat state without undulation. The flat cut of the Dudou is based on the weakening of the body shape, which cannot be said to assist the three-dimensional shape of the outer garment, and its

aesthetic style has always been created around political hierarchy and ethical order [13].

People in traditional Chinese society have always maintained a kind of Eastern-style reserve, covering the human body with clothing to achieve the moral requirements of Confucianism, focusing on the expression of the human spirit, temperament, the beauty of the spirit, and does not emphasise the human body, much less bare skin (except for the Sheng Tang aristocratic women's clothing). Therefore, in treating the treatment of underwear modelling, the traditional underwear of ancient China has always taken a subtle, astringent attitude, in the form of a corset. This way of binding the body is in line with the ancient Chinese ethical order, but also in line with the Confucian emphasis on social etiquette, hierarchy, and human nature and advocates the "doctrine of the mean" requirements, manifested in the dress is to be moderate, uniform, the appreciation of the beauty of the dress tends to Spirituality.

Patterns and colour characteristics of women's Dudou in the Qing Dynasty

Qing Dynasty women's Dudou is a combination of functionality, emotional and conceptual expression, craftsmanship and technology, which not only demonstrates the traditional dress culture in terms of form, but also carries the spiritual and conceptual culture of the traditional society with the help of crafts and decorations.

Dudou's pattern designs tend to use elements of nature as inspiration for their creation. The most common of these are floral motifs, such as peonies and plum blossoms, which are not only beautiful and generous, but also symbolise good qualities such as wealth and resilience respectively. In addition to flowers, bird motifs such as the phoenix and magpie are also extremely popular, with the phoenix symbolising good fortune and the magpie representing the good omen of joyous events. These motifs not only decorate the clothes, but also send women's aspirations and pursuit of a better life. Meanwhile, under the influence of Confucianism

and folk beliefs, auspicious patterns such as auspicious clouds, bats (meaning "good fortune") and longevity peaches, as well as fertility worship patterns such as lotus flowers, fish and pomegranates, which symbolise the prolongation of the progeny, often appeared in underwear. The choice and combination of these patterns reflected the expectations of society for women's roles at that time and the construction of women's self-identity. In terms of pattern layout, the design of underwear pattern focuses on symmetry and balance, often with the central pattern as the core, surrounded by auxiliary patterns, forming a clear visual effect of hierarchy. The size and sparseness of the patterns would also be adjusted according to the overall shape of the underwear and the wearer's figure to achieve the best decorative effect. Most of the patterns on women's undergarments in the Qing Dynasty were completed through fine hand embroidery, which was not only skilful, but also reflected the status and social level of the wearer. Embroidery has a long history in China and reached a very high level in the Qing Dynasty. There are various embroidery techniques, including flat embroidery, lock embroidery, pan gold embroidery, etc., each of which has its unique expressive power. Among them, flat embroidery is widely popular for its smooth lines and clear patterns; lock embroidery gives a three-dimensional effect due to the close interweaving of the embroidery threads; and pan-gold embroidery is embroidered with metal threads, which makes the patterns even more gorgeous and dazzling.

Qing Dynasty women's Dudou in the colour pursuit of rich chromatic collocation, in imitation of nature's colour scheme based on the concept of hierarchy and aesthetic characteristics. There was a preference for bright, contrasting colours, such as bright red, sapphire blue, bright yellow and emerald green, which were both decorative and symbolic. For example, red usually represents joy and good fortune, blue symbolises nobility and steadiness, and yellow is associated with imperial power and dignity. In the Qing Dynasty, yellow, orange, gold, and bright blue were chosen by the emperor's family; official families could wear white, green, red, and purple; and cyan, red, brown, and black were chosen by the common people. Pink and pink-green were generally chosen by courtesans and prostitutes [15]. Lingerie design pays attention to the contrast and harmony of colours, emphasising the vividness of patterns through contrasting colours, while achieving overall coordination through colour gradation, splicing and other techniques. In addition, the colour of

underwear often matches the age, status and occasion of the wearer, with younger women's underwear being more brightly coloured and older women's choosing more subdued tones. This choice of colour reflects the personality and emotions of the wearer, and is in line with the expectations of society for women of different age groups.

In the era without modern printing and dyeing technology, the presentation of Dudou colours often relied on natural dyes and exquisite craftsmanship. Traditional handmade decorative techniques such as embroidery, inlaying, and piping are usually used to add colour accents to the neckline, edges, and other areas of underwear to enhance the layering and three-dimensional feel of the bellyband. In addition, with the fusion of Manchu and Han cultures, the colour matching of women's underwear in the Qing Dynasty also absorbed the colour characteristics of Manchu costumes, such as the use of large solid colours as the base, and then embellished with complex patterns and colours, which not only retained the subtlety and elegance of the Han costumes, but also added the ruggedness and boldness of the Manchu costumes, forming the unique colour style of women's underwear in the Qing Dynasty. The colour characteristics of women's underwear in the Qing Dynasty not only visually give people the enjoyment of beauty, but also culturally convey a specific social message and cultural values, which provides a wealth of colour application techniques and design concepts for modern clothing design.

The application of the elements of the Dudou in modern clothing design

For modern design, Qing Dynasty women's Dudou has important resource value in terms of cultural heritage, aesthetic inspiration, creative source, and market potential. Its patterns and decorations, colour combinations and choice of materials all reflect the exquisite skills and unique aesthetics of ancient craftsmen, and these aesthetic elements provide a wealth of inspiration and materials for modern design [16]. Over the centuries, traditional women's Dudou culture has become diverse and unique, which provides a wide creative space for modern design.

The methods of applying the elements of the Dudou to modern clothing design mainly include: Refining the core features of the Dudou, such as its unique cutting shape, lacing design and traditional pattern elements, and integrating these features into modern clothing as design inspiration. Using modern design techniques to deconstruct and restructure the elements of the Dudou, such as transforming

its silhouette into the local decoration or pattern design of the garment, or presenting the lacing elements in a novel way to increase the sense of layering and dynamic beauty of the garment. Focusing on the selection of fabrics and the integration of technology, the selection of high-quality fabrics in line with modern aesthetics, combined with superb craftsmanship, so that the elements of the bib in modern clothing to renew their vitality. Integrating traditional colours with modern popular colours, breaking the boundaries between tradition and modernity through colour contrast, gradient, colour clash and other techniques, so that the Dudou not only retain the traditional flavour but also meet the modern fashion trends [6].

Many designers are trying to combine Dudou with fashion. In 2019, Chinese designer Guo Pei released the "Dong Gong" series of clothing in Paris. Inspired by ancient Chinese court costumes, she extensively used Chinese-style elements such as auspicious clouds, dragons and phoenixes, Dudou, and Qipao (Fig. 2). Among them, the cutting and structure of Dudou have been redesigned to make it more in line with modern ergonomic principles. The designer used Western-style three-dimensional cutting technology to maintain the original beauty of the Dudou while also fitting more closely with modern people's wearing habits. Five colours of gold, silver, green, red, and black were selected for presentation, and handicrafts such as embroidery and bead inlay were used to make the patterns vivid and full of vitality. In addition, the designer mixed and matched the bellyband with modern dresses, jackets, and

other clothing, enriching the layering of the clothing and demonstrating the designer's keen grasp of fashion trends.

In 2023, Gucci launched the "Gucci Twinsburg" collection, which used a large number of Chinese elements such as bird and flower embroidery, stand-up collars, dudou, disc buttons and other elements with a "Chinese style". It is a modernised expression of the cultural characteristics of traditional oriental aesthetics through the re-creation of new styles, shapes and combinations, with the Dudou style becoming one of the highlights of the show, with bold improvements and innovations based on the retention of the classic shape of the traditional Chinese Dudou, taking it out of the realm of lingerie and turning it into a fashion item. In terms of appearance, a short design is adopted, cleverly pulling up the waistline and retaining the simple lines and unique shape of the Dudou. In terms of materials and colours, Gucci boldly mixes silk with contemporary synthetic materials and combines clashing colours with embroidery to give the traditional Dudou a new charm (Fig. 3). A year later, Gucci launched a Dudou vest made from a wool and mulberry silk blend, with crystal embroidery piping all around the edges of the garment, interpreting the brand's classic elements and symbols from a modern perspective, and demonstrating the infinite possibilities of combining the elements of the Dudou with fashion (Fig. 4). Nowadays, Dudou is no longer an exclusive garment for women. Chinese designer Xander Zhou applies female Dudou elements to menswear design, and the men's Dudou with auspicious cloud and dragon



Fig. 2. Guo Pei's modern Dudou design, China, 2019

pattern is amazing. In terms of style, the designer adopts the traditional Dudou silhouette, only adjusting the length; the colours are Chinese red and yellow; the motifs use the dragon and auspicious clouds characteristic of the Qing Dynasty; and the craftsmanship enhances the artistic value and sense of quality of the garment through hand-embroidery (Fig. 5).

As a fashion item, Dudou can not only achieve "wearing underwear outside", but also combine with sports underwear and formal dress design to showcase a unique Eastern charm. Designers can use symmetrical and asymmetrical design techniques to incorporate the shape of the Dudou, spaghetti straps, buckles, embroidery and other elements into their designs. For example,



Fig. 3. Gucci's flower and bird Dudou, 2023



Fig. 4. Gucci's Dudou vest, 2024



Fig. 5. Xander Zhou's men's Dudou, China, 2016

when designing sports underwear, the silhouette of the Dudou is combined with the style of the bra and layered to increase the layering of the design; and ergonomic three-dimensional cut-outs are used on the back and sides to ensure comfort and freedom of movement when wearing (Fig. 6). When designing a dress, designers can incorporate the thin straps on the Dudou into the shoulder or back design of the dress, using the front panel as a decoration or part of the structure on the chest of the dress. It can be a complete

Dudou shape or a variation of Dudou elements. During production, while retaining embroidery and rolling techniques, three-dimensional decorations such as sequins and sequins can be added to enhance the luxury of the dress. The neck-hanging dress designed by Roberto Cavalli for the famous Chinese film star Gong Li adopts the Dudou style, featuring an off-shoulder and backless design. The dress is long and floor length, with a gold sequin embellishment at the waist, luxurious and sexy (Fig. 7).

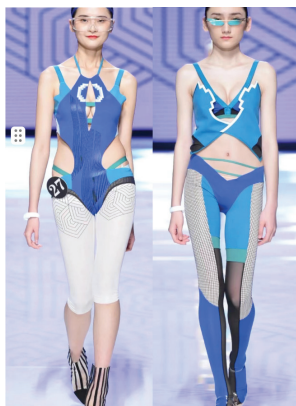


Fig. 6. Dudou combined with sports underwear, Designer: Shan Ciya, 2019



Fig. 7. Gong Li wearing DuDou style dress, 2007

Using Dudou as a carrier, combining ancient oriental aesthetics with modern fashion, the designers break the boundaries of time and space, and give traditional elements a new lease of life in modern aesthetics. Dudou is no longer confined to the realm of lingerie, but has become the symbol of a fashionable attitude and philosophy of life.

CONCLUSIONS

The Qing Dynasty female Dudou form belongs to the flat structural form, which does not have the function of shaping the human form. According to its outer contour, it is classified into geometric, abstract and comprehensive types, reflecting the aesthetic principles of symmetry and balance. Patterns and colours are symbolic, reflecting the hierarchical concepts and aesthetic characteristics of the society at that time, and can reflect the status, aesthetic taste, desire for blessings, and aspiration and pursuit of a better life of the wearer.

The women's underwear of the Qing Dynasty has profound cultural connotations and unique aesthetic values, and is one of the inspirations for modern clothing design. This study proposes a method for applying Dudou elements to modern fashion design. Designers can deconstruct, restructure, and innovate their elements with the dual support of modern design concepts and technology, integrating the traditional Dudou cultural symbol into contemporary fashion design, and helping to inherit and promote excellent traditional Chinese culture.

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АНОТАЦІЯ

Ван Юйцзюань, Хиневич Р. Художні характеристики та інноваційний дизайн жіночого дудоу за часів династії Цін

Мета. У цій статті проаналізовано художні особливості китайського жіночого дудоу часів династії Цін, обговорено форми застосування елементів дудоу в сучасному дизайні одягу, надано теоретичні рекомендації щодо інноваційного дизайну сучасного одягу, сприяння успадкуванню та інноваціям традиційної культури, а також реалізація гармонійного симбіозу традиційної культури та сучасної моди.

Методологія. Для аналізу сучасного стану дослідження, морфологічних особливостей, тематики візерунків, використання кольорів та дизайнерських інновацій жіночих дудоу часів династії Цін використано метод літературних досліджень, метод тематичних досліджень та метод емпіричного узагальнення.

Результати. У результаті дослідження встановлено, що елементи жіночого дудоу династії Цін, такі як структура моделювання, візерунок та оздоблення, технологія матеріалів тощо, є специфічними носіями емоційної експресії жінок, які центральним чином відображають концептуальну свідомість та культурну естетику жінок того часу. Запропоновано спосіб і форму використання елементів дудоу в сучасному дизайні одягу.

Наукова новизна. Всебічно проаналізовано жіночі дудоу династії Цін з різних вимірів, таких як дизайн, культура та мистецтво, розкриваючи їхній багатий культурний підтекст та унікальний мистецький шарм. Запропоновано конкретний метод застосування художніх характеристик жіночого дудоу династії Цін до сучасного дизайну одягу, а також перевірено доцільність та обґрунтованість методу дизайну за допомогою емпіричного дослідження та аналізу конкретних випадків, щоб надати емпіричні докази для інноваційного дизайну.

Практична значущість. Жіночий дудоу династії Цін має глибокі історичні та культурні конотації та унікальну естетичну цінність, що дуже надихає сучасний дизайн одягу. Аналіз художніх характеристик жіночого дудоу династії Цін та їх

інноваційних застосувань допоможе успадкуванню та розвитку китайської традиційної культури одягу, а також надасть нові ідеї та методи для сучасного розвитку традиційного одягу.

Ключові слова: Династія Цін, спідня білизна, дудоу, художня характеристика, форма дизайну, візерунок, колір, інноваційний дизайн.

АВТОРСЬКА ДОВІДКА:

Ван Юйцзюань, аспірантка кафедри мультимедійного дизайну, Київський національний університет технологій та дизайну, Київ, Україна; Шеньсійський університет науки і технологій; лектор, Сіаньський політехнічний університет, Сіань, Китайська Народна Республіка, e-mail: 835852935@qq.com, orcid: 0009-0008-4608-0663

Хиневич Руслана Вікторівна, кандидат технічних наук, доцент, доцент кафедри мультимедійного дизайну, Київський національний університет технологій та дизайну, Київ, Україна, e-mail: h.ruslana.v@gmail.com, orcid: 0000-0002-3130-5785