

AMURCON 2020
International Scientific Conference

**PROBLEMS OF NATIONAL IDENTITY IN THE DESIGN OF THE
MODERN KORYAK COSTUME**



T. A. Zaytseva (a), L. A. Koroleva (b), O. V. Panyushkina (c), I. A. Slesarchuk (d)*
*Corresponding author

- (a) Vladivostok State University of Economics and Service, 41 Gogolya St., Vladivostok, Russia, zaitanya@yandex.ru
(b) Vladivostok State University of Economics and Service, 41 Gogolya St., Vladivostok, Russia, ludmilaakoroleva@gmail.com
(c) Vladivostok State University of Economics and Service, 41 Gogolya St., Vladivostok, Russia, panushkina.olga@mail.ru
(d) Vladivostok State University of Economics and Service, 41 Gogolya St., Vladivostok, Russia, slesarchuk65@mail.ru

Abstract

Within the framework of glocalization, it is important to study and preserve the ethnic identity of the art of peoples, especially indigenous and small-numbered ones, to identify their uniqueness, and to popularize various types of creative activities. A special place in the question of the national identity of local ethnic cultures of indigenous peoples is occupied by the stage dance costume, which is sometimes the only element of culture. The article reveals the problems of dance groups when creating stage costumes in the process of their interpretation. The subject of the study was a stage dance costume based on the traditional Koryak costume. The analysis of existing research in the field of creating a stage dance costume based on folk has shown that in the field of creating a stage dance costume of the Koryaks, there is information mainly of a historical character, while it is not considered from the standpoint of national identity as a representation of traditional folk costume in the form of a sociocode that records certain characteristics of a particular culture of a given ethnic group. The article analyzes the traditional clothing of the Koryaks, identifies the information and symbolic symbols of the Koryak costume as a means of identity of national clothing in the field of dance art. The established signs, which represent encoded information about the distinctive features of the traditional Koryak costume, and allow them to be used as markers of national identity, are used in the development of specific Koryak dance costumes.

2357-1330 © 2021 Published by European Publisher.

Keywords: Identity, stage costume, design, Koryak national costume



This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial 4.0 Unported License, permitting all non-commercial use, distribution, and reproduction in any medium, provided the original work is properly cited.

1. Introduction

Currently, within the framework of glocalization, aimed at preserving and strengthening regional differences, increased attention to the peculiarities of national culture, the demand for all kinds of local specifics, there is an increase in the importance of ethnic identity, increased attention to material and spiritual values created by folk culture (Stychinskii, 2020). In the context of cultural adaptation, manifested in the form of transformation of some elements of culture, it is more relevant than ever to study and preserve the ethnic originality of the art of peoples, especially indigenous and small-numbered ones, to identify their uniqueness, to popularize various types of creative activity, relying on the ethnic and socio-cultural traditions of these peoples (Proje & Bizjak, 2018). It is quite natural that indigenous and small peoples strive to preserve the uniqueness of their original cultural heritage, an important component of which is the stage dance art.

From this point of view, the unique ethnic groups that have survived in the Far East are of particular interest: Chukchi, Itelmen, Koryaks, Evenks, Nanai, Udege, Nivkh. Many dance groups are now turning to the popularization of the dance culture of these ethnic groups; however, it is not always possible to correctly identify certain ethnic groups. United by the territory of the Far East, along with the existing common features, each nationality has distinctive features that make it possible to accurately identify them. Traditionally, these peoples developed dance, which is part of their ritual culture. In the conditions of the gradual disappearance of traditional elements of culture from everyday life, a huge role in the identification of local ethnocultures of indigenous peoples belongs to the stage costume, which is a kind of "visiting card".

2. Problem Statement

Much of what is shown in "folk" stage performances is interpretation rather than a direct transfer of folk costume onto the stage. The problem is that dance groups, with such an interpretation, have a certain freedom in choosing a costume, are not always able to recreate a stylized image taking into account national nuances, which make it possible to accurately determine which ethnic group a given costume belongs to. On the other hand, being carried away, on the contrary, by the complete reconstruction of a genuine costume, the developers lose the decorativeness of the image, its adaptability precisely for the stage dance performance, which takes place according to its own special laws.

The team of the Department of Design and Technology of VSUES faced such a multifactorial task, having received an order from the troupe of the Song and Dance Ensemble of the Pacific Fleet of the Ministry of Defence of the Russian Federation to create stage costumes based on the traditional Koryak costume. On the one hand, requirements were put forward for the decorativeness of the stage image, on the other hand, precise identification with the traditional Koryak costume was needed, ensuring the recognition of representatives of this particular indigenous people of the Far East.

An analysis of the literature (Bobrikhin & Egorova, 2014; Kalashnikova, 2012; Shatkovskaya, 2009) showed that the existing research in the field of creating a stage dance costume based on the folk costume is mainly associated with the Russian costume. As for the issues of creating a stage dance costume of the Koryaks, there is information mainly of a historical nature, while it is not considered from the standpoint

of national identity as a representation of a traditional folk costume in the form of a sociocode that captures certain characteristics of a particular culture of a given ethnic group.

3. Research Questions

The subject of the research is a stage dance costume based on the traditional Koryak costume.

At present, the Koryaks are the indigenous population of the Koryak National District of the Kamchatka Region and belong to the Chukchi-Kamchatka group of Paleo-Asian peoples. The main occupation of the Koryaks was reindeer herding, the reindeer gave people everything they needed: meat, leather, from which clothes and shoes were sewn, reindeer bones were used to make houses and household tools.

4. Purpose of the Study

The purpose of this study was to identify the distinctive features of the traditional Koryak costume, which are identification markers that allow them to be used in a stage dance costume.

To achieve this goal, a number of tasks were solved in the work:

Analysis of requirements for stage dance clothing, principles and patterns in its creation;

Analysis of the distinctive features of traditional Koryak clothing;

Revealing informational and symbolic symbols of the Koryak costume as a means of identity of national dress in the field of dance art.

5. Research Methods

The methodological basis of the study was the work on the theory and history of design, fine and decorative arts based on the method of analytical study of sources.

When analyzing the traditional costume of the peoples of the Far East, a comparative-historical method was used, which made it possible to identify the emergence and development of the traditional costume in the culture of the peoples of Northeast Asia. The method of comparative analysis made it possible to identify similar features, distinctive characteristics, points of contact, continuity in assessing the elements of the traditional costume of the indigenous peoples of the Pacific North.

To identify local features and information-symbolic symbols in the elements of the Koryak costume and its decorative design, which allow accurate identification when designing stage costumes for participants in folklore, the method of typologizing and systematizing ethnographic samples was used.

6. Findings

At the first stage of the work, the general requirements for the stage costume were established, and the problems of modern design of the stage costume of the folk genre were analyzed, the existing laws and principles of its creation were systematized.

6.1. Analysis of requirements, principles and patterns when creating stage dancewear

Kalashnikova (2012), three approaches are identified, within which it is possible to create a stage costume for the folklore imagery of a theatrical action: “ethnographic” with the use of traditional costumes that preserve and convey the specific characteristics of a particular ethnic group; costume - "generalization", made on a genuine ethnographic basis, but not associated with any specific local type; stylization is a variant of a stage costume, which is quite far from the folk basis, but has a number of characteristic features of the ethnic group, as well as the enlargement of decorative details, giving them greater brightness, provided that the colour scheme and basic rules for finishing the traditional costume are preserved. Some authors (Bobrikhin & Egorova, 2014) consider the term “stylization” of a costume inaccurate, since today it implies an unjustified simplification of the costume, that is, the rejection of details, the replacement of a historical cut with a modern one. As a result, the image is destroyed and a number of mistakes are made (Kadyrova, 2019; Shatkovskaya, 2009): free treatment with the shape of a costume that does not correspond to the folk cut; the use of materials with properties uncharacteristic for traditional folk clothing (synthetic fabrics that are too smooth, elastic, with satin weave, etc.); using inappropriate colours and colour combinations; incorrect handling of costume elements and ornaments (violation of the arrangement of ornamental compositions on the surface of the costume, the use of additional costume elements that perform functions inadequate to the idea of the dance); combination of costume elements characteristic of different regions, ethnic groups, time periods and social strata; ignoring the regional cultural component.

An analysis of the literature in the field of creating a dance costume based on a folk costume made it possible to summarize the requirements and rules that artists must adhere to when creating an image of a stage costume.

The main requirements in the development of stage costumes are, firstly, the dependence on the content of the performance, and, secondly, the need for decorativeness, brightness of the stage image, due to the presence of objective laws of visual perception from the stage from a distance of at least 5-6 meters.

All certain rules and patterns established in the practice of creating dance costumes are subject to these requirements. So, for example, in a costume for a round dance, the upper part is especially developed, because in dance, visual attention is focused on the movement of the hands. In this case, the sleeves are the most elegant part of the suit. In costumes for mobile performances (square dance, tempo dances with the requirements of high technique of performance, etc.), an emphasis is placed (in women's costumes) on the design of the skirt, in order to attract, thus, attention to the movement of the performer's legs, to emphasize the rhythm of the performance.

Embroidery, stitching, ornamentation must be adapted to the stage costume and can be solved more decoratively by appliqué or printing a pattern on fabric using a stencil. The ornament is chosen large, well "readable" from a distance, clear. Similarly, it is necessary to scale the decorative elements (increase the ornament or parts of the decorative trim). At the same time, when creating images for a mass dance, one should not overload them with ornamentation and bright colours, since all costumes are perceived as a single colour spot. The use of genuine samples is undesirable because they simply won't be visible from the auditorium. The ornamental solution is maintained in subordination to the traditional costume, focusing on perception from various planes and in certain proportions. Excessive variegation in a suit violates the holistic perception of the image, the harmony of all its elements. This also applies to the use of sequins in

a stage costume: they enhance the effect of perceiving the artistic image of the costume, add festiveness, but one should not get too carried away with the use of this kind of decoration.

Of no small importance when creating a stage costume is the choice of fabric, where the main task is to transfer the texture of the fabric in accordance with the original. When choosing materials, you should take into account lighting, since some fabrics can be perceived differently under artificial lighting (in particular, blue-blue colours fade, become grey under electric light).

The uniformity of style should be observed in the design of men's and women's suits. In an authentic folk costume, men's clothing has always been much more modest than women's, so men's costumes do not need to be luxuriously decorated. A striking detail in a men's stage costume can be a belt.

Summarizing the results of the first part of the study, we can conclude that when creating a stage dance costume based on a folk costume, you must adhere to special requirements. On the one hand, some stylization of the costume is acceptable, on the other hand, in the folk costume there should be information-symbolic symbols, which, starting from the shape, division of the plane, colour solution and ending with ornamental forms, have a certain meaning (Akkuratova & Roganova, 2019; Kazlacheva, 2010). The following culturally significant ethnic symbols have been identified: colour, silhouette, material texture, decor, a separately identified element of clothing.

6.2. Analysis of the distinctive features of traditional Koryak clothing

At the next stage of the study, based on the study of historical, ethnographic, art historical sources (Iokhelson, 1997; Maltseva et al., 2019; Rudenko, 2016) an analysis of the traditional Koryak costume was carried out.

The traditional national outerwear of the Koryaks of both sexes is built according to the type of geometric structure typical for most oriental ethnic costumes (Wang & Duan, 2011). The basis of the Koryak costume was a *kukhlyanka* - a dense, deaf-cut fur coat below the knees or to the floor. They sewed *kukhlyanka* from reindeer skins; in winter, during outings, they used double fur coats—with fur inside and out. The *kukhlyanka* is sewn from two uncut skins (one goes to the back, the other to the front), laid with the tails down, which makes it expand towards the hem. In addition, additional pieces of skin are sewn from the sides. The head was protected by removable fur hoods or sewn to *kukhlyankas*. The sleeves could be sewn on, but they could also be cut out along with the hood.

A distinctive feature of the Koryak *kukhlyanka* is an *opuvan* - a wide ornamental fur trim strip (10-25 cm) sewn to the hem and serving as a special decoration. Its pattern was made up of small and smallest triangles and rhombuses, which, in turn, were combined by the pattern into larger triangles, rhombuses, squares, stripes. Often, the mosaic in *opuvans* was complemented by bright satin stitch embroidery with silk. Unlike other ethnic groups, the Koryaks are considered unsurpassed masters of fur mosaics.

Underwear for men—trousers and a shirt made of fur or hide, women—overalls made of similar material. Coastal Koryaks sewed belt products from seal skins, nomadic—from *rovduga*, deer *kamus*.

Traditional Koryak shoes for men and women have the same cut; Russians in Kamchatka call them *torbas*. *Torbasa* are sewn from reindeer *kamus* or *rovduga*, usually have a sole made of *lakhtak* or walrus skin. The height of the bootleg reaches the knee or just above the ankle.

Women did not wear special headdresses. In winter, they wore a kuhlyanka or a gagglya over their overalls and their hood served as their headdress.

Double mittens made of fur or reindeer kamus were put on their hands. The traditional Koryak mittens are single, made of reindeer kamus with fur outside. On the upper edge, a strip of leather was sewn with fur inside or rovduga. This strip was usually patterned.

An important component of the original spiritual culture of the Koryaks is choreographic art, songs and music. The Koryak reindeer breeders had a special dance dress called soap'echg'yn (dance kuhlyanka). In cut - it is kagav'lyo with fur inside, with sewn-in sleeves, a large hood connected to the bib with a common wide edge of dog fur. This garment was distinguished by a variety of ornaments consisting of fringes and tassels, medallions embroidered with deer hair or colored beads, pierced colored beads on leather straps and appliques cut out of white leather.

6.3. Revealing informational and symbolic symbols of the Koryak costume as a means of identity of national clothes in the field of dance art

The results of the research made it possible to identify certain signs, which are coded information about the distinctive features of the traditional Koryak costume, and allowing them to be used as markers of national identity (Table 01).

Table 1. Informational and symbolic symbols of the Koryak costume

Symbol	Characteristics	Manifestation in traditional Koryak costume
Suit shape	Geometric shape silhouette	In men's clothing - a straight silhouette in a square type due to the main details in the shape of a rectangle In women's clothing - in the form of a trapezoid with an extension downward
	Fit sleeves	1) Set-in sleeve shirt cut 2) The sleeve is cut out along with the hood
	Dimensions of main parts	Determined by the size of animal skins
Colour	Colour tone	1) Natural colour of deerskin (brown in various shades, lightness and saturation) 2) Coloured with natural dyes (alder bark - purple)
	Using multicolour	Much less often - spotted skins obtained naturally (sika deer), or by sewing on patches on the damaged parts of the skins (weapons, gadflies). This uses the principle of light contrast (white, natural beige and its light shades)
Decor	Building an ornament	1) Ribbon composition - geometric shapes combined into ornamental stripes (opuvan) 2) Rosette ornament
	Subject	1) The simplest geometric shapes (stripes, squares, triangles, circles, ovals, rosettes) 2) Combination of zoo- and anthropomorphic images
Material	Location in the suit	Mainly along the bottom of the sleeve and the product
	For the main parts of the costume	Natural fur, suede (rovduga), leather The coastal Koryaks also used the skins of sea animals and fish (raincoat - kamleika).
	For decorative items	Deer neck hair, pieces of fur of various colours, leather fringe

Completeness	Clothing	Kuhlyanka - deaf clothes with a hood sewn together with a bib Underwear - women's fur jumpsuit (kerker) and men's or children's fur pants (konites)
	Hats	Malachai, headbands
	Footwear	Fur boots (torbasa)
	Accessories	Belt in men's clothing, tobacco pouch, bags

The results obtained made it possible to practically test them when designing a stage dance costume of the Koryaks, the artistic sketches of which are shown in Figure 1.



Figure 1. Artistic sketches of female and male stage costumes of the Koryaks

Women's stage dress (stage imitation of a kuhlyanka) of a trapezoidal silhouette made of artificial suede with a gusset of the product, one-piece cut with a gusset of the bodice. The product is detachable 10 cm above the waist line. Structurally, the shape of the bodice is solved due to the vertical reliefs passing through the center of the chest. The shape of the shoulder sections with a natural slope is lengthened to 24 cm. The skirt is widened towards the bottom due to the conical widening and side gussets. Along the bottom of the skirt of the product, the arrangement of decorative elements is outlined and two types of braid are stitched (wide and narrow). The bottom of the skirt is trimmed with a strip of faux fur 10 cm wide; the upper cut of the fur strip is overlapped by the lower edge of the braid, stitched onto the product. Decorative rosette elements are sewn on the front panel of the product's skirt and details from the lower central part of the hood, cut in one piece with the central part of the bodice. The hood, consisting of five parts: two side parts, a back part, an upper part and a lower part, cut in one piece with the central part of the bodice of the product, forms a detachable part. The hood lining consists of two side, back, top and bottom parts. The outer edge of the hood is trimmed with a lining of the hood, the seam of the turning is secured with finishing stitching, a strip of faux fur is sewn along the edge. On the lower part of the lining of the hood, two types of braid of different widths are stitched and the arrangement of decorative elements is outlined.

Sleeve shirt-cut straight along the entire length with a gusset, one-piece cut with the gusset of the product. 4 simple one-sided pleats are processed at the bottom of the sleeve. Along the sleeve, 8 cm below the line where the sleeves are sewn into the product, a strip of faux fur is stitched along the upper cut. The fringe braid (beaded) is stitched above the lower free edge of the faux fur strip. In the center of the sleeve from the stitched braid-fringe (made of beads), a wide braid with a width of 3.5 cm is stitched. On the bottom of the sleeve and the edge of the hood are sewn strips of faux fur 5 cm wide. The length of the product is 10 cm below the knee line, the recommended size is 164-92-96.

Stage costume for men, straight silhouette. Shoulder sections with a natural slope, elongated. Before the product is one-piece cut, the volume of the product is achieved by a one-piece gusset of the front and back, one-piece cut with the gusset of the sleeve. Back with middle seam. The product has a drawstring with an elastic band below the waistline by 5-7 cm. The neck of the product is rounded, trimmed with lining. On the detail of the front from the neck down, the braid is adjusted in the shape of a rectangle. The neck of the item is trimmed with faux fur.

Shirt-cut sleeve. At the level of the chest line, strips of faux fur with a fly-off bottom cut are stitched to the sleeve. Beaded braid is stitched 1.5 cm above the bottom edge of the faux fur strip. A braid is stitched vertically in the middle of the sleeve. The hem is trimmed with a sleeve lining. There are four simple one-sided pleats along the bottom of the sleeve. Faux fur trims the finished sleeve hem.

The bottom of the product is trimmed with a strip of faux fur on the front side, with a detachable lining. Along the bottom of the product, two ribbons of different widths are stitched in parallel, the bottom of which is stitched onto the upper cut of a strip of faux fur. Product length to mid-thigh. After analyzing the existing materials, the choice was made in favor of faux suede and faux fur. During the final fitting, the compositional unity of the stage costumes and the observance of operational and ergonomic properties were checked, thanks to rehearsals in stage costumes (Figure 2).



Figure 2. Photos of the finished female and male stage costumes of the Koryaks

7. Conclusion

Thus, it was found that the creation of a stage folk costume in general is influenced by many external and internal factors. Based on the study of folk traditions in clothing, analysis and systematization of the knowledge gained, it is possible to create a stage costume that reflects the specifics of the folk costume and meets the requirements of culture at the present stage of society development.

In the course of the study, when studying the folk clothes of the Koryaks, the most characteristic symbols, which carry an information-symbolic semantic load in a suit, determined by the anthropological and socio-religious characteristics of this ethnic group, were revealed. Such means of ethnocultural identification in the Koryak costume are: the figurative structure of the Koryak costume, the geometric appearance of the silhouette form, internal constructive and decorative divisions, the type of material, the colour scale and ornamentation.

Acknowledgments

The work was carried out by order of the Federal State Treasury Institution of Culture and Art, the Military-Historical Museum of the Pacific Fleet, under the state contract for the performance of development work No. 500-dzt on February 10, 2020.

The results of the study were assessed and the name of the director of the Institute of Service, Fashion and Design of VSUES received gratitude from the team of the Song and Dance Ensemble of the Pacific Fleet. While watching the concert program, residents and guests of the city of Vladivostok, as well as the command of the Pacific Fleet and the Eastern Military District, noted the highly artistic and authentic use of stage costumes that complement the visual perception of the choreographic numbers.

References

- Akkuratova, O. L., & Roganova D. A. (2019). Issledovanie russkogo narodnogo ornamenta i ego adaptacija v sovremennom dizajne kostjuma [The research of the Russian folk ornament and its adaptation in the modern design]. *Izvestiya Vysshikh Uchebnykh Zavedenii, Seriya Teknologiya Tekstil'noi Promyshlennosti*, 3, 233-237. [In Russ.]
- Bobrikhin, A. A., & Egorova, S. I. (2014). Problema interpretacii narodnogo kostjuma v dizajne [The problem of interpreting folk costume in design]. *Concept*, 6, 126-130. <http://e-koncept.ru/2014/14581.htm/> [In Russ.]
- Iokhelson, V. I. (1997). *Korjaki: Material'naja kul'tura i social'naja organizacija* [Koryaks: Material culture and social organization]. Nauka. [In Russ.]
- Kadyrova, D. M. (2019). Problema interpretacii narodnogo kostjuma v programmah tanceval'nyh ansamblej. [The problem of interpreting folk costumes in programs of dance ensembles]. *Problemy sovremennoj nauki i obrazovanija*, 5(138), 88-90. [In Russ.]
- Kalashnikova, N. M. (2012). Stilisticheskie osobennosti fol'klornogo scenicheskogo kostjuma v teatralizovannom dejstvii. [Stylistic features of folklore stage costume in theatrical action]. *Zhurnal Trudy Sankt-Peterburgskogo gosudarstvennogo instituta kul'tury*, 194, 101-106. [In Russ.]
- Kazlacheva, Z. (2010). Visual organization of colours and lines in clothing. *Tekstil i Obleklo*, 58(8), 242-248.
- Maltseva, A. A., & Golovaneva, T. A., & Tyrone, E. L. (2019). *Golosa korjakskoj kul'tury: Aleksandra Kergil'hot*. [Voices of Koryak Culture: Alexandra Kergilhot]. Geo. [In Russ.]
- Proje, J. V., & Bizjak, M. (2018). Model for designing affiliated clothes with local identity. *Tekstilec*, 61(2), 82-92. <https://doi.org/10.14502/tekstilec2018.61.82-92>

- Rudenko, A. I. (2016). Geometricheskij ornament – znakovaja sistema v iskusstve i kul'ture korenyh narodov Kamchatki i Chukotki. [Geometric ornament is a symbolic system in the art and culture of the indigenous peoples of Kamchatka and Chukotka]. *V put' za nepoznannym: materialy XXXIII Krasheninnikovsknh chtenij*, 203-207. [In Russ.]
- Shatkovskaya, M. L. (2009). *Formirovanie jelementnogo bazisa prototipov pri proektirovanii odezhdy na osnove narodnogo kostjuma. [Formation of the elemental basis of prototypes when designing clothes based on folk costumes]*. Saint Petersburg. [In Russ.]
- Stychinskii, M. S. (2020). Identity crisis: Mechanisms of oblivion and memorialization in the context of globalization. *Voprosy Filosofii*, 7, 35-39. <https://doi.org/10.21146/0042-8744-2020-7-35-39>
- Wang, X., & Duan, X. P. (2011). Geometry in ethnic garment construction. *Advanced Materials Research*, 175-176, 884-889. <https://doi.org/10.4028/www.scientific.net/AMR.175-176.884>