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THE RUSSIAN FOLK COSTUME ROLE IN THE GENESIS OF CULTURAL FORMS OF THE CENTRAL BLACK SOIL ZONE

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In this article the authors explore the features of the folk costume of the Central Black Soil Zone regions. Special attention is paid to the analysis of typical features of the Russian costume. The author believes that regional differences revealed in some elements of the Russian folk costume of the Black Soil Region make it possible to consider it a unique phenomenon of cultural diffusion.

Keywords: *the Russian folk costume, folk tradition, the Central Black Soil Zone, population heterogeneity, regional differences, cultural diffusion.*

ROLUL COSTUMULUI POPULAR RUSESC ÎN GENEZA CULTURALĂ A REGIUNII CENTRALE A CERNOZIOMULUI

În acest articol autorii cercetează particularitățile costumului popular rusesc din Regiunea Centrală a Cernoziomului. O atenție specială este acordată analizei caracteristicilor specifice ale costumului rusesc. Autorii consideră că diferențele regionale reflectate în unele elemente ale costumului popular rusesc din Regiunea Cernoziomului pot fi considerate drept un fenomen unic al difuziunii culturale.

Cuvinte-cheie: *costum popular rusesc, tradiții populare, Regiunea Centrală a Cernoziomului, populație eterogenă, diferențe regionale, difuziune culturală.*

Introduction

The Russian folk costume is a unique and inimitable monument of the spiritual and material culture of the peoples of Russia. Genesis peculiarities of the Russian folk costume are directly related to the heterogeneity of the class and ethnic groups inhabiting the territory of Russia. Apart from differences in worldviews and economic structures, they also had different starting points to enter the cultural and creative activity on the making of the folk costume traditions. Such factors as the geographic environment and climate also played a big role in shaping the Russian folk costume traditions. There is no denying that local cultural and historical and social processes also contributed to the formation of special features of the Russian folk costume decor. Thus, local sociocultural communities living in one state but occupying different positions in geographic, climatic, and cultural aspects, were the creators and custodians of the traditions of the national Russian costume as a system integrity.

Material and methods

Research of the Black Soil Region national costume traditions proves the absence of unified fixed templates. The Black Soil Zone population today witnesses a big amount of cultural and everyday life characteristics connected both with the history of the Black Soil Region and local traditions of the territory under study, also with the natural and geographical features. These factors had a great influence on the material and spiritual culture of the peoples inhabiting Black Soil Zone regions, including clothing traditions. It is important to note here that the Russian folk costume generally has a unique, unmatched figurative and stylistic character. Not only does it differ from the costumes of other nations, but it also varies from settlement to settlement in the regions. In addition, with all its general integrity and uniformity, the Russian folk costume even within one locality can show significant variations in style and decor. We will show it taking design and decorative-artistic decoration varieties of the Russian national costume of the Black Soil Region as an example.

Theory

The shirts of the folk costume of Tula, Ryazan, and Kaluga provinces consisted of several panels (three or four), with the seams in the front and on the sides [1, p.217]. In those provinces tunic-like shirts with slanting and straight shoulders (*poliks*) were widespread. The upper part of such shirts consisted of three one-piece

panels. The central panel, forming a shoulder line, was bent fillingwise, and a cut was made along the fold line for convenience while putting the shirt on over the head. Two more panels joined the sides of the central cloth, functioning like sleeves (straight armcye sleeves). The sleeve design is interesting: triangles were cut from the bottom of sleeve panels, which were then attached to the upper parts of the sleeves, thus expanding the sleeves under the armpit and forming inserts (gussets).

In Kaluga province shirts with straight «*poliks*» were widely used. They were made of four panels (two panels in the front and two in the back), which were assembled around the neck. Sleeves were solid panels, complemented by underarm gores. Often the sleeves were made wide, gathered at the wrist and hemmed with cuffs. The hem of the shirt was decorated with an original woven pattern, and later on with a full cross or half-cross technique embroidery. In girls' shirts the entire lap was covered with embroidery, while women's shirts had it only in the front, as the back and the sides of the dress were covered with a homespun woolen skirt («*poneva*»). The bottom part of elderly ladies' shirt was not decorated at all [1, p.218]. But in Ryazan and Tula provinces shirts with slanting *poliks* were widespread. The shirts differed according to the placement of *poliks*: in the older version of the shirt the *polik* was inserted into the cuts of the panel, in the more modern version - between two panels.

In Orel province, the folk costume consisted of a shirt, a homespun woolen skirt («*poneva*»), an apron, neck ornaments, a belt, shoes and a hat, the latter being unusual and original in shape, color and texture. The headdress in the costume of Orel province was a crimson heavy silk bonnet with a headband decorated with gold threads and pearls. A two-tier fan, made of colored pleated ribbons and held upright on a frame, was placed on top of the bonnet. The frame was a wreath of artificial feathers and flowers. Another fan decorated the rear, placed over its back part, with ribbons fastened on top. The shirt was made of factory cotton and had a turn-down collar. Around the collar there was a one-sided tucking. The unique ornament of the shirt was created by woolen embroidery of green, pale yellow and purple stripes. The shirt had openwork sleeves, decorated with a colored ribbon garland, which was sewn on the hem of the sleeves. Above the garlands of colored ribbons, the sleeves were intercepted by garters, thus creating the effect of lapping over the interception and making the lower decorative part of the sleeve fall like a fan. On the sleeve hem and the seams where the sleeves were attached to the top, as well as along the edge of the collar, a narrow factory lace was sewn on. The costume had shoulder pads which were rectangles with rounded corners made up by ribbons. The homespun woolen skirt was buttoned up and had eyelets. The upper section was pleated. The apron was made of purple cashmere, with a wide ornamental bottom part (with galloons, colored ribbons, and a fringe). A purple cashmere belt had colored ornamental ends (ribbons, a fringe, and gold lace). The red color of the belt was accentuated by the dark blue of the skirt «*poneva*» skirt. The good vibes of the costume were created by a colorful combination of large planes of red, a white shirt, a dark blue «*poneva*» and a yellow color. Add a touch of green here and an integral color composition was created [1, p.225]

The costume of Kursk province reveals a merge of the outfit of the most ancient population of the province and Polish-Lithuanian immigrants. Women wore a shirt, a skirt, a «*poneva*», and an apron. *Sarafans* were made from thin black home-woven wool. The upper part of the *sarafan* was embroidered with woolen colored threads and sparkles, and various colored stripes of satin, brocade, and cashmere decorated both the top and the bottom. Women's shirts often had sleeves longer than the arms with long narrow cuffs at the ends. Sometimes wide sleeve hems were pleated and fastened with cuffs. Shirts were also pleated around the neck. The shirt's décor was a red cross-stitch pattern combined with the white lace overlaying a red calico. Beads were used as hanging decorations [2, p.369]. The belt was a woolen, woven, striped girdle with fringed ends. The headband was made of colored cotton chintz. Shoes were made of leather. The costume was colorful, and the abundance of color and various decorative elements did not break up the image completeness. On the one hand the unifying beginning was the dark color of the *sarafan*, giving it integrity and graphic expressiveness. On the other hand, the dark background of the *sarafan* highlighted its decor, which was in harmony with the red color of the shirt and headband.

The clothes of Voronezh province residents were made from hemp, woolen and nettle fabrics. Hemp was a widespread crop in the black soil zone of Russia. Hemp oil was eaten and was known long before sunflower oil. In the folk costume, the color of clothes was of great importance, color symbolism expressing people's aesthetic perception. In Voronezh folk costume there were three obligatory colors – white, red and black. Black – the color of the land and peace – was one of the most beloved in Voronezh province. Black was a joyful

color of farmers, and black fabrics for making girls' *sarafans* and outerwear, as well as black embroidery on the sleeves testify of traditions going deep into ancient culture. Voronezh historians believe that this is a tribute to the black soil which fed peasants [6].

Results

So, in the Black Soil region, for all its integrity and uniformity, the Russian folk costume shows significant differences in style and decor. If we go on a historical excursion to the settlement of the Black Soil Region, it can be noted that people coming to the Black Soil Zone from different parts of the Russian state brought their unique cultural and everyday traits. Living together, they continuously exchanged elements of their culture, which left a significant impact on the life and culture of the Black Soil Zone population.

Discussion

Research into the history of the Black Soil region shows that representatives of the Abashevskaya ("Indo-European") archaeological culture might, according to V.P. Zagorovsky, have lived on the territory of the Black Soil Region in the Bronze Age [4, p.87]. In the Iron Age, the Black Soil Zone was inhabited by Baltic peoples of the Yukhnovskaya, Bondarikhinskaya and Kolochinskaya cultures. At the turn of our era, such peoples as Sarmatians appeared in the steppes of the Black Soil region, and their descendants were the Alans, who later recognized the authority of the medieval state of Khazars. Subsequently, after the defeat of the Khazars, the Pechenegs settled on the territories of the Black Soil Zone. They were a union of tribes formed as a result of mixing of Samara and Finno-Ugric tribes with nomadic Turks. In 1032 the town of Kursk was founded, and in 1146 that of Elets. Later on, due to the raids of the nomads, the lands decayed and became known as the "northern end of the Wild Field". Permanent local population was practically non-existent, and mostly nomadic Nogais settled there. And in the XV century some of the regions of the Black Soil Zone became part of the Grand Lithuanian Principality Jagoldai. Ya.Ye. Vodarsky writes that as the Muscovite State was getting stronger at the end of the 16th century, the Black Soil Region turned into an area on the southern border of the state, where a system of fortresses was introduced. In 1585 the frontier Voronezh was built, in 1596 – Belgorod, in 1593 – Stariy Oskol, in 1594 – Valuyki. It was from the end of the XVI century that the intensive populating of the Black Soil Region began.

Thus, Black Soil Zone regions are notable for the heterogeneity of the population, which significantly affected the Russian folk costume traditions. The costumes of the Balts and the Pechenegs who were the most ancient population of those provinces, as well as Polish-Lithuanian immigrants' costumes, all merged to give their features to the costumes of Tambov, Belgorod and Kursk provinces. Voronezh region is characterized by a great diversity in traditions of the Russian folk costume due to chaotic populating of the region at the end of the XVI century. Voronezh Region, or the "Wild Field", was populated by offspring of boyar clans, service class people, artillerymen, archers, Circassians (emigrants from the Ukraine), as well as free Cossacks. Starting from the XVIII century, the lands of Voronezh province were bestowed to Russian noblemen, to the boyars and other notable people. Mass immigration of serfs and state peasants started, both as whole villages and separate families from Ryazan, Tambov, Moscow, Orel, Kursk provinces, as well as from the Ukraine [3, p.267].

Conclusions

Thus, there is a connection between the shaping and development of the traditional Russian folk costume of the Black Soil region and the sociocultural characteristics of the region. It reveals itself through interaction of various cultures of peoples who have once inhabited the territory of the Black Soil region. Analysis of specific features of the Black Soil Zone Russian folk costume and the historical and cultural significance of the Russian folk costume traditions allows us to consider it as a unique phenomenon of cultural diffusion. Synthesis of various types of arts and crafts of local groups inhabiting the Black Soil Region allowed its costume to convey regional variations of traditional embroidery, cut and ornament patterns, and the use of jewelry and materials typical of the Black Soil Region traditional dress.

Illustrations



Fig.1. Traditional female costume worn in the village of Grachevka of Usmansky district of Lipetsk Region (it belonged to a well-to-do peasant Maria Efimovna Kudinova). Consists of: 1. Skirt – *poneva* decorated with lace. 2 – Jacket with lace on buttons. 3 – *Bashlyk* (head-dress). Owner: Verzilina S.V., village of Grachevka, Usmansky district.



Fig.2. Author's doll dressed in the costume of Kolybelskoye village of Lipetsk region (author: Sukhanova V. Ya.)

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