

ETHNO-CREATIVITY WITHIN ROMANIAN LOCALITIES AND THEIR ROLE IN THE DEVELOPMENT OF CULTURAL TOURISM AND THE EDUCATIONAL PROCESS; CASE STUDY- THE ART OF WOOD PROCESSING BY THE RROMA ETHNIC LIVING IN SPANȚOV, CĂLĂRAȘI COUNTY

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Abstract: *The attraction for the traditions of a certain region is more and more an attraction for tourism. That is why it is very easy to promote such tourism, because in the Romanian territories, along with agriculture and pastoralism, the village population had a lot of practical occupations, which formed the "industry" of handicrafts. This local industry has always relied on local raw materials, household tools and household labor. The aim was to meet the functional and aesthetic needs of the family. People have managed to make these occupations an art. The Romanian artist's artistic sense can also be identified in wood carving, still preserved in a number of geographical areas, many of the craftsmen making it a trade and selling the objects they worked on, which can often be used in the household. Ethno-creative tourism, as its main objective, supports those who want to discover the cultural values of a certain ethnic group, experimenting and using specific products, in order to overcome certain barriers of space and time, or to create new connections with the elements. traditional ethno-cultural values through effective participation and learning. The purpose of this study is to make known some of the endangered occupations of an ethnic group that found its place to live and work in the Danube meadow, in Spanțov, Călărași County. The art of woodworking by them has been passed down from generation to generation and can be a form of cultural and educational tourism for the younger generation, eager to discover the cultural values of a certain Romanian geographical area.*

Keywords: *ethno-creativity, tourism, culture, ethnicity, identity*

INTRODUCTION

Although migration from the village to the city has had negative consequences on Romanian rural culture, in many of the country's historical regions, including Călărași, there have been and still are families trying to maintain typical rural activities (weaving, carving, field work), rituals and celebrations with a deep meaning for their identity. It can survive only by preserving cultural heritage: popular creations (doines, ballads, fairy tales and legends, proverbs and sayings or poems), culture, handicrafts (pottery, wooden objects, fabrics, embroidery) and, last but not least, the typical Romanian cuisine, which has a different taste by using wooden utensils and clay/ceramic dishes (Teodorescu, 2009; Costachie et al., 2010; Szemkovics et al., 2020).

On the other hand, fairs have been part of the Romanian civilization since ancient times, when they represented the space where a regular exchange of goods took place; therefore, inviting the woodcarvers from Spanțov to such fairs, exhibitions and promoting their products can be both a means of preserving tradition and raising the standard of living of the community of spoon-fighters who are struggling with life on this old Danube land. happened with other ethnic groups in other parts of the world (Ducman et al., 2019; Gascón, 2014; Radu et al., 2018). Each era offers certain peculiarities of cultural expression in a certain geographical area. Many of the cultural expressions are related to agriculture or to the processing of certain products offered by agriculture (Capriello et al, 2013; Serrano Vasquez, 2016; Teodorescu et al, 2016).

CULTURAL VALUES AND FORMS OF THEIR TRANSMISSION

a. Spanțov village, Călărași county - attestation and documentary mention

The first documentary attestation of Spanțov village and, at the same time, the most distant mention in time of a locality from the south of the former Ilfov county, dates from March 23, 1482, when the Lord of Wallachia, Basarab the Younger, called Tepeluș, granted by a deed -given to Gherghița - several donations to the Snagov Monastery, strengthening it and the older donations, including half of the village Spanțov with exemption from donations and the mixture of princely rulers (Documents B. Țara Românească). Mr. Neagoe Basarab gives a new reinforcement for the two parts of the village on March 9, 1513, exempting them from all donations (Ciucă et al, 1985).

It should be noted that this is not the date of the appearance of the village. Between this and the beginnings of the village of Spanțov there was certainly a period of time - the duration of which cannot be specified - in which the name of the settlement, as well as the vision of the royal authorities, as well as its territorial boundaries were consecrated in the conscience of the inhabitants (fig. 1). As we have shown, the crystallization of the settlement with this name preceded the first documentary attestation mentioned above, as well as the date of the donation (prior to 1482), or even the date of the founding of Snagov Monastery, prior to 1408 (date of the first documentary attestation of the monastery).

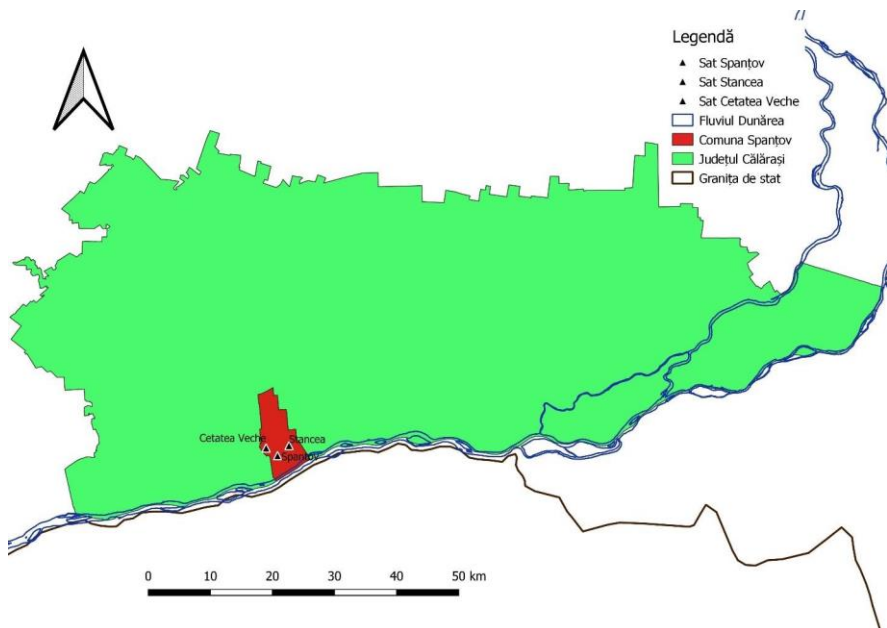


Fig. 1. The geographical location of Spanțov commune within Călărași county

As for the donation made by the Snagov Monastery, it is only a part of the village estate. Apart from this, there were at that time parts of the village owned by the prince, the boyar or the old man. In 1643, Matei Basarab added to the donation made to the Snagov monastery and the gorge of Spanțov village (Ciucă et al, 1985; Moisescu, 2002).

Thirty years after the first attestation of Spanțov village, another village from the hearth of the current commune, Clinciu village, announces its entry into history (Ciucă et al, 1985).

On April 19, 1525, Mr. Vladislav III strengthens to Stanciul grammatically parts of villages and Roma, among which „... and from

Cliciul again how much will be chosen the part of his father, Stanciul Obraz Lat. And after that, let the gypsies be their father's part again [...] No matter how much he chooses, because they are old and straightforward, dedine.!" (Documents B. Țara Românească) And in this case, we are dealing with a mention of the village that accedes to its appearance in itself by several generations, as it appears from the end of the above quote, as its appearance may be contemporary with that of the village Spanțov.

The district law, published on September 6, 1950, according to which the territory of Romania was to be divided into regions, districts, cities and communes, was to enter into force after the elections for the People's Councils of December 3, 1950. According to this law, Stancea commune in the administrative hearth of Spanțov commune, which, in turn, became, from January 1, 1951, an integral part of Oltenița district and, respectively, of the Bucharest region.

This administrative-territorial organization was maintained until 1968. On the line of de-Sovietization of the country, of the distance of the communist regime from Romania, from Moscow, started in April 1964, is also the administrative-territorial reform adopted in the traditional Romanian organization, the division of the country's territory into counties and the disappearance of regions and districts. Spanțov commune also returned to the old territorial entity of Ilfov county. A new change in the administrative-territorial affiliation of Spanțov commune occurs through Decree no. 15, of January 15, 1981, when Ilfov and Ialomița counties were reorganized. Spanțov commune came under this decree and would now be part of Călărași county, a situation that will be maintained even after the overthrow of the communist regime, in December 1989.

b. Ethnic structure - the basic component in the development of ethnic cultural tourism in Spanțov

The majority of the inhabitants are Romanians (64.04%), with a minority of Roma (31.25%). For 4.69% of the population, ethnicity is unknown. The active population within the commune is mainly represented by agriculture, then by trade through small shops and services to the population in a percentage of 36%.

The initial number of Roma cannot be determined exactly. However, making some calculations, starting from the number of those mentioned in the first deed of 1525, when the Clinciu estate was strengthened to the great boyar Stanciu, it is estimated the existence of 15-20 families (dwellings), around 1821. In the 1838 catagraphy of 11 Spanțov village, 11 Roma families are mentioned, paid workers, blacksmiths or fiddlers.

The occupations of the Roma on the Clinciu and Spanțov estates, after their emancipation, in 1847, some of them, sitting in the pond, next to the willow and poplar bushes, took care of the wood carving, from which they made trees, buckets, spoons and many other objects strictly necessary in the households of the villagers (Petcut et al., 2003). They also practiced the craft of blacksmithing, in the workshops on the estates of the commune, the brickwork, but also that of itinerant musicians (fiddlers), found in the pubs in the villages of the commune and not only.

The Rudarii are the Roma craftsmen who today deal with woodworking. The name rudar has its roots in glory, where "руда" (relative) means ore.

Subsequently, an occupational transfer or a professional reconversion took place, the relatives switching to wood processing.

Within this occupation, specializations/trades appeared: the kinship itself - butnarii, which make wooden household objects (blide, mugs, donuts, threshing machines, etc.) and covatarii/albierii who make whites and bowls; spoon - spoons, which make spoons, teaspoons, cups, spoons, polishes; fusaririt - fusarii, craftsmen in making spindles; bricklaying - bricklaying, specialized in furniture (tables, chairs, cabinets, etc.), but especially in dowry boxes, lacquers (small wooden boxes), barns and thrones (large boxes for holding corn or other cereals).

A distinct branch is that of corfers who weave baskets or baskets of hazelnut, wicker or willow twigs (Petcut et al., 2003).

Rudarii also works with simple or symbolic spinning forks (with horns, wings, apple / wheel, symbols of fertility and marriage) obtained by piercing and carving, decorated by incision, notching and hollowing with the tip of a knife or with a chisel.

The wood used by the spoons must be soft, malleable and as light in color as possible. It must be smooth and without knots in order to be used in the processing of various objects. They usually work different products in white poplar, willow or lime wood.

c. The main products obtained - mastery and culture in woodworking

Peasant furniture made by Roma craftsmen specializing in woodworking is known as family furniture, which differs from other types of furniture (carpentry and carpentry) by the fact that it highlights the natural qualities of wood fiber, leaving it visible on the surface. of the object. Once dried by smoking, the working wood is carved lengthwise with an ax, cleaned and leveled with a bard, smoothed with a knife / knife on the knife seat.

"Something comes out of it if you know how to do it." - Ionel Turbatu, a local from Spantov, of Roma age, whose workshop was the center of the analysis of this study.

A three-legged wooden chair is made by Mr. Turbatu in about 30 minutes, first forming the seat and legs of the chair from a log with the help of the bard. From its original shape, using a knife, it drills the seat where the three legs of the chair will be inserted, then finishes the back of the chair. The seat is dug with the help of tiles, then finished with a knife and sanded (fig. 2).

Another typical piece of furniture, made by rudari, is the low, round table, with three legs, of obvious oriental influence, present especially in Oltenia and Muntenia. It is accompanied by low chairs, with a slightly hollowed out face, round or square, with three or four legs, usually simple, without ornaments.

Making a three-legged table can take between an hour and a few days, depending on the size and decorations it will have. The construction of the three-legged chairs takes between 45 minutes and a day, the duration being also determined by the size and the decorations that they will have.

A craftsman can make between 7 and 15 family tables and between 10 and 20 family chairs a day.

Using the knife as well, the three legs are brought into a cylindrical shape from the original shape, then narrowed at the ends, to fit perfectly into the holes in the seat, it performs them perfectly from the first attempt, without having to take action or get back on your feet to narrow them. They are fixed in the three holes with a hammer, so that no nails or screws are needed, then to give stability to the seat, the three legs are cut obliquely at each end.

They work traditional wooden spoons. The working technique is as follows: splitting the wood into a shape close to that of the spoon, making the concave part of the spoon by digging with a fork/scissors, cutting and thinning the tail with a knife; grinding the spoon with a piece of bone or a shard of glass. Special are the spoons with heels (with a strong curvature above the ladle, which gives elegance to the tail) and those with hooks (with the tail bent by carving and removing material), to be hung in the wall spoon (fig. 3).

In addition to the spoons, there are also decorative spoons, which enjoy a great variety of ornaments: carving the head of the tail (symbols: snake head, rooster, horse head, etc.), strong incisions made with the tip of a knife and nail (chisel sharp) - geometric, anthropomorphic motifs (the eye), etc.



Fig. 2. The stages of making a three-legged chair

Basically, the master's fantasy is unlimited. Many of the represented models can be found on other objects, including in the religious space, as heraldic representations (Szemkovics et al., 2020; Teodorescu et al., 2016). There are thus artistic combinations in the whole rural space. The basic source is nature, and the craftsmen do nothing but reproduce everything through the art of wood, clay or stone processing. The Roma, good wood processors, did this in a unique way (Teodorescu et al., 2017; Teodorescu et al., 2011).

The manufacture of a wooden spoon can take from 15 minutes to several hours, depending on the decorations it will have. A skilled teaspoon can work up to 200 tablespoons a day, depending on the demand and the season (fig. 3).

The craftsmen work in wood and whitewash, linen (kneading pots), molds (must-making pots), cloths (fruit-picking pots), bread bowls, teapots (pig feeding troughs), hanging swings for children. Making these objects involves: cutting wood; cutting it to the desired dimensions, with the saw to be cut; splitting each piece in two, with an ax or an ax; hollowing in the sills, with the long ax, of each split part; carving the interior (pulling the tesla); finishing the interior with a fork (curved knife); pulling the mezdrea (knives) on the outside; straightening the edges and removing excess material (squeezing the bed); slow dry, face down in the sun.



Fig. 3. The steps of making a wooden spoon

Their manufacturing time varies from two hours to a day, which varies depending on their size and craftsmanship (fig. 4).



Fig. 4. Finished wood product - Spanțov

CONCLUSIONS

In an age characterized by consumerism, where everything is very easy to obtain, the care of manual work does not arouse curiosity. Folk craftsmen no longer have anyone to pass on the secrets of the trade, learned from father to son.

The few economic opportunities do not encourage the descendants of relatives to learn this craft, they prefer jobs in big cities or in western countries. Migration from villages to larger economic centers has negative consequences for Roma crafts in Spanțov.

The only times when relatives can sell their items are the landlord fairs that take place in spring and autumn in the commune of Spanțov. Unfortunately, for both tradition and craftsmen, in recent years they have begun to disappear, making it difficult for them to sell their objects through much work.

The traditions and crafts of the relatives will be lost in the next decade if there are no people willing to learn to practice and perpetuate them. Also, the reorganization of the weekly fairs would encourage relatives to sell their products and find people who want to carry on the craft. The involvement of the mayor's office by promoting related craftsmen - marketing their products at the tourist information center or by participating in festivals, would increase the popularity of traditional wood products. The media would provide another opportunity to capitalize on these unique products (Kaplan et al., 2010; Ketter et al., 2012). Attracting European funds and setting up a workshop for woodcarvers could be another solution for preserving the traditions of the Roma relatives in the commune.

Spanțov commune has a very high tourist and cultural potential, unfortunately it is untapped, ethno-creative tourism being the solution, it does not negatively affect the nature or the culture and customs of the area.

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