



УДК 745.522

RUMBE-VARIETY OF BESSARABIAN CARPETS

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The beauty of Bessarabian carpets is known beyond the borders of the Republic of Moldova, becoming a subject of interest both for those who are passionate about art, as well as for the great fashion houses, design agencies in the world. As overflowing as they are through their beauty, as diverse as they are both aesthetically and structurally, technologically realized. Rumbeles are part of the group of wall carpets, bedding on the floor, beds, chairs, upholstery; as the main decoration textiles of the interiors, having the main aesthetic visual element of communication – Rhombus.

The paper presents the results of the study carried out within the State Program 20.8009.0807.17 REVICULT "Education for the revitalization of the national cultural heritage through the traditional processing technologies used in the Republic of Moldova, in the context of multiculturalism, diversity and European integration".

Key words: *carpets, Rumbe, rhombus, decoration, textiles.*

INTRODUCTION

The Bessarabian carpets are known in the world as sources of inspiration for the big fashion houses, but also for the admirers of unique artisanal products.

The histories woven in these carpets present the aspirations, but also the mastery of each craft transmitted from generation to generation that have been diversified along the way being completed with new elements.

Rumbeles represent a variety of woven Bessarabian carpets, having as main decorative element the rhombus. *Rhombus* is part of the ancestral motifs depicted on various Romanian products: barks/carpets, folk costume for women and men, textile products, the décor of peasant houses, gates, carved in wood or stone, also found in traditional cuisine, etc. According to several authors [1], the *Rhombus* is far from being a simple symbol, perpetuated since ancient times, including today, having profound symbolic connotations. One of the most important messages transmitted is the connection made between heaven and earth, between the material and the spiritual, the continuous regeneration and the ascent to the infinite.

PURPOSE

The objective of the study is focused on the capitalization of a type of carpets called Rumbe, from the area of the Republic of Moldova, bringing into light



the material cultural values on the verge of extinction due to the non-practice of the craft.

RESULTS AND DISCUSSION

Returning to the Rumbes from the Republic of Moldova as a support of the Romb's capitalization in various forms of representation, varied according to the dimensional characteristics, chromatic interpretation, these are identified as being made and used mainly in the north of Moldova. The team of authors, as a result of the field visits identified a large collection of Rumba in the village of Sofia, Drochia district, v. Climațuții de Jos, v. Vadul-Rascov, v. Sănătăuca, ș-nul Șoldănești district, v. Sudarca, Donduseni district and other localities.

The craftswomen of Rumba mentioned that at the end of the XIX century, the beginning of the XX century there was no woman in the village not to know and not to weave. Each housewife had, in addition to the multiple roles of being a mother, raising and educating children, taking care of the food health of the family, at the same time she was also concerned with creating the comfortable living environment of the house aimed at decorating the interior of the house, obtaining textiles and making clothing products, preparing dowry for the girls in the family, etc.. This role, intrinsically attributed, bore the title of "keeping the house". Proof of the responsibility for the above is the popular expression that is alive and currently in the villages "The petticoat/boyar keeps the road, and the his wife keeps the house".

Traditional art is the source of inspiration and a determining factor of influence in generating new solutions, considering the culture of a people a landmark in the aesthetic definition of products.

The main element identified in Rumba "rhombus" has a multitude of valences and stylistic interpretations of aesthetic representation but also ethnolinguistic. Thus, I found him "baptized" by the creators from Sofia village, Drochia ds., "fry(prăjițel)"/"cake"/"tudoră"/"dobă" (fig. 2), "half a fry" (fig. 3), "elongated rhombuses"/"standing cake"/"curbence"/"spools" (fig. 3), "square rhombuses".



Fig. 1. Rumba with „prăjituri”/ „prăjiței” (fry)

Fig. 2. Rumba with „half fry”, „fry (prăjiței)”



Equally varied are Rumbes with complex ornamental elements such as those with: "butterflies", "bows", "apple blossom", "cow's rib", etc. These elements form the central panel of the Rumba, sometimes being separated in the ornamental register that they form vertically by an assembly of lines called "chairs".

Another ornamental element identified in many patterns of Rumba is the Right Cross and the X-shaped cross, the main symbol of Christianity. The cross is noted as being integrated in the middle of the phytomorphic ornamental motifs in the central panel of the compositional ensemble, often represented by the black color.

The structural-compositional constitution of the Rumbes depends on the aesthetic, structural and dimensional conception. Thus, those of small widths had a simpler structure that could consist of ornamental elements (rhombuses) that alternate with the displacement of vertical or horizontal registers in relation to each other. Rumbes with larger widths, have a more complex structure, consisting of a central panel integrated in a frame/border/field made of broken lines that repeat the path of the rhombus called "stream", "rivers" and "road". or frame register is formed by the repetition of ornamental elements called "fry"/small rhombuses or "half cakes/fry". The medium and large width models have the field/border of a complex triple structure, consisting of a register with rhombuses/"dobe"/"fry" in the middle, flanked by 2 registers with the ornamental element "road" or a double compositional structure consisting of a register with "rivers" and one with "road" (fig. 4).



Fig. 4. Triple-border Rumba consisting of a register of rhombuses/"dobe"/"fry" in the middle, flanked by 2 registers with the ornamental element "road"

Due to the longer length of hemp fibers, it provides greater resistance to stretching demands of the wires made from it, an important property for warp. Wool from the weft could be goat's or sheep's wool. Goat wool can be identified by the less expressive shades, "gentle" compared to those identified in the sheep's wool in the barks.

There are Rumba that have the compositional structure of "wool in wool" type, which denotes the formation of the warp and the weft from the wool. Thus, through this technology, one could obtain Rumba of great finesse.



In the 70s of the XXth century, the carpets (Rumbes) weaving for ornamental reproduction in weft was also used artificial silk.

Of interest are the terms by which the creators from sofia village operated: "the skin of the cuckoo", "the hand of the Mother of God", "the color of the sun", "the color of the sky", "the color of greenery". One of the Rumbe weavers would mention, that "all colors come from nature".

The ornamental models were taken from the Rumbe models inherited from their parents, but each craftswoman necessarily wanted to complete/"enrich" each of his rumbes with other elements, personalizing them either through the colors used or through the ornamental elements and their combination in compositional modules defining them as unique in its own way.

From the aspect of the traditions related to Rumbes involvement, their use in the décor of the interior of the peasant houses are attested both as bedding on the floor and for the decoration of the walls - with the role of carpets, lacquers; bedding on lavatories, stove/beds.

Rumbeles were part of the pieces offered as a dowry, thus accompanying the man throughout his life and after offering a piece of mat at the death of a person.

CONCLUSIONS

The Bessarabian carpets have come to the attention of the world community, after a long time of being in the shadows, managing to highlight the extremely valuable qualities of the creators who made each piece a unique artisanal product with a special aesthetic value. Aesthetic qualities are complemented by technological ones of realization, the raw material used, the skills of possessing the craft and their predestination. Unfortunately, the art of weaving risks remaining only history, as long as knowing it is not in itself necessary to revitalize and promote.

Rumbes can be elements of tourist attraction, integrating into the tourist circuits in addition to architectural, secular and craft objectives focused on carpet weaving.

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