

## **The Role of Traditional Culture in Formation of Historical Image of Agglomeration**

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**Abstract:** The study indicates the prerequisites of formation of a new type of agglomeration. It was proposed and proved the thesis that the amount of locally-regional group values can make an image of the agglomeration which at a certain level of self-organization and harmony in the socio-cultural system can be the vector of a new type of agglomeration development. Offered research method allows introducing into scientific circulation previously underutilized sources-precedent forms of culture. As an illustration, a brief characterization is given and some precedent forms of life cycle rituals are analyzed: a national suit, confessional architecture, miraculous sources which are a part of the image of Zhigulevsk agglomeration and reflect the value system of the peoples of the Middle Volga Region.

**Key words:** Historical image of agglomerations, Zhigulevsk agglomeration, the Middle Volga Region, traditional culture of the Middle Volga Region, miraculous sources of the Samara eparchy, an image of the small homeland, ceremonies of the life cycle of the peoples of the Middle Volga Region, national suits of the Middle Volga Region

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### **INTRODUCTION**

Today in Russia, there are new trends in the development of territories, leading to the formation of “agglomerations” (M. Rouge). Their main quality system is fast and constantly developing form of settlement. Such organization of an economic culture provides the concentration of scientific and technological, industrial and socio-cultural potential of the new stage of technological development and modernization process involves the surrounding, often going beyond the administrative-territorial objectivity vast spaces. Such natural historical development vector is a promising direction for the economy of the regions.

In urban culture as a rule has a resistant system quality. However, the amount of cultural resources, despite the trend towards an avalanche growth of information flows, in the cities is principally limited because their growth requires large time limits and the developed environment. At present, the concentration of urban activities increasingly covers the surrounding area and neighboring towns.

An example of such development is the city of Togliatti which get more and more involved into the agglomeration process in Russia. Samara-Togliatti

agglomeration has already operated successfully but there are no serious studies on the impact of this kind of practice. Therefore, the study of various aspects of the formation of new territorial systems is relevant.

The region as a special settlement system and organization of social forces has a special cultural type. Regional culture is a complex structured open system consisting of many interacting sub-cultures. In the Middle Volga Region in the basis of its development, it has an industrial culture, manifesting itself through cultural codes generated as the methods of its self-organization. The Culture Code, in our opinion is the basis for the formulation of agglomerations and values-its image. The image of the agglomeration is the sum of local group values having resource base in the territory or the possibility of its creation and cultural codes the ability to replicate a particular region of the special but his usual formula. The image of agglomeration in case of reaching agreement can be a vector for development. However, even without this vector the cultural code is able to maintain regional unity but only in the traditional form. If there is a simplification of the socio-economic environment of modern society such as cultural degradation, it will entail a reduction of development options to more primitive forms.

This approach is consistent with the thesis that the environment is a carrier of the forms of organization so, there may be different types. But in a particular environment only specific structures can be constructed and no others. Apparently, there are “prohibition rules”, according to which attempts to “impose” something to the particular system or to operate by trial and error are doomed to failure.

Complex systems as found by modern science, very often undergo the same changes as simple. Their behavior is similar to an orchestra. “Conductor”, of course, limits the ability of each of the musicians but in this community there is a new quality the ability to behave consistently. Self-organization in such systems depends on the level of reached culture. With this approach, it becomes clear that a simple administration without collective cultural creativity, when society acts as a single person, exit to the agglomeration level of organization is not possible.

Regional and urban systems have a dissipative structure. Such systems are not only opened but also exist because they are opened. They fed by flows of matter, energy and information coming from the outside world. Agglomeration is an attempt of the system to switch to autonomous, self-sufficient stage.

First point is that such processes due to the fact that modern cities are heavily dependent on resource flows, so their existence must be sustained by the people, finance and information. Socio-cultural system in this case are governed by the law of growth which should be considered as an expression of the whole set of quality of social relations in the region. And with each subsequent step community uses all of that previously accumulated by the system (Avilova *et al.*, 2014a, b; Daitov and Shikhsaidov, 2014). Information resource at present time undoubtedly plays a major role. Thus, a socio-cultural system is provided by self-acceleration.

In the light of the latest scientific advances human resources receive additional interpretation. Apparently, the population itself expresses the total result of all social and cultural activities. And in our case population size through quantitative form describes the entire process of life in the region. Indeed, one can assume that there is an effective size of the group which manifest signs of collective human community and their ability to organize themselves the growth constant. So, the greater the degree of urbanization and larger sizes of settlements connected by one goal, the more they will differ in their cultural appearance from the accepted forms and to show necessity to unite in the agglomerations.

Criteria of agglomeration associations in different countries may be different. But the basic common criteria

currently add a unique, reflecting the identity of these entities. So, the desire of the population to conserve natural and cultural heritage of the region Samarskaya Luka which was supported by the Russian government’s decision on the construction of a bridge across the Volga River in the area of Togliatti and related transport infrastructure, brought the formation of Samara-Togliatti agglomeration to a new level that has no analogues in the world. This is the 1st time when the agglomeration (Zhiguli) is formed around natural phenomena State Nature Reserve, National Park “Samarskaya Luka” and the Middle Volga complex biosphere reserve of the Russian Federation.

The territory of the Middle Volga Region is a home to 157 nationalities and their 14 ethnic groups. The largest settlements form the Russians, Mordovians, Mari (Marie), Udmurts, Chuvash, Kazan and Volga Tatars, Bashkirs and the Germans. This ethnic heterogeneity makes the Middle Volga Region unique. Also important is the fact that the cultural and spiritual traditions of the Middle Volga have no medieval roots and the region was initially developed as a multi-ethnic and multi-religious space as evidenced not only written sources but also oral traditions about the first settlers from different Nations, dating back to the 18th century. There different religions were developed (Islam, Christianity and so on) as well as heathenism and the old believers. On the basis of such complex interactions regional, religious and ethnic traditions were formed. In addition as a result of the resettlement policy of Catherine the great large number of Western colonists moved to the region which greatly influenced the development of everyday life.

## **MATERIALS AND METHODS**

It is obvious that the existing approaches to understanding the social and cultural processes in relation to our study do not completely explain the mechanisms of self-development of regional culture. However, the public system has all the elements to build its future, many of which are in their infancy. Often they are recorded in the form of an incident, i.e., event which does not depend on the will of the people and as a result can not be provided under these conditions. However, in our opinion such events are not random. In the public system they fill the world of culture with alternative forms which can serve as an example or justification for future generations.

The image of the future, not falling out of the current social system, can be modeled, using isolated incidents precedents. “Precedent” in this case will be much better

than other cultural forms, borrowed from outside. But the key to the “true” precedent is properly recognized and stated purpose of the system. It requires a special method to identify and analyze the objectives of social and cultural systems.

To analyze the mechanism of the genesis of regional culture it is advisable to use cultural approach which gives the concept of “precedent” methodological value and expands its understanding to the subject in the society research. The volume of the object “precedent” as a universal socio-cultural formation can detect it in all spheres of public life, past and present. The sources of precedents, where a researcher can discover them are separate phenomena a case, an event, a fact that had occurred earlier in cultural history but did not become typical, not subject to the laws of social development.

In modern conditions precedent is increasingly seen as a specific cultural and historical event, accepted in this community giving basis to the formation of new cultural forms. The precedent transferred into the modern reality can manifest itself as an essential element of the post-industrial civilization as one of the grounds of objectification in the new culture.

Most of innovations in the culture grew out of precedent forms. Therefore, the study of the past in this context will facilitate the identification of alternative mechanisms of translation of culture, not previously involved in the development of the systemic qualities of the national culture.

It should be noted that to extrapolate the past into the future without any changes is not possible, i.e., in this case it is advisable and necessary to use interpretation. Cultural studies as a science are able to interpret events, including cases with maximum approach to the social and cultural significance. The practical significance of the stated thesis we will examine on the example of interpretations in the functioning of the regional system.

The researchers try to extend the value of precedent as a means of scientific research and offer as a method searching of missing elements of the image of the future in the field of precedents.

## **RESULTS AND DISCUSSION**

The spiritual component of the inner world of the people primarily reflects the fact that it makes sense for him (in this case, the target). It justifies the existence and binds ethnic groups with national and world culture. Along with meaning one of the main elements of culture is the significance. It obtains sense perceived by mind that is only then it becomes clear the role of the object, phenomenon, action of human activity. This specific and

worked out by culture means connects the person with the surrounding world. A kind of measure of importance and significance is the value which characterizes a positive or negative significance of the objects of the world for man and society. Criteria and methods for evaluating the significance are expressed in the moral principles and norms, ideals, attitudes, goals. Therefore, it is essential to identify and analyze the values forming the image of the Zhiguli agglomeration.

The starting point in the study of the image, researchers are looking for in the traditional culture of the Middle Volga Region where the highest values were traditions. Every human life is linked to a certain socio-cultural reality that is a world of symbols shared by humans. This is a sort of a cultural language code, defining the cultural paradigm, a model lifestyle and way of perceiving the world of this cultural epoch. To confirm this thesis, we will present some specific examples.

In a post-industrial society constant changes have become a way of life for many people. This new model of behavior does not pass in vain for the moral and spiritual character of man because it changes attitude toward his native land, home, work. Increased mobility just strengthens the sense of instability, frustration and loneliness. So, the cultural objects reflecting the spiritual aspect and the inner world of people are very important to him. They ultimately protect people from depersonalization and let him feel the connection of times and generations, to get the necessary support in difficult times and life support.

The image of the region, formed over the centuries by every nation living in the territory of the Middle Volga Region, caters to the aesthetic needs of each person with the result that formed the familiar, comfortable perception of the natural world and the world of culture.

As an illustration of this statement, we need to mention the monasteries and temples, miraculous icons and sources of the Samara Region which are little known to the general public in Russia and in the world but they are an integral part of the image of the Zhiguli agglomeration.

In the center of Samara, the regional capital, there is the Pokrovsky Cathedral. On 14 September, 1857 Bishop Theophilus (Nadezhdin) ceremonially laid the foundation stone of the temple. St. John of Kronstadt took part in laying the first stone of the chapel of the temple. In the church, there are numerous shrines including the relics of saints. The Iver Monastery is a real jewel of the city. It takes its origin from Iversky female community, organized in 1850. The monastery had great workshops: gold embroidery, sewing, weaving, carpet-making, bookbinding, icon painting. In 1876 here was embroidered the famous Samara flag.

Modest but elegant chapel on the banks of the Volga River on the name of Metropolitan Alexius of Moscow, built in 1888-1890, destroyed in 1930 and rebuilt in 1998 is a clear embodiment of the oral tradition of the Orthodox.

The legend about the visit of the Saint in the 14th century of the place of future Samara and his prediction about the advent of this glorious city are not included in the canonical life of this Saint. However, it was so wide spread among the locals that was recognized by the Orthodox Church as a reason for the veneration of St. Alexius as a heavenly patron of Samara.

An important place in the perception of the image of the region is the town of Syzran. Since 1872, the hallmark of the town is the magnificent five-domed Kazan Cathedral. The main shrines of the cathedral are the icon of Kazan Mother of God and the icon of Theodore Mother of God. Every year on 25 June and 14 March in the Kazan Cathedral in Syzran solemn liturgy is held in honor of the miraculous appearance of Theodore icon of the Virgin Mary the great shrine of the town. Among the most revered and visited places in the region we should mention a small village Tashla (Stavropol Region). According to Church tradition here in October 1917, the Blessed Virgin Mary revealed her icon "dear deliverer from troubles" and left us miraculous spring where there are many cases of amazing healing.

Particularly, popular among the inhabitants of the Middle Volga are miraculous springs of the Samara diocese. The most famous of all the respected springs in the region is the Kazan Mother of God source in the village of Syezzhem (Bogatovsky District). Hundreds of pilgrims come to the spring on July 21, the day of the Kazan Icon of the Blessed Virgin Mary.

We list a few springs visited by the inhabitants of the region. They give a unique image of the native land and worshiped by ordinary people as part of a small homeland. One of them is Muhanovsky spring in the name of Saint Nicholas. Many pilgrims, tourists from afar and local residents come to this spring on summer Nikola. In beautiful places of the region, two kilometers from the old Russian village of Znamenka, there is a St. Nicholas spring on the edge of the forest. The village was founded by settlers from the Nizhny Novgorod Region in the 1820s. There is a path to the spring along a steep slope among the trees. The spring water gets out of the roots and forms a small stream, a waterfall. St. Nicholas spring in the natural Stone Bowl is well known for a long time. This object introduced into all tourist guides since the 30s of 20th century. It is a one of the main sights of the Zhigulevsk reserve. Every summer, tens of thousands of the region's residents and tourists visit this spring in the mountains, near the village of Sunny Meadow.

Regular visits to such sacred places were a part of everyday life of people from ancient times. At this level one can satisfy their physical needs, the need for communication and so on. The Russians (orthodox) has developed specific cultural elements, allowing building cultural algorithms, "feeding" of vital energy and strengthen the spirit of resistance. It is a traditional and everyday culture which fosters ethnic and ideological (religious) stereotypes since childhood which makes a person representative of a certain ethnic group and religious group. But most important thing is that regardless of ethnic and religious affiliation, human will carry in his heart the image of a small homeland which we know, begins including natural and cultural landscape.

Understanding the ethnic group (nation) itself from the inside is also associated with a regional image. Except of above mentioned traditions, there are some components and elements forming the regional image such as customs, rituals, national myths, national costume, symbols, beliefs, stereotypes of everyday life, etc. If the recipient of "regional image" is the external world, thus it is based on the complex of components which of course, used selectively and served to people around with the best hand, avoiding sharp corners and hiding imperfections. We demonstrate this with an example life cycle ceremonies and national costume.

In the traditional culture of the peoples of the Middle Volga Region life cycle rituals occupy a special position. Ethnic culture is developing in parallel with the ceremonies that reflect people's attitude to life and death, good and evil. The life cycle rituals are performed when certain events occur birth, initiation, marriage and death. In these ceremonies captured those unique features that are signs of ethnicity for any nation.

The primacy of life over death is the core, the basic meaning of the rites of the life cycle in the Middle Volga Region. All elements of these ceremonies are created to confront death, associated with evil and chaos. Death is perceived as a transition to a different state of life. In this case, there is no refusal from their own interests, habits and daily activities for the people moved to the afterworld. Nevertheless, the very image of death, called Asraam (Chuvash.), Azyren (Mar.), Gazrail (Tatars.), Navyu (Rus.) etc., terrifies, it is a murderer who takes a life. So, life cycle ceremonies of the peoples of the Middle Volga Region aimed at countering death and related phenomena. So, gestation and childbirth are accompanied by a desire to fence him from the influence of "unclean", supernatural forces, carrying disease and death. For instance, the Eastern Marie pregnant woman is prohibited to pour water from the bucket to the right because this way they wash dead man and it can bring death. If the child is crying for

a long time or is sick, then he must be renamed to prevent unhappiness. Even a stillborn child is given a name, otherwise it will turn into a goblin. So, Udmurt child had several names: first, the individual, the second, the generic or “vorshudnoe” (deity of the “vorshud”), transmitted from mother to daughter and father to son, the third-in sickness as magic tricks (Science archives FGBUN Museum of Anthropology and Ethnography. Peter the Great (Kunstkamera). Russian Academy of Sciences. F. C.-1. R. 1. D. 392. L. 35).

The wedding ceremonies can also be traced to counter the idea of death and the desire to establish contact with the dead ancestors. For example, the Eastern Marie bride prepares a special gift for the groom towel with a custom pattern, by which one can determine her origin. This pattern in symbolic form captures the history of each family. The towel itself performs specific functions: first, it acts as a sign of ancestral connection; secondly, it embodies the way, the road leading from the earthly world to the abode of dead ancestors, expecting blessing for a happy marriage.

Another variant of struggle with death is different sacrifices that accompany the rites of the life cycle of the peoples of the Middle Volga Region. The Chuvash and The Eastern Marie cut off a chicken head when a person dies, bringing a sacrifice to the spirit of death Esrel (Chuvash.) or Azirin (Mar.). In this case, the egg is a symbol of new life, in the real and sacred worlds. The man never dies, he just moves from one state to another, so the egg because of its rounded shape means the cyclical nature of human existence.

The sacrifice has distinctive among the Tatars and the Eastern Mari. The Tatar culture has spread kan chygaru sacrifice (literally “deflation of the blood”, when they kill a sheep in the name of the deceased. Eastern Mari to appease dead ancestors and their chief God Osh Poro Kugu Yumo (from the meadow-eastern Mari language means “Bright Good Great God”) commit bloody (in the form of a bull and a ram) and bloodless (pancakes) sacrifice in worship groves. Moreover, they decorate with ribbons sacred trees that serves as a symbol of constant memories of the world of the ancestors.

A shining example of respect to the world of the ancestors is the Chuvash custom to make the Yupa (gravestone wooden post with the image of a deceased person) on the commemoration of the 14th day. The Yupa is a special way of farewell to those who once lived and moved on the “real earth” (chan cer, North-Chuvash ancient name of the underworld), where there are no difficulties of real existence.

Since, according to popular notions, the soul of man is immortal, the Germans, the Chuvash and the Russians

at the funeral of an unmarried girl put on her a wedding dress. Such imitation of wedding symbolizes that a deceased got a new position which was unfamiliar to her before her death. Moreover, in the traditional culture of Russian Germans ritual wedding of the dead children was highly widespread, giving them the opportunity not to suffer from loneliness in the afterworld (Kagarov, 1936).

Attention is drawn to the fact that life-cycle rites in the Middle Volga are committed with the participation of a large number of people with the consumption of a variety of treats and distribution of gifts. For example, Tatar weddings and funerals are very crowded; sometimes the number of guests is about 1000 people. Among the Russian population in the region the tradition of handing out gifts to the participants of the funeral in the form of shawls and towels is widespread. These traditions may be perceived as a sign of generosity, respect for the performers of rituals and the desire to keep the memory of an event occurred.

The above mentioned elements of the Middle Volga rituals demonstrate the uniqueness of culture and spiritual values of the peoples of the region: the love of life, the need to resist evil, mercy, generosity. From these values we construct “the image of the region (agglomeration)” which is intended to be a guide to life and a mechanism of overcoming of crisis.

Certainly, the interpretation of the concept of “image” can not be limited to the study of rites of the life cycle. It requires analysis of other components focusing special ethnic characteristics of the peoples of the Middle Volga Region. The national costume can act as this component.

Historically, the tendency to consider the national costume not only an element but also a tool of identity formation is evident. A bright example of this is an artificial creation in the eighteenth century kilt of checkered fabric “tartan” which became an inherent part of the Scottish national costume for men.

In contrast to the Scottish national costume, national costume of the peoples of the Middle Volga Region has centuries-old roots. They exist not as something unchanging, static throughout the region as well as an interdependent set of local traditions, coming together and developing common features in the process of ethnic and cultural consolidation. Ethnic groups, sub-ethnos and ethno-territorial, religious and other entities at different stages of development (forming, active functioning and attenuation) were significantly different in their culture in the region. In this connection, the distinction between general and particular in ethnic costume was not absolute: total at one stage often becomes private and conversely, private becomes general.

Looking at the national costumes of the peoples of the Middle Volga Region, it should be noted that initially they were formed from two ethno agricultural structures: hunting and farming, associated with forestry, Finnish tribes (Mordva) and steppe, stock-raising (Chuvash, Tatars) associated with the Turkic tribes. Their further formation was influenced by the same climatic conditions and availability to a particular material in the manufacture. Belonging to a particular religion is of a great importance in this process.

The full stage of formation of the national costume of the peoples of the Middle Volga Region was completed by the mid-19th century. To this period Mordovian national costume reached complete artistic, expressive forms. And if man's suit was distinguished by simplicity and expediency, the festive costume of women was very difficult, comprehensive with an abundance of different decorations.

The Tatar people began to use the factory for making clothes earlier than other peoples of the Volga Region and in the middle of the 19th century almost entirely began to use purchased fabric and it gave to their national suit the complexity and varied color palette. Ethnic Costume Chuvash was the most influenced by the material culture of the peoples living around them so, by this time in traditional costume there were new elements such as collars, cuffs, shirt with a set (European) type cut.

Ethnic Costume Chuvash was the most influenced by the material culture of the peoples living around them, so by this time in traditional costume there were new elements such as collars, cuffs, shirts with set-in (European) type of cut.

It should be noted that by the middle of the 19th century men's costume from all the peoples of the Middle Volga Region lost its original features and everywhere was relatively homogeneous.

It was manifested in not so much of local or ethnic as a social and partly age differences. During this period the main ethnic voice was a woman's suit. The reason is most likely that the image of the woman and her role in the family was determined by the system of ethnic values and ethical settings. A special place was given to the woman in them.

For example, the image of women in the culture of the Mordvins represented the original phenomenon, combining the pagan and Christian dogma. The role of women in the family and genus, her special status associated with the nature of mythology and pagan religion. Her mission was to soften the manners in the family and society and she was the main "guardian of material and spiritual values". Typical stockiness, static character, softness in the women's complex of Mordovian

ethnic costume is connected with this fact that meets a high reverence and respect in the understanding of femininity and wisdom.

The traditional culture of the peoples of the Middle Volga Region in general and complex female costume in particular are strict canonical. "Rigid traditions include the text of the suit as information about the social status and the marital status of its bearer. With the change in the age and family role a man committed ritual of transition, changing the costume, its parts and components. In each ethnic group, there were "rules" by which it was possible to accurately determine the age and marital status of the woman" (Mitina).

The jewelry occupied a special place in women's costume complex of each of the ethnic groups, carrying not only the information about the age, class and social status but also was the main information carrier of the "regional image". All the decorations were divided into head, neck, chest, back, waist and wrist. In this context, we can give an example of the Chuvash ethnos which keeps faithful to two hats for many centuries: maiden *tuha* and after marriage *hushpu*. These hats today are a major element in the identification of the ethnic female costume of the Chuvash. "High, elegant *hushpu* gave the appearance of women a special monumental solemnity and a kind of framing of the female image. Unlike *hushpu* maiden headdress *tuha* repeats the round shape of the head, standing out only by a high bead. Beaded suspension with small coins at the ends hanging from the core of *hushpu* or *tuha*, they framed a face". The choice of coins was based not so much on size and value but more on their sounding. Then, they were sewn with different tension to a headdress so that during the walking and in the dance they made melodic sounds.

In the formation of the national costume of the Tatar people the main role belonged to ethnic traditions, proved to be quite resilient. However, the birth of an ethnic costume of Tatars has long occurred not only from domestic sources such as self-propulsion and self-improvement but also due to the interaction with other nations. Therefore, the modern national costume of Tatars is inherent not only to the special features but also common elements with the culture of the peoples with whom the Tartars were established long relations.

Today hats can be called one of the main identifiers of ethnic costume of Tatar: men a skullcap, women a *kalfak* with rounded top and a shawl tied in a special way.

National costumes of the Middle Volga Region remain a specific phenomenon of a particular ethnic community and serve as one of the important elements that make up the overall image of identification for socio-cultural interaction with neighbors.

## CONCLUSION

So, there is no doubt that the traditional culture has a socio-cultural importance for modern Russia. However, the effectiveness of using of the cultural heritage today must be seen in close connection of tradition and innovation including the precedent and phenomena, including as the possible images of the emerging agglomerations. The widespread use of the elements and forms of traditional regional culture will help people to restore the connection of times and to some extent to block negative forms of emotional stress. Currently, it is created a unique situation for a number of Russian regions, including the Samara Region, on the use of their rich cultural resources at a new stage of civilization development. To restore and revive an old traditional culture as a system is impossible. However, the reality shows that accumulation of achievements of the past in

the form of “regional images” and their transformation into social values will help to create a fundamentally new agglomeration culture.

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