

American College Of Management And Technology

SENIOR PROJECT

*Exploration of Croatian culture and history
from the aspect of folk dances, national
costumes and folk songs*



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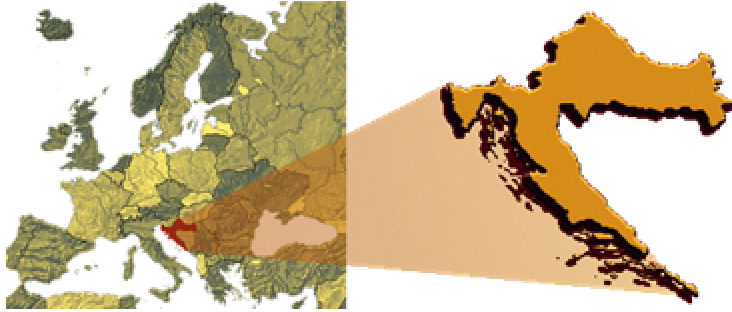
TABLE OF CONTENTS

CHAPTER ONE	1
1.1. BACKGROUND	4
1.2. RESEARCH HYPOTHESIS	5
1.3. PURPOSE.....	6
1.4. SCOPE AND LIMITATIONS	6
1.5. METHODOLOGY.....	7
1.6. CONCLUSION.....	9
CHAPTER 2 – LITERATURE REVIEW	10
2.1. INTRODUCTION	10
2.2. CONDUCTING AN INTERVIEW.....	11
2.3. FOLKLORE	12
2.4. FOLK DANCE IN CROATIA	15
2.5. PURPOSES, BELIEFS AND LEGENDS OF FOLK DANCES IN CROATIA	17
2.6. HISTORY OF THE DEVELOPMENT OF FOLK DANCE THROUGH THE CENTURIES (13 TH - 20 TH CENTURIES).....	18
2.7. KOLO (THE WHEEL-DANCE).....	23
2.8. FOLK MUSIC AND SONG.....	27
2.9. NATIONAL (FOLK) COSTUMES IN CROATIA	29
2.10. FOLK DANCES AND COSTUMES THROUGH REGIONS IN CROATIA	31
<i>The Pannonian Region</i>	33
<i>The Adriatic Region</i>	38
<i>The Dinaric Region</i>	43
<i>The Alpine Region</i>	48
2.11. CONCLUSION.....	50
CHAPTER 3 – FINDINGS AND RESULTS	51
3.1. METHODOLOGY.....	51
3.2. PRESENTING THE LITERATURE REVIEW	53
3.3. FOLK SONGS (LYRICS)	56
<i>TABLE 1 – FOLK DANCES</i>	64
<i>TABLE 2 – NATIONAL COSTUMES</i>	65
3.4. CONCLUSION	69
CHAPTER 4 - CONCLUSIONS AND RECOMMENDATIONS	71
4.1. INRTODUCTION	71
4.2. CONCLUSIONS	71
4.3. RECOMMENDATIONS FOR STUDENTS	73
BIBLIOGRAPHY	76
APPENDIX	82

TABLE OF CONTENTS

CHAPTER ONE	1
1.1. BACKGROUND	4
1.2. RESEARCH HYPOTHESIS	5
1.3. PURPOSE.....	6
1.4. SCOPE AND LIMITATIONS	6
1.5. METHODOLOGY.....	7
1.6. CONCLUSION.....	9
CHAPTER 2 – LITERATURE REVIEW	10
2.1. INTRODUCTION	10
2.2. CONDUCTING AN INTERVIEW.....	11
2.3. FOLKLORE	12
2.4. FOLK DANCE IN CROATIA	15
2.5. PURPOSES, BELIEFS AND LEGENDS OF FOLK DANCES IN CROATIA	17
2.6. HISTORY OF THE DEVELOPMENT OF FOLK DANCE THROUGH THE CENTURIES (13 TH - 20 TH CENTURIES).....	18
2.7. KOLO (THE WHEEL-DANCE)	23
2.8. FOLK MUSIC AND SONG	27
2.9. NATIONAL (FOLK) COSTUMES IN CROATIA	29
2.10. FOLK DANCES AND COSTUMES THROUGH REGIONS IN CROATIA	31
<i>The Pannonian Region</i>	33
<i>The Adriatic Region</i>	38
<i>The Dinaric Region</i>	43
<i>The Alpine Region</i>	48
2.11. CONCLUSION.....	50
CHAPTER 3 – FINDINGS AND RESULTS	51
3.1. METHODOLOGY.....	51
3.2. PRESENTING THE LITERATURE REVIEW	53
3.3. FOLK SONGS (LYRICS)	56
TABLE 1 – FOLK DANCES.....	64
TABLE 2 – NATIONAL COSTUMES.....	65
3.4. CONCLUSION	69
CHAPTER 4 - CONCLUSIONS AND RECOMMENDATIONS	71
4.1. INRTRODUCTION	71
4.2. CONCLUSIONS	71
4.3. RECOMMENDATIONS FOR STUDENTS	73
BIBLIOGRAPHY	76
APPENDIX	82

CHAPTER ONE



1.1. BACKGROUND

Croatia is a small country with a very rich history and tradition behind it. Folk songs, dance and costumes reflect the times and the way people live, as well as the culture to which they belonged. Nowadays, when the world is becoming more globalized, it is becoming harder and harder to hold on to the old customs and traditions. I believe that we, as Croatians, should be proud of having such a rich culture, and we should preserve the songs, dances and customs that reflect our culture and history.

Therefore, I have decided to explore and learn in more detail about Croatia's folk traditions, the legends and the myths, the underlying meaning of the costumes and folk songs. I think that this project will be interesting and informative for all undergraduate RIT students and all of those who are curious to find out the hidden meanings and stories that accompany Croatian folk dances. Did you know that each region, village or island has unique folk dance styles and customs characteristic to that specific place?

The diversity of stories and styles from place to place is the reflection of rich Croatian

heritage. Traditional folk dances are still “alive” even today, and performed by the folk ensembles. Performances serve not only as an entertainment to the audience, but also as cultural information and signs of social, political and economical identity of a particular place.

1.2. RESEARCH HYPOTHESIS

Being aware of Croatia’s long history throughout centuries and various influences that shaped the cultural development, I have developed an interest for exploration of folk culture. Therefore, I will explore how Croatian history and culture has developed from the beginning until recent times through folk dances, national costumes and folk songs. Croatian heritage has a lot to offer, but it seems that not a lot of effort is being invested into presenting Croatian folk culture. People should hold on to and nurture the tradition and history of the place they are coming from. Or else, how can we be aware of its existence and importance? I consider of great significance to explore from various sources “the treasures” that our folk art possess. Therefore, throughout this research I will try to comprise the main features of national folk culture according to four different regions in Croatia (Pannonian, Adriatic, Dinaric and Alpine region). Hopefully, this exploratory research will present how diverse and unique Croatian culture is in its own original way.

1.3. PURPOSE

With the eagerness to get an overview of development of folk culture tied to four different regions in Croatia, I will provide the comprehensive information regarding this topic. I am writing this project for all students and individuals interested in finding out the importance of tradition, diversity and uniqueness of Croatian culture. Throughout this research project, students will have opportunity to learn about folk culture from the aspect of dances, costumes and folk songs. My client, professor Winkworth, who will be using it at RIT when teaching a course on how Croatian literature and dance reflects the history and culture, will use this project. This project will also be available to all of those who are interested and, perhaps, not aware of the great value that lies in the acknowledgment of one's own culture and tradition.

The aim of this project is twofold. The first part is to develop a study that will reveal the circumstances and directions through which Croatian folk culture was created and later on developed. Second one is to find out fascinating, meaningful and unknown stories related to folk dances, national costumes and folk songs specific for four regions in Croatia (Pannonian, Adriatic, Dinaric and Alpine region).

1.4. SCOPE AND LIMITATIONS

This project will be very challenging because there is a chance that the literal history facts and the stories of people being interviewing will not correspond. Additional challenge is related to regions that I will be investigating. However, there is a possibility that not all four of the regions will provide me with desirable information in order to

comprehend the general overview of Croatian folk art. Therefore, I will keep the borders of my project flexible because I still don't know what information I might discover and where it could lead me.

As far as the limitations of this project, I have already found out that there is lack of historical information about the folk dances on the World Wide Web. For example, the information about one folk dance can be found on the sites of other dances, too. I doubt too that RIT Wally Library Database will provide me with the desirable information since Croatian Internet sources are inadequately updated.

The other limitation could be that people I am going to be interviewing during the Christmas break would be preoccupied, either with organizing events or performing them. Additional limitation could be related to translation of folk songs in English language while trying to retain its original meaning. At the end, one of the most important obstacles to the completion of this project is the lack of time in order to provide a detailed exploration of Croatian folk culture, as well as my own expertise to undergo such a demanding research.

1.5. METHODOLOGY

Taking into consideration that I am exploring a Croatian folk culture in general, for methodology of my senior project I will use the combination of primary and secondary research. The purpose is to provide a descriptive exploratory research on how the stories of folk dance, national costume features and folk lyrics reflect Croatian culture and history.

PRIMARY RESEARCH

For interviews with people I will use open-ended questions in order to get more in-depth, detailed information. My primary sources of information will be people connected in one way to folk dance, either professional dancers, costume designers, and/or directors of ensembles or KUD (Cultural artistic societies). I will pay attention when creating an interview protocol because gathered information from these experts in folklore field will give direction to my project. Their expertise, opinions and comments will be carefully used and analyzed.

SECONDARY RESEARCH

I will look for the historical literature that explains the main characteristics of folk dances, costumes and songs, as well as the reasons that distinguish them from region to region. Furthermore, I will find out what the legends and the myths represent and stand for related to my topic. Since I'm exploring a national cultural issue, the research will be based on relevant historical literature that can be found in public libraries, and at Ethnographic Museum in Dubrovnik and Split, as well as in city archives. The additional useful information can be gathered from Dubrovnik folk ensemble "Lindo" and similar folklore ensemble offices, which are formed to promote national folk art. I will try to get pictures and videotapes as a supplement for the provided project. In addition, I will be using Tina Milinkovic's senior project from the last year when gathering required information. Various booklets from tourist agencies might be in use, too.

1.6. CONCLUSION

This was an introduction to my senior project topic and I have tried to present to you the reasons for choosing this specific theme. Further on, I have presented you an overview of scope and possible limitations that I might come upon, as well as methods I will be using for successful completion of my senior project.

In the next Chapter I will include the historical literature review of Croatian culture and history from the aspect of folk dances, costumes and folk songs. Some of the historical facts from the following Chapter will be supported and combined with the interviewer's remarks and opinions.

CHAPTER 2 – LITERATURE REVIEW

2.1. INTRODUCTION

In this Chapter I will go into more detail about the topics that were mentioned in previous Chapter. After doing thorough research through available information, the literature review of this Chapter will include the significant facts needed when designing the interview protocol, and terms folklore, folk dance and folk songs will be clarified. Further on, I will share with you what I have learned about history, beliefs and legends related to folk dances from the beginning of their existence. I consider this part of great importance because it will provide a clearer picture and better understanding of how the development and creation of folk dances happened. Later on, characteristics and the reasons for diversities concerning national costumes will be explained. Folk songs All of the information will be distinguished based on four regions in Croatia – Alpska, Dinarska, Panonska and Jadranska.

2.2. CONDUCTING AN INTERVIEW

In order to create a quality interview protocol, first I have decided to search for advice from professionals who are familiar with the process of preparing for interviews. Since I will be using in-depth interviews in order to get more detailed and narrative responses, I have found useful advice from Marilyn Lichtman. She explains the interview process and the stages that individual need to go through, because interview is not just a “list of questions”. (Lichtman, 1999, pg.1) According to William Trochim, an interview should be taken as “a small work of art”; “as a mini-drama that involves real lives in real time” regardless of type of interview is being used. (Trochim, para. 2) Marilyn Lichtman says that the first thing you do, when you meet with the respondent, is to introduce yourself, explain your purpose of conducting the interview and the time it will take. You should always complete the interview in the previously agreed period of time.

W. Trochim in “Opening Remarks” suggests that the introduction part should not take more than 30 seconds, should be easy to “memorize” it, and last but not least, always remember to “Keep it short!” (Trochim, para. 2)

Establishing a relationship between the interviewer and the respondent is essential, according to M. Lichtman. The better the starting approach/appearance we provide, the better and more honest answers we will receive during the conversation (interview).

“The body of the interview”, as M. Lichtman says, is to be a careful listener and not too occupied with writing down word by word, because “it is almost impossible to do so”. (Litchman, para.3) As W.Trochim suggests, “use abbreviations” because than you can be more focused on the conversation as well as the planning process for the next question in line. (Trochim, Recording the Response, para. 4)

At “the end of the interview”, we should thank the respondent for their “cooperation”.
(Litchman, para. 4)

Each interview needs to be carefully prepared, written and rehearsed because our study relies on the respondent’s answers. (Trochim, Asking the Questions, para. 1) Also, the interviewer has to be knowledgeable about the subject and should provide “non-directive” and specific questions in order to get more in-depth information. In addition, the interviewers need to be flexible and relaxed in order for respondents to feel the same. In order to accomplish this, interviewers have to pay attention to the “strategies for questioning: elaboration, probing, one question at time, wait time, the use of non-verbal cues”, and already mentioned, “non-directional approach”. (Litchman, Strategies for Questioning)

In Chapter three, I will be using “comparison questions” to find out the underlying reasons and insights of what my study is about. (Litchman, Types of questions)

2.3. FOLKLORE

In order to understand what folklore really means, we need to understand that it relates to the history and the culture of a certain nation, as well as to the people that lived in those areas throughout history. Due to that, folklore is derived from the rituals that people performed in the past (dances), as well from the legends (stories) that talked about inhabitants, places, and events. (Rihtman-Auguštin & Povrzanovic, 1989, pg.8)
For the anthropologist and folklorist Alan Dundes, *folklore* is considered to be “all the manners, customs, observances, superstitions, ballads, proverbs, etc.” (Dundes, 1965,

para. 3) By having this in mind, we can say that folklore can be seen as a window into culture, tradition and history.

Before 19th century, there were little or no literary or historical books available to the public that explained the folklore and the way traditional culture was transmitted to next generations. Folklore and traditional culture were mainly forwarded by word-of-mouth. Due to that way of transmitting culture, we need to keep in mind that stories did change its original version as time passed by. At that time, people did not feel any need for writing down the dialogues, poems and stories - “the local treasures” of their everyday lives because they thought, “the dialogs are there to remember and to improvise, poems to sing, stories to be told and listen”. (Lozica, 1996, pg. 18) Due to this way of thinking, the audience felt like being a part of it because each story reveals the answer to the questions that could not be asked, problems that need to be discussed, the excitement that needs to be told, events that audience needs to be informed about. (Ivancan, 1985, pg. 445)

According to the definitions of folklore, “Folklore is artistic communication in a small group”. (Dundes, 1965, para.4) As the author explains, folklore is face-to-face communication between “small” group of dancers expressed through “arts of literature, music, dance”. (Marošević, 1999, pg. 115) Through that direct interaction, relationships between the audience and the performers is established. That kind of communication is usually tied to performances which take place in area (villages, islands) where its customs, dance, songs are cherished. Folklore like that is considered to be “**original (authentic) folklore**”. (Knežević, 2002, para. 3) According to Goran Knežević, the author of this article, there is a difference between original (mentioned above) and “**reproductive folklore**” which has more institutionalized meaning, and the folklore

ensembles perform it. According to Ivancan, *original folklore* is folklore that is created and performed in the community who is at the same time the creator, performer and the audience. As soon as the folklore step on the stage and it is presented to the audience, folklore is then called *reproductive folklore*. (Ivancan, 1982, pg.5) Katarina Žarak, member of folk ensemble "Lindo", said that the difference between *original folklore* and *reproductive folklore* is apparent in singing and in performance. *Reproductive folklore* is the mixture of the ballet and the folklore where the base is set on training the voices and the movements (steps) in the kolo. In *original folklore* we can hear all kind of voices; steps in the dances are often improvised and performed each time differently. (Žarak, 2003, personal communication).

Folklore includes "myths and legends, beliefs and superstitions tied to history and culture of a certain place, jokes, critiques, questions and answers as a response to the current situation (social, political issues, etc.) ;" (Dundes, 1965, para. 1-3)

However, Jasna Capo Žmegac (1998) claim just the opposite - folklore does not always have to appear spontaneously and it does not have to have "deep history roots".

"Folklore can be seen as a subject of conscious activity of the community whose function and shape can undergo changes." (pg.17) These changes appear due to the fact that culture is actually not written; culture is transmitted orally from one generation to another. The changes are stipulated by the adjustment of the conditions of social life from time to time. The individual learns the norms of behavior and thoughts that certain place and its tradition offers at that point. Most of the times the term tradition is understood and considered the same as the term folklore or folk culture. This is acceptable because both terms are related to the customs, beliefs, costumes, music,

and dance specific for different places. (Capo Žmegac, 1998, pg.36) In that sense, the folk culture means the same as tradition or traditional culture. In addition, culture is not something that is taught at school; it is passed on from grandparents to their children and grandchildren.

Folklore also includes folk songs, traditional folk costumes, instruments, folk forms like “games; gestures; symbols; prayers; practical jokes; folk etymologies; food recipes; quilt and embroidery designs;” (Dundes, 1965, para. 2)

2.4. FOLK DANCE IN CROATIA

Folk dance is explained as “any form of traditional and ethnic dance”

(<http://www.folkdancing.org/>, para. 1), which is understandable considering the fact that national cultural heritage is expressed whether by the dance, music and/or the story of a place.

The meanings, the development, beliefs and myths of folk dances from the beginning of its existence on the Croatian territory will be further on described. I will also try to find out which beliefs and myths are bound to the folk dances, and I will name briefly the reasons why each of the four regions in Croatia (Panonska, Alpska, Jadranska and Dinarska) have diverse and unique way of folklore performances.

When you look from the beginning of the history of folk dance in Croatia, you will notice that folklore was tied to the villages or islands, where the villagers were taking over the role of performing (dancing). (Rajkovic, 1988, pg. 101)

It is important to point out that Croatian dance culture is very diverse and heterogeneous, due to the various influences of other cultures throughout history.

(Folklorni ples, 2002) Croatia, during the past, was the target of many wars, migrations, trade and religious attacks. Neighboring countries and the ones by which we were attacked made a foundation that reflected on our history and culture, especially in dance and music. Of course, later on you will see its impact that reflected on the folk costumes too (including political, economical and social factors that were developing through the centuries on our territory).

So, who brought dance to our territory? Well, there were numerous nations through the history of Croatia that brought their national dances to our territory. In the beginning those were Roman gypsy dancers and musicians; then the Austrian-Hungarian monarchy; later on teachers and soldiers who brought with them new elements that later on took root. (Ivancan, 1971, pg.26-27) Therefore, it is hard to confirm with certainty which dance elements were inherited (Balkan), which were brought to our region (soldiers) and which of them belonged to the conquerors (Rome, Turkey). (Ivancan, 1985, pg.11)

However, most of the dances were at that time accepted as traditional. By dancing, local people continued preserving and maintaining the traditional customs and giving their own meanings and significance to it. As soon as dances became publicly exposed in 18th century (on local/national festivals), diversity in customs and dance cultures became more important. From that time on, folk dances became “a symbol of local, regional or national identity”. (Vitez, 2001, pg.443-445)

2.5. PURPOSES, BELIEFS AND LEGENDS OF FOLK DANCES IN CROATIA

Purposes of the folk dances have changed through the history from its first appearance.

In the beginning, most dances had a purpose of having fun, to relaxing, making a joke of someone or something, and ensuring the fertility of agricultural products. Dance was there to be preformed; it was a form of social interaction and life. (Ivancan, 1971, pg.24)

People at that time believed that dancing and stamping of the floor have magical power that would help the plant to grow bigger, stronger, to be of better quality (Ivancan, 1985, pg.9). That type of dance today is called "*ducec*", characteristic for Pannonian region.

(Vitez, 2001, pg.443) Others believed that dancing would chase away the cold winter and speed-up the arrival of warm and sunny times. (Ivancan, 1985, pg.9)

At the Adriatic Coast, the purpose of dancing was to protect the locals from demons and evil forces. Since people at that time were extremely religious and felt connected with the Church, dancing was like a prayer to them. That is the reason why dances were mainly performed close to the churches.

For the protection against any sudden danger that might occur, villagers had a belief that citing the lines from the poems or even "spooking magical formulas" while dancing would spare them from "snakes (danger)". Since people believed that dancing had magical power, they danced around the villages and in their homes around the fire-places which had two purposes. One was to bring the Holly Spirit into their homes, and the other to protect their families and themselves from illness. (Ivancan, 1985, pg.8-10)

The interesting information I stumbled upon while conducting this research is that girls from Lika (Dinaric region) would go to the middle of the field during the full moon. Then

they would dance naked in order to protect the plants from insects' attacks. Being naked symbolized their purity. (Ivancan, 1985, pg.9)

A belief that dancing has a magical power lasted until the beginning of the 20th century throughout whole Croatia.

2.6. HISTORY OF THE DEVELOPMENT OF FOLK DANCE THROUGH THE CENTURIES (13th - 20th centuries)

Appearance of the written documents about folklore in Croatia started in 14th century with the purpose to praise the church where folk dances were used to celebrate special occasions, like Easter. (Ivancan, 1985, pg.13)

Later in 18th century folklore was used to develop the social folk life, because the dance was a place of social contact, the only occasion in which boys and girls could meet.

(Ivancan, 1973, pg. 24) From that time on, appropriate information started to be collected with the aim to bring Croatia's rich culture and tradition to the next level – to show the significance of its existence to the nation. Various symbols, customs and stories about folklore started to gain meanings which reflected in discovering diversity of influences from other nations on this area. In the 18th century, folk dance was publicly performed on the stage and by expressing freely thoughts through songs while performing - dancing kolo (the wheel-dance), communication between performers and the audience was achieved. Due to that, folk dances are beginning to be involved in local decisions, from social as well as from political aspect (Rajkovic, 1988, pg. 13-19). The reason is because only in kolo it was allowed to express your own opinions and judgments about the current situation.

In the next few paragraphs I will briefly go through the Croatian history (from 13th – 20th centuries) of the folk dances that for the first time appeared in written documents. It is unbelievable how rich Croatian folk culture is, and not to mention the history and the culture in general. Since the time is the factor, I will point out the characteristics of folk dances in Croatia since 13th century and when they started to have first written signs in Croatian literature. These are just brief reasons why folk dances are beginning to be acknowledged as symbols of Croatian history and folklore culture.

- **13th century**

The first signs of folk dance dates from 13th century from Trogir (town located at the Adriatic coast, near Split) where the people would celebrate Easter dress like kings and play with weapons. (Lozica, 1996, pg. 17) It was a custom whose purpose is not explained, unfortunately, due to the lack of written documents from that time. This was the only written information that confirmed its appearance.

- **14th century**

The first reliable written documents that witness the beginning of folk dance traditions on our territory are related to Dubrovnik. Most of the dances at that time were performed near and inside the churches. In couple of occasions, dancing was banned by the police where dancers would end in fight and disorder. Therefore Church, according to religious norms, forbids dancing. The only occasion when locals were allowed to dance was in the honor of the rector, during the holidays and celebrations (St. Blaise Day – the patron

of the city Dubrovnik). Dances were then performed on the streets and squares.
(Ivancan, 1985, pg.13)

- **15th century**

First half of 15th century is marked by the appearance of, today very well known, dancing with arched swords – *Moreška dance* (explained in 16th century). The craft industries were the prime mover of social life. Therefore, many dances start to be performed in the same movements as the craft subjects like mill-wheel, weaver's shuttle (using the handkerchief), barrel hoop, etc. Those craft objects were glorifying and symbolizing the every day work performed by their owners. In time, those movements have grown into dance adjusted with the tradition from place to a place; characteristic for the Alpine and Adriatic region (zone). (Ivancan, 1985, pg.15-16)

- **16th century**

For the first time, the term *kolo* (the wheel-dance) appeared in the works of Marko Marulic, *the father of the Croatian literature*. Many assertions about the dances, songs and poems can be found in archive data in towns along the coast. The written documents of *Moreška kolo* started to appear in literature works by famous writers like Držić and Palmotic. (Ivancan, 1985, pg.18)

Moreška (meaning "Moorish") is the dance that appeared first in Dubrovnik, then in Split, Trogir, Zadar and in Korčula. It was danced all over the Mediterranean. However, it has been preserved only on the island of Korčula, up to the present day. The *Moreška dance* represents the historical battle that happened between Spanish people and Maurs

(Moros), known as a sword dance. (The Festival of sword dance-Korcula, 2000)

However in Korcula, story of *Moreška dance* symbolizes the battle between love and hate, good over evil; the white soldier is fighting to liberate his love of life from the black soldier. Love at the end ruled the battle. **(pictures below)**

<http://www.korcula.net/naselja/korcula/moreška.htm>

In the 16th century dancing kolo on the streets and singing any songs are forbidden for locals, as well as for the priests. This was especially intense on the Adriatic coast. The reason was due to constant fights that would cause disorder in the streets. (Ivancan, 1985, pg.19)

MOREŠKA DANCE - KORČULA



- **17th century**

17th century is the period in which the dance is mainly performed at the weddings or various celebrations and Carnivals. The music was added to the dance. The most important dance is in Istra, called "*balun*", which later got a name "*hrvaski*" (Croatian). "*Balun*" represents the "honor of Croatian nationality" because Istra was at that time ruled by Italian conquerors. It is known by the dance movement called "*prebiranje*"

(playing with legs) characteristic for all dances along the Adriatic region. "Prebiranje" means playing the music (dancing) with your feet crossing on the ground.

(Ivancan, 1985, pg.19-20)

- **18th century**

More dances became publicly exposed. Kolo gained a kolovodu (the dance leader) whose role was a symbol of pride and honor. *Poskocica* – the hop dance, was the assortment of dances and improvised songs from the areas in Slavonija (northern part of Croatia). (Milinkovic, 2002, pg.6) Folk dances already had different styles and customs related to place of their origin. For example, on the island of Vis, people were very religious where dancing and kolo symbolized and celebrated the lives of patron saints. Most of the historical information can be found about the dances along the Adriatic coast. As far as continental part of Croatia is considered, in Zagreb (the capital of Croatia) were performed Carnival dances under masks in nobleman's houses and in the countess's palaces. Carnival dances characterized the joy of the society in contrast to modest lives of the ordinary people. Soon, dances became popular in Slavonija and in other continental parts of Croatia, too. Some negative critiques can be found in the works of the writer A.M.Reljkovic about this issue. He states that too much freedom is allowed in kolo, and that causes the immoral behavior of young people. (Ivancan, 1985, pg.24-25)

- **19th and 20th century**

Dance is glorified; it exists to jump, to move to enjoy. Everyone is allowed to dance and to be a part of kolo. No one was missing the celebrations when it was the time to dance, neither the elderly, nor the young people. Dancing in pairs became popular, music is accompanied with string orchestra, and folk songs that were sung during the kolo were written down. Patriotism takes a lead among society that is heard and read from the songs in those times. Example of the verse from the dance of “Vrlicko kolo”: *“Oj Vrliko, you that stand on the hill, inside of you the heroes are born”*. (Žarak, 2003, personal communication). Due to these happenings, the changes appear mainly in the songs. However, the original structure of the dance stayed untouched. All of the dances that originated from 16th century (moreška-sword dance, balun, poskocica- hop dance, etc.) are still performed and kept until today. Some changes are added, like the new spins and dancing elements, to the already existing dance base. For example, in the old dance *hrvaski*, two opposite sides of dancers melted together in the kolo (wheel-dance). (Ivancan, 1985, pg.36)

New dances and the transformation of the old ones characterize the 20th century. However, as I mentioned before, the traditional dance structure stayed consistent.

2.7. KOLO (THE WHEEL-DANCE)

Kolo is the dance where the dancers are holding each other with their arms (left or right hand, with fingers, in front, behind, on the side, on shoulders, around waist, etc.) while forming a circle. (Rajkovic, 1988, pg.117)

“*Kolovoda’s*” (a leading dancer’s) role is to stand close to kolo, “outside or inside the kolo mostly next to female dancer”, and to communicate with the all dancers. He usually gives commands. Instead of kolovoda, kolo can have a “puller”, a person whose role is to pull kolo in and out with attention not to break it apart. However, each part of Croatia where kolo is being performed has different rules of behavior that are in unanimity with



their unique tradition. For example, in Slavonian villages, if two men or women are standing next to each other, there should be no physical contact at all (not even with hands).

Holding hands while dancing also raises issues in some places: if it is an all woman kolo then the way they hold each other is dependent on the type of dance; if it is man-women kolo then they hold each other by the upper hand.

(picture on the left) (Rajkovic, 1988, pg.117) It is danced counter-clockwise, except when one couple separates from the kolo and dances in the clockwise direction (in Alpine region). (Ivancan, 1985, pg.41)

In Slavonija, kolo was danced counter-clockwise with the reason to either please or deceive deceased’s spirit. There is a belief that the deceased’s spirit could recognize the participants in kolo and do some harm to the villagers. Therefore, while dancing kolo, dancers would call themselves by different names, or would even turn their weapons and parts of the clothes inversely. When dancing with this belief, kolo is then representing either fear or respect. (Ivancan, 1985, pg.10) Even today, ordinary people believe that wearing some parts of the clothes inversely will protect them from bad luck. Kolo is accessible for everyone - elderly, singles, men, woman, kids. It does not make any exceptions based on gender, age, faith or status. While dancing kolo everybody is equal, rich or poor, young or old. (Ivancan, 1971, pg.22) However, I have found one

example on island Pag that contradicts this statement. According to tradition, children are not allowed to enter or dance with the adult's kolo. The space inside the kolo is provided for them, meaning that children and adults can dance at the same time, but not together. (Rajkovic, 1988, pg.116).

The most beautiful Istrian dance "*tanac*" is danced on the island of Krk, the largest Adriatic island. This type of dance is performed in different dance styles and it is also characteristic for other nearby islands - Kvarner islands (Cres, Lošinj, etc.)



(Meeting Point History, 2003)

TRADITIONAL DANCE ("TANAC") FROM THE ISLAND OF PAG, ZADAR COUNTY

Kolo (wheel-dance) is the oldest type of dance specific to Croatia. (Rajkovic, 1988, pg.117) Tvrtko Zebec, folklorist and the writer, says that kolo can be seen from other perspective than just as the dance. It was the “main social event where men and women could meet”. (Vitez, 2001, pg.445) Stjepan Sremac, the folklorist, states that kolo represents the communication and behavior between the dancers – “flirting and observing”, feelings of complaints, love, sorrow; jokes, wishes, critiques, etc. The bigger emphasis is achieved when it is combined together with the singing. (Rajkovic, 1988, pg, 117) For example, in Istrian songs many funny comments can be found: “...*When I was*

a little boy I was sleeping with the girls, and now when I grown up they wont let me sleep with them anymore..." (Žarak, 2003, personal communication)

While singing, you could express your thoughts publicly; "you can expose someone's roguishness, make fun of someone, criticize recent events that happened in the village." (Vitez, 2001, pg.445) In fact only in kolo it was allowed to say whatever was on your mind because in the 18th century public expression was forbidden. At that time, kolo had a function of informing and expressing the news, like media (TV, radio, etc.) is today for us. (Ivancan, 1971, pg.33)

Dances had a social function in the lives of the people, too.

For example, on weddings, getting material assets for the new family was a form of help for the new beginning. The process is to "throw gifts at bride" while she stands in the middle of the kolo. (Ivancan, 1985, pg.38) That tradition is still kept today in Alpine region, and it can be seen all over Croatia, especially in Dalmatian region.

It is impossible to confirm the age with certainty, the origin and the time when kolo became a part of our folk culture. There are a few beliefs that kolo was brought by Slavic ancestors; others thus believed that people from Balkan regions brought it on our territory who, apparently, already knew how to dance. (Vitez, 2001, pg.25) However, nothing can validate this belief because, as I already mentioned, so many various influences passed through our territory.

2.8. FOLK MUSIC AND SONG

Folk music and songs are expression of emotions. They describe the situation in which the villages and its people have found themselves in. "The folk songs are talking about love, joy, food, situation in the village, political and social issues", and all the issues that need to be "told and heard". (Lozica, 1996, pg.12)

For example, the song form Medimurje that talks about the accident that happened in the village: *"..Pikuša (the name of an old woman) was killed when walking with nine pigs; three came back, three never did, and three got lost.."* (Žarak, 2003, personal communication) The folk music was performed, created, developed and learned by the people that lived either in villages or in towns. It is the part of their mentality and their life-styles. (Rajkovic, 1988, pg.231) It is the traditional music that lives among people and its verses speaks about their lives. (Marošević, 1999, pg.17-18)

The songs had the purpose to convey a particular message, to comment or to criticize. These songs in general are preformed and interpreted spontaneously, but with the purpose to state performers' opinions without a risk of being excluded from the society. The consequence for criticizing current laws and restrictions was punishment, which was conducted by sending people to prison or excluding them from the social milieu. (Ivancan, 1985, pg.37)

For example, people's comment on Church's restriction to dance:

"When they were at meeting,

Decision was not to dance for a whole year.

What, to forbid the only enjoyable entertainment?

We should dance after a few months, not after a year" (Fiskovic, 1966, pg.372)

Folk dances are distinguished by the music. But some of the folk dances are not instrumentally (musically) accompanied at all, like *Mutavo kolo (mute kolo)* - folk dance specific for the islands in Zadar's vicinity, where the dancers are achieving the rhythm by foot beating. (Milinkovic, 2002, pg.7)

Folk dances can be performed with male/female vocal groups, with musical accompaniment only, or with the combination of both. (Folkorni ples, 2002)

Performances were in the past tied to villages and symbolized a music-life of that specific area. (Rajkovic, Markov, 1988, pg.82) Nowadays, that sense of its significance is lost due to the changed way of life, and to rare and poorly written folk music sources. The problem lies in the fact that after 2nd half of 19th century folk music in general started to be explored. Various interpretations concerning the origin of the folksongs have been made since then. (Maroševic, 1999, pg.77). Folk music was expressing the cultural values and was emphasizing the times in which it was developed. (Rajkovic, 1988, pg.90) Traditional folk music and songs are connected to the various events, whether is it performed during the public celebrations or if it reflects and accompanies people's working life. Its purpose is not just to express the human need for entertainment, but also to meet other social and cultural needs in community's life. We can say that traditional or folk music is the music that gives us the insight into lives of all human communities.

2.9. NATIONAL (FOLK) COSTUMES IN CROATIA

Costume is “the clothes worn by people from a particular place or during a particular historical period”. (Wehmeier, 2000) “Folk costume represents the harmony of the human being and the nature” (Ivankovic, 2001, pg.10)

A national costume tells you the story and the time in which it was created. They are the reflections of the social, economical and cultural environment by which they were changed, then adapted and taken as the most valuable achievements of one nation. (Ivankovic, 2001, pg.9)

Folk culture of the Croats is highly diversified. This variety is the result of the turbulent cultural and political processes, which developed through the centuries. Diversity in folk culture can also be easily seen through the number of costumes characteristic for Croatia.

Certain historical events and economic conditions that took place in Europe at the end of the 18th century had tremendous impact on the Croatian culture. (Power of Venice has fallen, Turkish influence is disappearing, industrialization is beginning to develop). In the second half of the 19th century Croatian folk culture followed various courses of development, especially noticeable on the folk costumes. Men are the ones who first started to abandon traditional costumes. However, women still cherish the beauty of their traditional heritage by wearing those costumes while performing folklore dances. (Hrvatske narodne nošnje, pg.1 -2)

Throughout history, many influences on the fashion of regions in Croatia were coming from other civilizations, particularly from neighboring ones like Balkan, Roman civilization, Turkish, and so on. (Ivancan, 1985, pg.11) Therefore, we can recognize

baroque, renaissance and other artistic elements in our traditional costumes. (Ivankovic, 2001, pg.25-26) For example, in Slavonija you will recognize Rococo motifs, in Posavina, on men's winter coats, baroque elements and blouses in Dalmatia are similar to the ones from Roman culture ("tunica"). **(Refer to the pictures in Chapter 3)** (Muraj, 2001, pg.9-11) The impulses for a change in ways of dressing came regularly. However, they never had either identical strength or similar effect.

Regional and national identity, social status and role of the individual are presented and manifest at the creation of the national costumes. "Style, design and color" express them. (Babic, para. 3) The most powerful and consistent changes were those in the style costumes of small towns and villages. In the past it was possible to find many of the original costumes in private households, especially in the villages. However, today's costumes are being neglected by being constantly in use; they lost their "originality and purity, the beauty of design and the variety of forms". (Hrvatske narodne nošnje, pg.2) Most of the costumes are now kept in number of ethnographic museums; some of them are kept for personal purposes, but most were remodeled for public performances because "authentic materials" (like hemp) can no longer be obtained (Ivancan, 1982, pg.5) Hemp is now made industrially, not produced with hands like it was done in the past. However, all the costumes are hand made in order to retain its originality. (Žarak, 2003, personal communication) Since every costume represents a certain life phase of the individual (from childhood, marriage, to old age), diversity and uniqueness in "materials, shapes, ornamentation, style, and color" is noticeable. (Ivankovic, 2001, pg.9) For example, when a man from Slavonija gets married, he need to stop wearing clothes made out of silk, or ornaments out of gold. Otherwise, people would think that he is "too much after the kolo", and less for work and family. (Capo Žmegac, 1998, pg.109)

Each costume gives us the story, the picture and the circumstances of the time in which those people were living in. The reason is that every part of Croatia has a specific type of living, influenced by the economy and nature of the surrounding area, and the costumes are based on those circumstances, too. (Babic, para. 1-3) For example, at the Adriatic coast, due to Mediterranean climate, the clothes are very light, in contrast to the Dinaric region where clothes are warmer and heavier due to the cold winters. (Muraj, 2001, pg.10-12)

2.10. FOLK DANCES AND COSTUMES THROUGH REGIONS IN CROATIA

In order to make easier for our readers to understand and comprehend the differences among traditional types of folk dances and costume characteristics, I will try to make it simple by systemizing them on the base of regions.

Unfortunately it is not possible in such a limited scope to comprise each of the national types and styles of costumes characteristic for each region. For that reason, I would abridge the volume by pointing out the features of national costumes in pursuance of regions.

Note: the literature for national costumes of the Alpine region was not available because its position and related local variants adjoins with the Pannonian region. Therefore, when we look at the characteristics of the costumes of Pannonian region, the same will apply for the Alpine region (area of Medimurje and Hrvatsko Zagorje). For that reason, the characteristics of national costumes will cover 3 regions: Pannonian, Adriatic and Dinaric region.

THE PANNONIAN REGION



The Pannonian Region

A. FOLK DANCE

The Pannonian region of Croatia is the area east of Zagreb and north of the river Sava to the river Dunav. **(Refer to the map on the previous page)** (Ivancan, 1985, pg.33) The type of dance characteristic of Pannonian region is performed in closed circles (kolo), where dancers hold the person next to him/her with hands. (Ivancan, 1971, pg. 29) The movement of the kolo is in the same direction, very slowly with intensive vertical hops, achieved by shaking of the body.

This type of dance is called *drmeš*, the most popular dance in Pannonian region.

(Ivancan, 1982, pg.8) **(picture below)**



Other two old famous types of dance are *ducec* and *staro sito*, dances from Posavina (close to the river Sava). *Ducec* is danced very high in the air, almost like jumping, but it is always in the rhythm of the music and the song. *Staro sito* (*ancient sieve*) is danced very low at the ground and at the same time fast, following the rhythm of the music, too. Both types can be danced either with only one partner or in kolo. (Žarak, 2003, personal communication). After referring to the appendix and looking through the attached CD, you will be able to see the difference in the performances of folk dances - *ducec* and *staro sito*.

The songs are usually improvised and accompanied with musical instruments, like *tamburica* – the popular folk string instrument brought to these parts of the world by the Turks conquerors centuries ago. (Costumes and Folk Instruments, 2003, para. 1)

B. NATIONAL COSTUME

Pannonian region is the area of known plains and rich soils where agriculture is the main carrier of the economy. (Hrvatske narodne nošnje, pg.4) Women were the “nurturers” of the national costumes. (Babic, para.1) Women’s job was very complex - they were the ones who raised, manufactured and produced the final product – traditional garments. (Costumes and Folk Instruments, para.3)

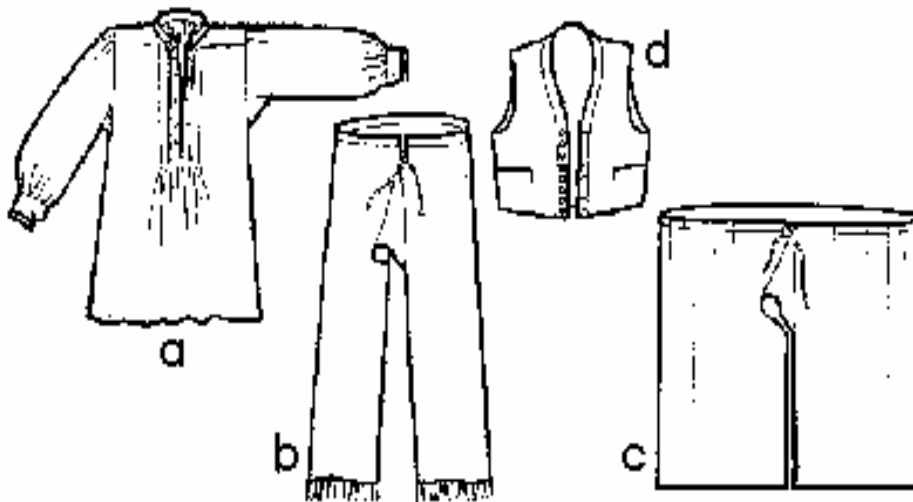
From the plant fibers – flax and hemp, they would pull out the strings and sew the clothes. Their work and diligence determined the quality of the costumes. Man’s role was making footwear, jewelry and hard products. (Ivankovic, 2001, pg.15-16)

Men’s and women’s costumes are made of linens that could be worn over the whole year. Each part of the clothes was made separately and later folded and sewn together. (Hrvatske narodne nošnje, pg.4) To protect them from cold winter, the fur was inside, with colorfully decorated floral and leather motifs put on the outside. (Ivankovic, 2001, pg.15-16) The characteristics of the costume that men wore were wide trousers and short jackets or coats. “*Opanak*”(“*kajišari*” – shoe-latched or known as *moccasins*) is light leather strapped footwear “with white toe caps” (Muraj, 2001, pg.46-65) that was worn around the leg. Everybody wore them, but boots and *klompe* (clogs) replaced them during the winter (middle Croatia). (Ivankovic, 2001, pg.15-16) What women wore on their heads was the sign of their age. “Married women wore a very rich headpiece”

(called *poculica*), while the girls had floral ornamentation on their heads. (Costumes and Folk Instruments para.3) Women dress was worn either in one or two parts, with the apron over the dress. (Muraj, 2001, pg.46-65)

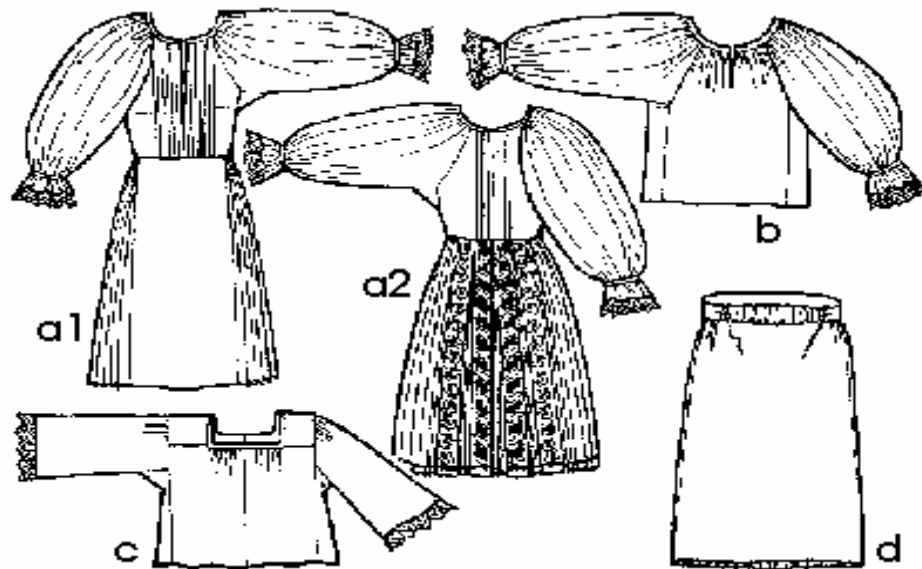
Man during the winter wore caps (called *šubara*) made out of bearskin, and hats (called *kapa, klobuk*), which were worn on formal occasions, mostly during the summer. Special detail of men's costume was "*poša*"(necktie). (Ivankovic, 2001, pg.15-16)

The main parts of Pannonian men's costumes



- a) shirt (košulja "rubaca, rubina")***
- b, c) trousers made of flax (plalnene "gace")***
- d) small vest ("prsluk, lajbek")***

The main parts of Pannonian women's costumes



a¹) dress (košulja "rubina, odnjica") front view

a²) same from the back

b, c, d) separated garment

b) women's shirt ("veliki oplecak") - big

c) women's shirt ("mali oplecak") - small

d) lap, apron ("rubina, skuti krila")

(Hrvatske narodne nošnje, 2003)

THE ADRIATIC REGION



The Adriatic Region

A. FOLK DANCE

This region is the coastal belt around Adriatic Sea, from the Istrian peninsula on northwest of Croatia to Konavle (Dubrovnik), located on the south of Croatia. (Ivancan, 1985, pg.42) **(Refer to the map on the previous page)** Dancing characteristics for this area are: crossing lines, intensive spinning of the female dancers and playing (crossing) with legs – called *prebiranje*. (Ivancan, 1982, pg.10) It is danced clockwise, in two opposite sides in the half-circle, on one side is with male dancers and on the other side



with female dancers. Kolovoda's (a dance leader's) role is to change the movements and style figures of the dancers, by giving humorous commands. Kolovoda is a part of the kolo; his

role is to lead the kolo and to dance. (Ivancan, 1982, pg.39) The instruments used are

mješnjice– the oldest wooden stringed instrument of the entire

made out of pigskin. (Ivancan, 1985, pg.42) The “ancient

instrument *lijerica*” **(picture on the right)** is always used when



area

the

dance “Lindo” is performed. (Milinkovic, 2002, pg.6) “Lindo” is popular folk dance

characteristic for villages in Dubrovnik vicinity. Dance is accompanied by songs.



(Ivancan, 1982, pg.10)

***KOLO DANCED IN DALMATIA
CALLED POSKOCICA – LINDO***

B. NATIONAL COSTUMES

Adriatic region is the rocky coastal area that comprises a thousand of islands. Trade was the only means of the economy. Constant attacks from neighboring countries left signs that reflected on the economy, and soon after on the design of the costumes. It can be said that the Mediterranean influenced the creation of our regional costumes. People, in comparison to previously described regions, did not produce the clothes themselves. The wool was prepared at home, but female weavers did the production commercially. In Istra, a man did the weaving. In the moment when cotton substituted the wool in traditional clothing in Istra, the real meaning of national and traditional costume has been lost. (Hrvatske narodne nošnje, pg.7-8)

At that time, people in Konavle (Dubrovnik) used naturally grown silk to make various parts of garment. Konavle is nowadays the only place at Adriatic coast that still naturally produces the silk from the silk worm's cocoons (called "dudov svilac"). The process starts when the silk worms create their cocoons, after which they are kept in the warm place for a period of about four weeks. After week four they are put into a pot with hot water (not boiling) and kept constantly on the high temperature. Before they start to slowly open, improvised spoon made out of tiny wooden branches is used to pull out the thread that is coming out of the cocoons. One thread can be even 2-3 meters long. After the process is finished, dead worms are left in the pot (however they have hatched before they created the cocoon, and this is how this process continues). That silk was used for making the silver kerchief that would, during the ceremonial events, be put around the waist or on the head (called *šudara*). (Ivancevic, 2001, pg.149-152) When put on the head, it was folded diagonally in a small square scarf.

Instead of *opanci*, man and women were wearing similar low cut and light, red-leather footwear (Ivankovic, 2001, pg.149-152) that was called *firale, kondure* (in Konavle, Dubrovnik).

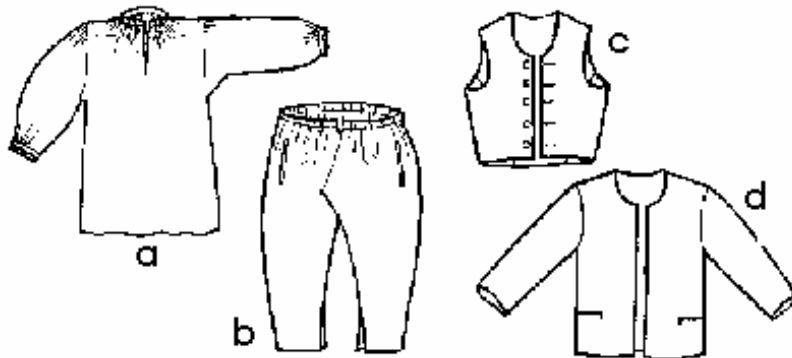
Dark colors and lace are characteristic for women's and for men's clothes. (Ivankovic, 2001, pg.149-152.)

COSTUME CHARACTERISTIC FOR TOWN SPLIT



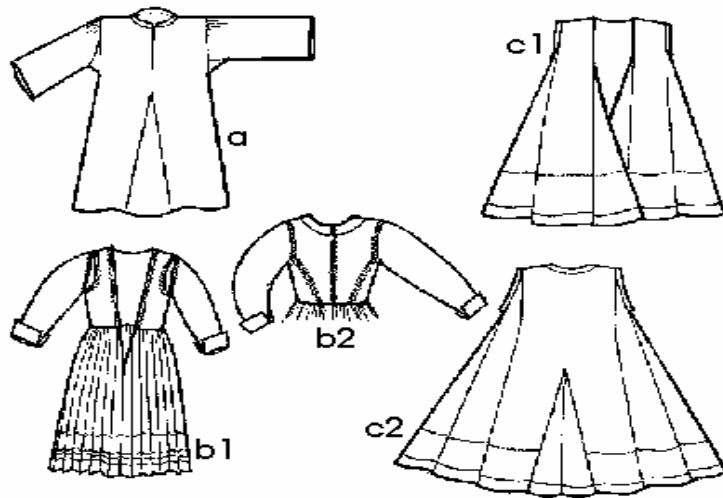
Gold jewelry and pearl necklaces (*kolajna*) were the compulsory details worn around woman's neck. Obligatory accessory item was folding fan - "*lepeza*" (or "*noskar, ventula*") and silk scarf worn over head (called *šudara*). Man wore knitted woolen caps (called "*mala berita*") with two purposes: to cover their head in the cold and to place their money and tobacco in. (Ivancevic, 2001, pg.149-152.) Man's costumes are decorated with Venetian lace. (Splitske nošnje, 2003)

The parts of the Adriatic men's costumes (from the Island of Krk)



- a) shirt (košulja "stomanja")**
- b) trousers (hlace "brageše")**
- c) vest (prsluk "koret")**
- d) small jacket (kaput "alja")**

The parts of the Adriatic women's costumes (from Istria)



- a) linen dress (platnena "košulja, stomanja")**
- b¹) upper garment (gornje ruho "modna" na "skas") from southern Istria**
- b²) detailed view of the upper garment from behind**
- c^{1,2}) upper skirt (gornje sukneno ruho suknja, "gogran, modna na kline") front and from behind"**

(Hrvatske narodne nošnje, 2003)

THE DINARIC REGION



The Dinaric Region

A. FOLK DANCE

The Dinaric region is the biggest area that lies between Pannonian and Adriatic coast; (Ivancan, 1982, pg.9) south from the river Sava until the coast of the Adriatic. (Ivancan, 1985, pg.42) **(Refer to the map on the previous page)** Both open and closed kola are characteristic for this area. Closed kola are danced a little bit more, because communication between dancers is essential, and the rhythm is easier to follow if you see each other. (Žarak, 2003, personal communication) Dancers are not too close to each other, which allow the movements across the stage. (Ivancan, 1971, pg.35)

Strong, intensive and hard jumps are style features of the Dinaric dances. The purpose of dancing in this region is to pick a spouse. Girls would be picked depending on how long they could hop (jump) around in order for the dance to last longer. (Ivancan, 1982, pg.9) That was like a proof of their power and endurance. At the west part of Dinaric region kolo is danced clockwise, in contrast to the east part where it is performed counter-clockwise. (Ivancan, 1971, pg.35)

It is performed without musical instruments and sometimes with rare singing (usually “just one verse at the beginning”). This is why these dances are also called *gluhim*, *nijemim* (meaning *mute kolo*). (Ivancan, 1985, pg.42) Young girls wore the necklaces of gold coins round their necks, which would tinkle to the rhythm of the dance. This was the only sound heard, besides foot stamping, during the dancing. (Žarak, 2003, personal communication)

“VRLICKO KOLO” – THE MOST POPULAR DANCE ON THIS AREA



B. NATIONAL COSTUMES

Dinaric region is the mountainous area, where rock cliffs, valleys and rivers can be found. (Muraj, 2001) The breeding of cattle and sheep has been the main branch in the economy at that time. Climate and economic issues shaped the people’s lives which, of course, reflected on creation of their costumes. (Costumes and Folk Instruments para.1)



Wool was cheap and basic material used for creation of their regional costumes. Men’s role was shearing, while women took care of the rest of the work, including making the garments. Each member of the household, even children were involved in the process of making dance costumes. Various materials were made of wool with special attention to socks; it was the necessity for the area due to cold weather. Only blouses (tunica), for man and women, were not made of wool. In order to get variegated socks various plants were used. Due to the cold weather, the clothes were pretty heavy, and *opanci* (moccasins) were dressed over socks (*bicve, carape*). (Ivankovic, 2001, pg.123-127) Swallowed and flat red cap (called *kapa*) is made out of uncouth and simple cloth, and it is ancient piece

of clothing that dates from early ages of Roman times. Man and woman wore it. For women it represented the “symbol of virginity” and they had to wear it until they got married. In the past they believed that if a woman puts a peacock’s feather on the cap, it would protect her from the evil forces. (Ivankovic, 2001, pg.123-127) Later on, when she got married, instead of red caps she had to wear “rectangular white scarves”. (Muraj, 2001) Man caps were mostly decorated with colorfully “embroideries”. Garments were multi-colored and distinguished by peculiar ornamentation (Hrvatske narodne nošnje, pg.6), jewelry (“necklaces, silver buttons, belt buckles”, etc.) and weapons fastened to belts (represents their “power and strength”). (Costumes and Folk Instruments para.1) Woolen aprons and bags (called *torbe*) were worn as decoration, as well as a practical part of the garments. (Ivankovic, 2001, pg.123-127) “Old Latin quotation “*omnia mea mecum porto*” (“*I am wearing all with me*”) could be used”. (Hrvatske narodne nošnje, pg.6)

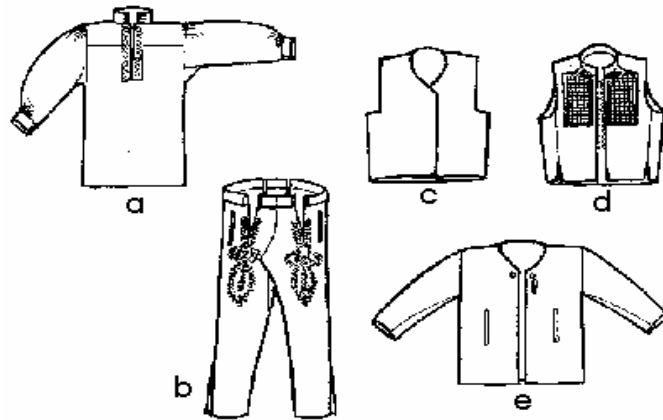
MALE AND FEMALE COSTUMES, from VRLIKA (DALMATIAN HINTERLAND)



CEREMONIOUSLY DRESSED MAN



The parts of the Dinaric men's costumes



a) shirt (košulja)

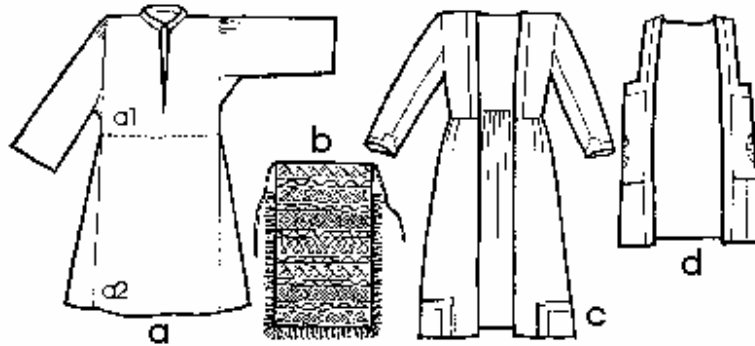
b) trousers (hlace, "benevreći")

c) vest (prsluk, "krožet")

d) vest (prsluk, "jacerma")

e) small jacket (kaput, "trlagan, kanparan, koret")

The parts of the Dinaric women's costumes



a) linen dress (platnena "košulja"), composed of:

a¹) women's shirt ("oplecka") and

a²) lap, apron ("krila, skuta")

b) woolen apron (vunena "pregaca")

c) coat (above the dress) (gornje sukneno ruho "aljina, suknja, bilaca")

d) skirt (above the dress) (gornje sukneno ruho "sadak, zobun")

THE ALPINE REGION



CLOSER LOOK OF ALPINE REGION



The Alpine Region

A. FOLK DANCE

The Alpine region is the northwest part of Croatia that lies on the edges of Pannonian zone (Ivancan, 1982, pg.7); the area of Medimurje and Hrvatsko Zagorje. (Ivancan, 1985, pg.41) **(Refer to the map on the previous page)** Characteristic of this region is that it is danced in pairs (dancing couples) and are arranged the same as in the kolo. The movement is clockwise, where dancing couples are not held close together which allows intensive spinning. (Ivancan, 1982, pg.7) The spin shows the quality of the dancer, because it depends on the ability of concentration, steadiness, speed and constant practice. When a woman's skirt would appear to be bell-shaped and it had a constant spin while dancing – she was seen and judged as the best dancer. **(picture on the right)**

(Ivancan, 1971, pg.39). Generally, dancing in Alpine region was similar to *waltz* and *polka* because during 19th century, the ruling of the Hungary and Austro-Hungarian monarchy had tremendous influence on Croatia, as well as on the



other parts of Europe. (Ivancan, 1985, pg.26) For example, the dancing elements of recently performed wedding dance in Medimurje, called "*turski marš*" (means Turkish marsh), show the significant influence from the Hungary. This wedding dance is performed with the saber swords. Two captains led the ceremony. They would cross their saber swords over their heads, forming a "roof", and the bride would pass under.

This would mean that the bride is ready to get married. (Ivancan, 1985, pg.22) This dance is similar to *polka dance*, only without the swords.

Another dance that was created under the neighboring Hungarian influence is the dance "cardaš". It is still performed and popular in the area of Medimurje. (Program, 2002, para.10) Other folk dance characteristic of Alpine region is that kolovoda's (a dance leader's) role was to stand or to dance alone in the middle of the kolo with the stick. (Ivancan, 1971, pg.30) A string orchestra accompanies the dance and singing is rare. (Ivancan, 1982, pg.7) The attention is primarily focused on dancing.

MEDIMURJE – DANCE SIMILAR TO POLKA



2.11. CONCLUSION

In this Chapter I have presented the history and development of folk dances and national costumes according to four different regions in Croatia. The circumstances in which each aspect of folk culture was created is provoked and influenced mostly by the various nations that passed by through our territory. Their influence left a “mark” that soon resulted in further development and acceptance of our own tradition and customs. Therefore, each region has different customs and different “influences” on costumes and dances, either invoked by the other nations or simply by geography, which gave value that reach back to early times of Croatian history. Differentiation for one region to another is evident in design and technique works, in color of the costumes, in the materials used. More ever, the particular diversity is also apparent in the types of dances related to regions, as well as in the movements in the kolo (the wheel-dance). The reason why *kolo*, the oldest type in dance, is performed differently in each of the region (Pannonian, Alpine, Adriatic, and Dinaric) is because; in 18th century kolo took over the role of the public stage. Meaning, people were discussing and analyzing publicly political and social issues, as well as recent events that happened in the area (village). Expression of thoughts and opinions was achieved throughout songs and improvised lines during the performances on the stage.

CHAPTER 3 – FINDINGS AND RESULTS

In the previous Chapter, I have explored the richness, beauty and diversity of national costumes and folk dances. The purpose and the meanings of the folk music and songs from their first development were explained, as well. I have presented Croatian folk culture and history, its importance on the local and national levels that reflect the rich folk life of our country. The Chapter three will present the literature review according to characteristics of the folk dances and costumes, which will be presented in the tables. Some folk lyric examples will be presented to give a greater and specific insight into this vital exploration on Croatian cultural and historical folklore art.

3.1. METHODOLOGY

In my Chapter one, the research hypothesis was to explore in general the main features related to national folk culture, as well as to discover their relation with Croatian history and culture. In order to prove my research hypothesis throughout literature findings, I was focused on gathering the secondary research methods. While being in Split during the Christmas break, some of the experts that I had intention to conduct an interview with were not easy to get to. However, upon returning to Dubrovnik, I have conducted a face-to-face interview with Katarina Žarak, a professional dancer of folk ensemble “Lindo”. No other interviews were conducted, because interviewers’ reports would be used as an expert opinion to already explored historical facts written in chapter 2. Further steps toward the completion of my senior project would then require an

additional method of research. Since the time was a limiting factor, I have decided to stay focused on exploring the Croatian folk songs as a reflection of the times in which they were created. This decision was initiated on the request of my client, professor Winkworth, who suggested that songs could give us better insight into people's lives and circumstance from those times.

Therefore, an interview with Miss Žarak was conducted to find out more specific information - lyrics of the folk songs that are sung during the performance of folk ensembles. The reason why I have chosen Miss Žarak as an interviewee lies in the fact that she is the member of folk ensemble or "Kulturno-umjetnicko društvo" - KUD (Cultural and artistic society). KUD members are the main keepers of traditional heritage, music and dance that are enhancing the tradition and customs by stage performances. (Herceg, 2000, pg. 11-13) Her personal involvement with folk ensemble "Lindo", her experience and knowledge of folk culture was unquestionably of great value to me when certain information needed to be explained in greater detail. Miss Žarak's opinions were also used as a support for some of the information from the literature research in Chapter two.

3.2. PRESENTING THE LITERATURE REVIEW

As far as Chapter three is concerned, I will provide the tables according to the literature review data that were collected and presented in the Chapter two. Tables will be created to differentiate the main points and features of folk dances and national costumes characteristic according to each region in Croatia. Tables provide summarized findings from Chapter two, presented in the bullets form. The page number will be written next to the statement (bullet) in the table. The purpose of this kind of organization is the possibility for those who want to learn more to be able to find easily whatever they are looking for. For example, if you want to find out more about how folk dance *drmeš* is performed, by referring at particular page number you will be able to return to Chapter two and read about it in greater detail. Page number for national costumes (Table 2) will be written next to each presented region.

The tables are arranged with each column representing a region: Pannonian, Dinaric, Adriatic and Alpine Region. However, all four of the regions will apply only to Table 1 (folk dances). Alpine region is not included in Table 2 (national costume characteristics) due to lack of information and local similarities with Pannonian region. Therefore, for the Alpine region the same features of national costumes would be valid as for Pannonian. However, pictures at the end of this Chapter three will show two examples of Alpine traditional costumes (formal dress), which are representative for the area of Medimurje.

The rows in the **Table 1** are labeled according to LOCATION, TYPES OF KOLO (the wheel-dance) and CHARACTERISTIC OF MOVEMENTS while dancing, TYPICAL DANCES and INSTRUMENTS USED. Table 1 gives summarized data of all what has been covered in the previous Chapter, only presenting them in bullet form.

In **Table 2**, the rows are designated according to main features that differentiate men's and women's national costumes from one region to another. The rows present the INFLUENCES of other nations, REGION'S GEOGRAPHY, and MATERIALS USED as the signs that greatly reflected and impacted the creation of our costumes. Nowadays, the same costumes, maybe a little remodeled due to long time usage, are used when performing the folk art to the wide audience. Further, MAIN PARTS OF MEN'S AND WOMEN'S COSTUME, as well as FOOTWEAR and ORNAMENTS are stated in the table, too.

The following pages include some examples of folk songs (lyrics) and the explanation of what the particular song is about. By reading these folk song verses, we will be able to get clearer picture about the cultural habits and values of the people who created them. Through the songs, people were expressing their affection toward someone, and thought the songs people could tell us their version of the events that occurred in the village or at someone's home. The songs selected in the following pages have their own story, meaning, something that can be told and heard. The selected six songs represent an event - a wedding ceremony, a humorous story, the gathering that took place in one girl's home; an example of the dialog from the historical sword battle - "*Moreška dance*", and one song that glorify ones' native place and the other that expresses good wishes. The story of what the folk song is about will be presented at the beginning, and further

collaborated with the folk song verse that confirms it. Lyrics will be written in native Croatian language with the translation in English.

The folk songs are little modified since the times in which they were created. However, the meaning and a story itself remained the same. Folk ensembles perform them to preserve them and to present us the times in which folk songs were developed.

PICTURE of the national costume that represents every region will be included at the end of the Chapter three, after the Tables. The intention is to notice the diversities in design, color and style which would help to enlighten what was explained and explored throughout this research study.

3.3. FOLK SONGS (LYRICS)

Poskocica from Konavle, Dubrovnik (Adriatic region)

This is a typical song related to wedding celebration. Kolovoda (the dance leader) is inviting all of the dancers to join the kolo and all wedding guests to sing along, so that celebration can begin. (Žarak, 2003, personal communication)

*“Ajmo igrat, ajmo pivat
oko ruva nevjestina
Skoci kolo, da skocimo,
I ko more, ko ne more.
A ja mogu, fala Bogu*

*Let’s play, let’s sing
Around bride’s marriage portion
Join the kolo, let’s all dance,
The ones who can and can’t
But I can, thanks to God.*

*Kolovodo, diko naša,
Treni okom, skokni skokom
Da ti kolo ne zastane,
Da ti društvo ne zabade.”*

*Kolovodo, our pride,
[Look at us]*, make a move
So that your kolo** wouldn’t stop,
So your kolo can keep on moving*

* [Free translation so that it has meaning]

** The wheel-dance

“Lindo”, Dubrovacko primorje (Dubrovnik Seaside)

Kolovoda (the dance leader) is giving commands, often humorous, to male dancers of how and when to change the dance direction and the rhythm. The way to dance with female dancer is also a part of kolovoda's command.

(Žarak, 2003, personal communication)

“Homo u kolo!

Đevojku pod ruku,

Rumenu jabuku,

Svaki svoju

Ja cu moju.

Join the kolo!

Take the girl's hand,

That shining apple,

Each gets one

I'll take mine.

Obrni je, okreni je,

Iz tvog sela nije!

Tresni je od plocu,

Nek' joj gace klopocu,

Tresni je jace, nek' ti skace!

Slomi joj kosti,

Bog ce ti oprostiti.

Fermaj Lindo, dosta je bilo.

Take her, turn her around,

Because she's not from your village!

Spin her fast,

Make her clothes shake,

Spin her fast, make her jump!

Break her bones,

God will forgive you.

Stop Lindo, it's enough.

“Dobra vecer dobri ljudi”, Panonija
(“Good evening my good people”, Pannonian region)

This folk song is expressing friendship, good thoughts and wishes. It is usually sung when arriving or departing from some village.

(Žarak, 2003, personal communication)

“Dobra vecer dobri ljudi!

Good evening my good people!

Da bi nam svi zdravi bili,

We wish health to all of you.

Da bi vam polje rodilo,

We wish your plants grow bigger,

Pšenicku žarku davalo,

So your corn gets golden,

Da bi vam gore rodile,

We wish you rich vineyards,

To rujno vince davale.

So you have sweet wine.

Djevojke mi darujemo crvenim lepim

To girls we give beautiful red wreath,

vencekom,

To boys we give beautiful green

Djecake mi darujemo zelenim lepim

*“pušman” **

pušmanom.

We wish health to all of you!

Da bi nam svi zdravi bili.

* [Could not find the right translation for this word, neither do I know what it means.

What I think, is that to the boy is given a garment]

“Sukacko kolo”, Prigorje (Alpine region)

The song is a typical way the stories from the villages in Alpine region are retold. This song talks about one night when the girls have decided to make a dinner for themselves. With music and dance, preparing dinner turned out to be a fun game. (Žarak, 2003, personal communication)

*Sukacica gledi strica,
Zgorjela joj gibanica.*

Sukacica was looking at her uncle and
her pie got burned.*

*Sukacice domarice,
Zgorele vam gibanice,
Prismrdile i purice.*

*Sukacice, cooking lady
Your pie got burned,
And your turkey too.*

*Sukacica pile pece,
Iz pileta voda tece.*

*Sukacica bakes the chicken,
But the water runs from it.*

*Tancale su celu nocku,
Pojele su s perjem kvocku.”*

*They have been dancing all night,
They ate the chicken with the
feather's on*

**Sukacica = the woman that dances “Sukacko kolo”*

Vitaljina, rodno mjesto moje, Dubrovacko primorje
(Vitaljina, my native place / Dubrovnik Seaside)

This song is found in Dr. Ivancan's book *"National dance customs of South Dalmatia"*. It talks about pride and honor of the people that live in the Vitaljina village, situated in Dubrovnik seaside. It glorifies the inhabitant's place of birth. (Ivancan, 1985, pg.526)

*"Ti si malo, al' si lijepo mjesto,
brda su te o'kolila cestu*

*You are a small, but lovely place,
The hills surrounded you,*

*Oko tebe planine i gore,
Ispod tebe leži sinje more.
Iako si sasvim malo mjesto
U prošlosti lijepo si cvalo,*

*Mountains are around you,
Sea is underneath you.
Even though you're such a small place
In the past, you flourished nicely*

*Gojilo si ti roda junake...
Ja te dižem nebu u oblake."*

*You have raised the heroes...
I lift you highly up to the sky*

Moreška Kolo, Korcula

(Moreška Dance, Island of Korcula)

This dance is still performed only in island of Korcula, Dalmatia, and it is danced with original swords. It is the historical battle (Ch 2, pg.17) that starts with small drama introductory, a dialog between Black King (the bad one) and White King (the good one). The story of this dialogue is about two Kings confronting each other, because the fight was around the family most valuable possession – the crown. But the actual fight is over their loved one – a lady that they both love.

All together, there are four roles that cite the verses, but I will just present a part of the dialog between them. (*The Moreška Dance, 2003*)

“THE CAST

The Bula (The Moslem Maiden)

Moro, the Black King

Osman, the White King

Otmanovic, the Black King's father

Moro: Stop wailing, my lady
 I have had enough!
 It is painful for me to listen
 When you call my opponent your pride
 Here, in front of my face
 But I bear and endure it all
 For the love I feel for you
 My dear nymph, I give you my heart
 For your sweet charms.

Bula: If you will
 But one favour grant me,
 All I ask
 Is that you stop loving me.
 Of far more pain for me
 Is your unwanted love

Than the steel
That weighs upon my hands.

Moro: I will not leave you
Nor will I stop loving you.
I love honorably your everlasting beauty.
Ask whatever you wish,
Even my father's kingdom.

Drums are heard.
Enter the White Army.

Otmanovic: There is no fear in Otmanovic!

Osman: Do not trust your sword
Without honour and without honesty.
Treacherosly, you wished to steal
My betrothed, by torturing her.
Where is your knightly honesty,
Where your bravery?
How did you dare to enslave her?
Let me remind you
That the army from my court
Is ready to rescue her.

Moro: You ask me to return her
To your hands. Never!
I would rather lose my head.

Otmanovic: Useless to be angry, Osman,
Listen to me.
There is no difference
Between your two crowns,
Both are full of glory
I am an emperor as you are!

Osman: How dare you compare
My crown with yours
Me, who reign over all the world,
From East to West, and fear nobody.

Moro: Ah! I cannot bear
Your offenses any more.
Fall then!

Osman: Now defend, come my army.

Bula: From this sharp sword I will willingly receive
The wound of death;
Come, deadly steel
If it will stop their mutual rage.

Moro: Console yourself, dear Nymph,
I could not bear to look
At your dead body in my lap.
Now, knight, gather your armour.
A fierce war is about to begin.

**Together
I am ready to fight for the damsel
Who arouses my love and noble passion;
Willingly, oh knight.

**At the end of the 7th Kolap

Osman: You've lost all your dignity
And now you are my slave for good.

Moro: I readily to you my sword surrender
It has grown heavy in my hands.
And with it I return your Bula.

Bula: My dear, sweet love,
For whom my heart is longing,
Receive the gift of my eternal faith,
Take me, your constant love.

Osman: Let this chaste kiss
Be a reward for all my suffering"



TABLE 1 – FOLK DANCES

	PANNONIAN REGION (pg.30)	ADRIATIC REGION (pg.35)	DINARIC REGION (pg.40)	ALPINE REGION (pg.45)
LOCATION	<ul style="list-style-type: none"> • East from Zagreb, north of river Sava to river Dunav 	<ul style="list-style-type: none"> • Coastal belt of Adriatic Sea; from peninsula Istra to Konavle (Dubrovnik) 	<ul style="list-style-type: none"> • Between Pannonian and Adriatic coast; south of river Sava to coast of Adriatic 	<ul style="list-style-type: none"> • North-west of Croatia; west of Medimurje to Hrvatsko Zagorje
TYPE OF KOLO	<ul style="list-style-type: none"> • Closed kolo 	<ul style="list-style-type: none"> • Open kolo 	<ul style="list-style-type: none"> • Open & Closed kolo 	<ul style="list-style-type: none"> • Open kolo
CHARACTERISTICS OF MOVEMENTS IN KOLO	<ul style="list-style-type: none"> • Danced in same direction (clockwise) • Slow with intensive vertical hops • Shaking of the body 	<ul style="list-style-type: none"> • Danced clockwise in two opposite sides • Crossing lines • Intensive spinning 	<ul style="list-style-type: none"> • Danced clockwise and counter-clockwise • Strong, hard jumps 	<ul style="list-style-type: none"> • Danced clockwise • Pair dancers • Intensive spinning
TYPICAL DANCES	<ul style="list-style-type: none"> • Drmeš (pg.30) • Poskocica (pg.19,53) • Ducec (pg.14,30) 	<ul style="list-style-type: none"> • Lindo (pg. 35,54) • Balun (pg. 18) • Tanac (pg.22) 	<ul style="list-style-type: none"> • Mute kolo (<i>Nijemo kolo</i>) (pg. 25,40) 	<ul style="list-style-type: none"> • Polka (pg.45) • Cardaš (pg.46)
CHARACTERISTIC INSTRUMENTS USED	<ul style="list-style-type: none"> • Tamburica (pg.31) 	<ul style="list-style-type: none"> • Mješnjice (pg.35) • Lijerica (pg.35) 	<ul style="list-style-type: none"> • No instruments 	<ul style="list-style-type: none"> • [information not available]

TABLE 2 – NATIONAL COSTUMES

	PANNONIAN REGION (pg.30)	ADRIATIC REGION (pg.35)	DINARIC REGION(pg.40)
INFLUENCES	Middle-European influence <ul style="list-style-type: none"> • Rococo style 	Venetian and Turkish influence <ul style="list-style-type: none"> • Renaissance & Gothic style 	Balkan influence <ul style="list-style-type: none"> • Baroque style
REGION'S GEOGRAPHY	AREA: plains, rich soils ECONOMY: agriculture	AREA: coastal area with rich soils ECONOMY: sheep breeding & trade	AREA: mountains, rock cliffs, valleys & rivers ECONOMY: cattle & sheep breeding
MATERIALS USED FOR COSTUMES	<ul style="list-style-type: none"> • Flax & Hemp • Fur & Linen 	<ul style="list-style-type: none"> • Cotton substituted wool • Silk & Lace 	<ul style="list-style-type: none"> • Wool & Fur
MAIN PARTS OF MAN'S COSTUME	<ul style="list-style-type: none"> • Shirt • Trousers • Vest 	<ul style="list-style-type: none"> • Shirt • Trousers • Vest • Jacket 	<ul style="list-style-type: none"> • Shirt • Trousers • Vest • Jacket
MAIN PARTS OF WOMEN'S COSTUME	<ul style="list-style-type: none"> • Dress • Shirt • Apron 	<ul style="list-style-type: none"> • Dress • Upper skirt • Upper garment 	<ul style="list-style-type: none"> • Dress (skirt & coat over) • Shirt • Apron
FOOTWEAR (MAN)	<ul style="list-style-type: none"> • Clogs (klompe) • Boots 	<ul style="list-style-type: none"> • Firale (similar to <i>opanci</i>) 	<ul style="list-style-type: none"> • Opanci
FOOTWEAR (WOMEN)	<ul style="list-style-type: none"> • Opanci • Tall boots 	<ul style="list-style-type: none"> • Firale (similar to <i>opanci</i>) 	<ul style="list-style-type: none"> • Opanci
ORNAMENTATION (WOMEN)	<ul style="list-style-type: none"> • Poculica (headpiece) • Floral ornamentation (on head) 	<ul style="list-style-type: none"> • Silk scarf • Lepeza (folding fan) • Kolajan (pearl necklace)-jewelry 	<ul style="list-style-type: none"> • Scarf • Torba (bags) • Woolen aprons
ORNAMENTATION (MEN)	<ul style="list-style-type: none"> • Šudara (cap) • Kapa (hat) • Poša (necktie) 	<ul style="list-style-type: none"> • Mala berita (cap) • Venetian lace 	<ul style="list-style-type: none"> • Kapa (cap) • Jewelry • Weapons

Pannonian Region

ROCOCO-STYLE OF GIRL'S COSTUME, VALPOVO



TRADITIONAL DRESS from SLAVONIJA

**THE MOST FORMAL MALE and FEMALE DRESS, VINKOVCI
(Male costume is embroidered with golden thread)**



Adriatic Region



***WOMEN IN FORMAL DRESS with
"POKRIVACE" ON THEIR HEADS,
ISLAND PAG***



OLD-FASHIONED FORMAL DRESS, SPLIT



***POPULATION OF KONAVLE IN SUMMER
CLOTHES (Southern Croatia-Dubrovnik)***

Dinaric Region



**MEN and WOMEN IN FORMAL
DRESS from DALMATINSKA ZAGORA**



***BRIDE* from VRLIKA**



**FORMAL DRESS from LIKA
MAN and WOMAN WEARING**

3.4. CONCLUSION

In this Chapter, through presented tables of folk dance and national costumes, including the examples of some folk songs, we can come to conclusion that national costumes do differ in their style, design and color from region to region. When referring at the pictures shown on the previous pages, including the ones in the Appendix, we can differentiate for example, which color of the costumes is characteristic for which region. For example, dark colors characterizes Adriatic coast, especially noticeable in women's old-fashioned dresses. Whereas for Dinaric or Pannonian region, the colors that are constantly in use are red, green, blue and yellow color. As matter of fact, all of these just mentioned colors can be seen in all of the regional costumes, or at least on some parts of the garments, whether on men's or women's costumes. However, the design, the materials used, home-made technique and ornaments differentiate them from one another. For example, in Dinaric region heavy materials like fur and wool are used when designing the costumes, and apron is the compulsory detail on women's dress. In contrast to Dinaric region, Adriatic region use less heavy materials, like lace and silk, and are mostly used for a design of the costumes. For example, folding fan is the ornament without which the costume would not have the same effect. This is because the folding fan (*lepeza*) is the characteristic of renaissance style. The reasons for such enormous difference are caused either by geography or various influences that had the impact on their creation and visual appearance.

As far as folk dance differences are considered, they are diverse in performances, too. If just looking at types of dances through the region, the difference is more than obvious; in Pannonian region closed kola are danced, at Adriatic and Alpine open, whereas Dinaric region uses the combination of both, open and closed ones. The reason for this diversity is, again, resulted by various neighboring and “passing through” countries throughout centuries in history, which made a ground for further traditional development. In order to get a clearer impression of how each dance is performed, by referring to the attached CD in the Appendix, you will be able to connect the readings with the pictures, and turn it into the experience. The attached CD is 10 minutes long and it presents 8 different and sequentially performed folk dances around Croatia. Before the folk ensemble “Lindo” begins the performance, the name of a region and the main characteristic of each dance is presented in English. Each dance is a minute or two long. Enjoy!

Since I did not have any interviewer’s reports to analyze, the basis of this Chapter was to summarize the main features of Croatian folk culture as well as to present you some examples of folk lyrics which, hopefully, gave a better picture of what the songs from the time in which they were created talked about.

The next Chapter will reflect my own conclusion on the topic, as well as my own recommendations and potential solutions when writing a senior project.

CHAPTER 4 - CONCLUSIONS AND RECOMMENDATIONS

4.1. INTRODUCTION

From the previous Chapters you could learn a lot about Croatian folk culture; the reasons that cause its diversity, history of development, the meanings, impacts and the purpose of the folk songs, dances and costumes. This Chapter four of my senior project will consist of my personal inputs regarding this subject. I will write a conclusion on the topic, which will be more like giving one final overview of what has been covered throughout this period of the last ten weeks. Afterward, I will make some recommendations to the future students that would like to continue discovering details and specifics about Croatian folk culture and history.

4.2. CONCLUSIONS

The main purpose of doing this research is to explore the richness, beauty and diversity of Croatian folk culture that is shown throughout stories, legends and customs tied to folk dances and songs. I have started first by explaining how folklore functions. For example, there are two important words often used in Chapter two, *original* and *reproductive folklore*. What we mean when we say *original*, is the creation and performance of folklore by the people in the community they live in. *Reproductive folklore*, on the other hand, is presenting the life of folklore (through songs, dances and costumes) on various stages by the folk ensembles.

Dances represented a stage where everyday life situations were discussed and analyzed. Therefore, folk dances became symbols of Croatian cultural life.

Diversity in performances from region to region is the result of various influences of other countries that passed through our territory and left a sign. However, most of those dances were adopted as traditional, and continuously developed through centuries, they started to be customized accordingly to tradition of a place.

Therefore, each dance tells the story and the happenings of a particular place and living conditions. Throughout dance and music, people were expressing their thoughts freely, by commenting or even sometimes criticizing certain situations that happened in the village. Stage is becoming a place where issues are discussed, stories told and thoughts heard. Stories are created to be told and heard, and it is up to people whether to listen and comment on it, or to ignore and complain about it. It is the verses that live and speak about people's lives.

Enormous richness and variety of the costumes, as well as that unquestionable beauty that was created through centuries, is the most realistic expression of the spiritual strength of our nation. Costumes represent regional and national identity, social and economical status, the role of the individual in the society (community), etc. In this beauty of shapes, materials and styles we find the expressions of pride and dignity, acceptance and resistance, as well as joy and sorrow. In other words, we find everything related to life in general.

Croatia is a small country, but it has a lot to offer and things to learn from. The more you explore, the more interesting and unknown things you will find, the things that you never thought of being a reason that affect its development. For example, it never cross my mind that dances were performed in the past with a belief that it has a magical power, and that people really danced by the “rules” that belief imposed. Or that each ornament on the costumes has its own purpose and meaning; that each life phase of the individual is characterized by different style of costumes; that holding hands while dancing could represent an issue worth of discussing and turning it into “codes of dancing”.

4.3. RECOMMENDATIONS FOR STUDENTS

In this paper I have gone into too general subject, which represented a big challenge for me because the most important features of folk culture needed to be discovered in order to find out the main characteristics for each region. Based on my personal experience, I would recommend to all of the students to choose only one direction, only one issue that can be explored and discussed in greater detail. Therefore, limit your project’s topic before even beginning to write about it. The first thing you should do is to determine the purpose of your project before doing it.

Valuable information; if you are to do any historical research on Croatia, I suggest to use Ethnographic Museum’s and public library archives due to most reliable, descriptive and detailed information that they provide. One note:

Dubrovnik Ethnographic Museum will not be of help to you because it does not hold any written documents, just pictures.

Another advice would be to use some kind of primary source of research (i.e. interviews) in order to get more in-depth information, remarks, opinions, critics. Since I was limited with time, I was not able to conduct more interviews with the experts as I planned, but I'm sure that it would lead my project toward different, more specific direction.

When writing about the subject that researches the culture or history of a certain country, I recommend having some visuals (like CD's, brochures or even just pictures), which will give the readers a better perspective of what you are writing about. Imagine reading this paper and not being able to see any pictures of the costumes and how it actually looks when kolo (the wheel-dance) is performing. Pictures sometimes can tell us more than words.

The cultural heritage has an outstanding value, and therefore we have the obligation to respect, to cherish and to preserve the heritage like it is and try to pass it on to future generations. It can be either by the word-of-mouth or by being a member of societies that promote national folk art – folk ensembles. As you will be able to see from the attached CD on folk dances, the folk ensembles are group of young people who are familiar with the tradition of dance, melody, text and customs that have been learned and transferred through word-of-mouth. They are the ones who are preserving the folklore in its original form. I would like to propose that even us, the students, only by being aware, proud and

acknowledged for our rich cultural possession, could make a difference just by saying it out loud, or writing about it. The impact will be noticeable either way.

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APPENDIX

Folk dances across four regions in Croatia



OLD-FASHIONED DANCE from SPLIT, DALMATIA



“LINDO” DANCE with KOLOVOĐA (dance leader) in the middle of KOLO

CHARACTERISTIC DANCE MOVES of ADRIATIC REGION, and the picture of THE TRADITIONAL COSTUME





“VRLICKO KOLO”



KOLO from VALPOVO



KOLO from MEDIMURJE

MEDIMURJE - Alpine Region



***TRADITIONAL FORMAL DRESS from
MEDIMURJE (Alpine Region)***

***FORMAL DRESS from MEDIMURJE
(For performances)***



National costumes across regions in Croatia



***MAN in winter coat – BAROQUE
STYLE, from POSAVINA***



***MAN in winter GARMENTS with CLOGS,
from SLAVONIJA***

**An example of LUXARIUT
HAIRCUT from SAVONIJA,
near Slavonski Brod
(down)**



**RICH ORNAMENTS on girls' head,
SLAVONIJA, Đakovo
(up picture)**



**BRIDE from SUSAK and RICH FLORAL ORNAMENT
on girl's head**

**TRADITIONAL FORMAL DRESS and
WOMAN with cap "paculica", CROATIAN POSAVINA**



Male and female linen costumes near Karlovac



**FORMAL DRESS from VELA LUKA,
KORCULA**



From left to right: MAN and WOMAN in everyday costumes (for performances) and WOMAN in formal dress



**TRADITIONAL FORMAL DRESS,
PODRAVINA**

