

VOLYN FOLK DANCING ART AND ITS GENRE-STYLISTIC FEATURES

Objective of the research is the coverage of regional features of choreography of Volyn with its limited local differences. **Methodology.** Hypothetical-deductive method involves selection of theoretical and factual material, and hypothesizing of the research. The method of analysis of historical and cultural material made it possible to explore the dance culture of Volyn and especially its development. The method of comparison is used to compare several events with the purpose of cognition of their similarities and differences. **Scientific novelty.** Based on the detailed study of the dance culture of Ukraine, including Volyn region, the author has made an attempt to study the genre and stylistic features and local identity of Volyn dance. **Conclusions.** Taking into consideration today's cultural-historical processes, it is possible to make a conclusion, that dancing art of Volyn is connected with the dominant role of traditions. The dancing culture of Volyn historic-ethnographic region, developing in conjunction with the national traditions has its own clear character and stylistic peculiarities. Synthesizing the traditional forms of dancing art of different ethnic groups, and preserving the local originality of some genres, the dancing culture of Volyn district keeps on developing in the context of general Ukrainian tradition and is a part of it.

Key words: choreographic arts, folk dance, genre, regional aspect.

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Народне танцювальне мистецтво Волині та його жанрово-стилістичні особливості

Мета роботи: висвітлення регіональних особливостей хореографічного мистецтва Волині з його вузьколокальними відмінностями. **Методологія.** Гіпотетико-дедуктивний метод передбачав добір теоретичного та фактичного матеріалу, побудову гіпотези дослідження. Метод аналізу історико-культурологічного матеріалу дав змогу дослідити танцювальну культуру Волині та особливості її розвитку. Метод зіставлення застосовувався для порівняння кількох явищ з метою пізнання їх подібності та відмінності. **Наукова новизна.** На основі детального вивчення танцювальної культури України, зокрема Волині, зроблена спроба дослідження жанрово-стилістичних особливостей та локальної своєрідності танців Волині. **Висновки.** З огляду на динаміку культурно-історичних процесів сьогодення можна дійти висновку, що танцювальне мистецтво Волині пов'язане з домінуючою роллю традицій. Танцювальна культура Волинського історико-етнографічного регіону, розвиваючись у взаємозв'язку з національними традиціями, має свій виразний характер і стилістичні особливості. Синтезуючи традиційні форми танцювальної творчості різних етнічних груп, зберігаючи місцеву своєрідність окремих жанрів, танцювальна культура волинського регіону продовжує розвиватися в контексті традиції загальноукраїнської і є її складовою частиною.

Ключові слова: хореографічне мистецтво, народний танець, жанр, регіональний аспект.

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Народное танцевальное искусство Волины и его жанрово-стилистические особенности

Цель работы: освещение региональных особенностей хореографического искусства Волины с его узко-локальными отличиями. **Методология.** Гипотетико-дедуктивный метод предусматривал отбор теоретического и фактического материала, построение гипотезы исследования. Метод анализа историко-культурологического материала дал возможность исследовать танцевальную культуру Волины и особенности ее развития. Метод сопоставления применялся для сравнения нескольких явлений с целью познания их подобия и различия. **Научная новизна.** На основе детального изучения танцевальной культуры Украины, в частности Волины, сделана попытка исследования жанрово-стилистических особенностей и локального своеобразия танцев Волины. **Выводы.** Учитывая динамику культурно-исторических процессов нынешнего времени, можно прийти к заключению, что танцевальное искусство Волины связано с доминирующей ролью традиций. Танцевальная культура Волинского историко-этнографического региона, развиваясь в взаимосвязи с национальными традициями, имеет свой выразительный характер и стилистические особенности. Синтезируя традиционные формы танцевального творчества разных этнических групп, храня местное своеобразие отдельных жанров, танцевальная культура Волинского региона продолжает развиваться в контексте традиции общеукраинской и есть ее составляющей.

Ключевые слова: хореографическое искусство, народный танец, жанр, региональный аспект.

In the complex and contradictory process of social and ethnic progress of Ukraine the study of original creativity of people acquires special importance not only in historical and theoretical, but also in regional context. Local historical and ethnographic traditions, including dance are actual in this regard. Diverse palette of movements, gestures, and postures has a distinct ethnic color, reflecting national characteristics, psychological stereotypes, specific regional and local characteristics, and different angles of Ukrainian plastic thinking. Modern choreography studying is more focused on the accumulation and systematization of unreal information. Monographs of K. Balogh [1] J. Demkiv [4], B. Kokulenko [7] M. Polyatykin [9] and V. Titov [13] expand the geography of scientific research, including material of dance culture of most regions of Ukraine. These works opened a new phase of the Ukrainian folk dance study in all its local varieties.

For centuries, different regions developed their own methods related to the implementation of certain dance forms and varieties of interpretation of plastic images. Each region is characterized by its own set of traditional means of expression, which gives a unique flavor to folk dance, and determines the identity of the local dance culture. Even the very dance names outline their local signs in a specific and laconic way, e.g. "Hutsulka", "Sokal Kozak", "Kherson Hopak".

The dance culture of Volyn is worth a special scientific interest. Volyn is one of the richest ethno-cultural regions of Ukraine. The Volyn historical territory included modern Volyn, Rivne, Zhytomyr and Ternopil regions. Historically, under the foreign oppression, for a long time, it stood aside from Ukrainian nationwide cultural development. However, the impact of the dominant states led to the emergence of the distinctive artistic features of Volyn region, and defined its relationship with neighboring regions and states. The culture of Poland, Belarus, Lithuania and other countries played a significant role in the development of both lexical and stylistic features of Volyn dance. Their study provides an opportunity to learn more and explore the overall development of dance in Ukraine and in Volyn in particular. The layer of music, art, and dance traditions of the region is sustained in a specific regional form. Scientific work of folklorists, ethno experts, and historians contains numerous references to Volyn dance art [2], [5], [6], [8], [11]. However, folklore collectors focused all their attention on the records of the text, melodies, and at best on the record of the overall picture of choral with scanty notes on the specifics of the actual performance. Lesya Ukrainka left the rich heritage about rituals and celebrations. Her sister Olga Kosach-Kryvnyuk and brother Michael helped the poet very much in collecting and processing folklore materials. According to K. Flowers, texts "were written directly from the "Volyn farmers" [11; 20]. Some unique recordings of texts 'kolodyazhensky' songs and a cycle of wedding songs were saved. The poet's ethnographic materials established the existence of mayfly round dances "Crooked Dance", and "Bunny" in Volyn [11; 38-39]. However, we should note that this very interesting heritage has literary characteristic, but not historical and research one. It should be noted that despite the amazing richness and diversity, originality and uniqueness, dancing of Volyn region was not the subject of focused research. Accordingly, the purpose is to highlight the regional features of Volyn choreography with its narrow local differences.

The desire to preserve the national identity led to significant preservation of traces of antiquity in Volyn folklore. It is confirmed by the existence of archaic folk rituals, games, holidays such as walking with goat, driving Bush, celebrating Kupala, rozerhy (Mermaid's Easter), and some wedding customs. So, the required element of Volyn wedding is a ritual dance of parents and relatives of brides called "wedding dancing with bread". Modern researchers have recorded the existence in Volyn Polissya (village Svalovychi, and Hotsun, Lyubeshiv district) of bush rituals, preserving many archaic elements and symbols [2; 10]. Some historical sources contain information about the components of traditional dance sacraments and rituals. Thus, in 1592 the Pole Jan Lasysky described one of the remains of pagan wedding ceremony, common for the church worship in Volyn: 'Young pipers accompany the young couple to the church. After the church ceremony ... they take off the green wreath from the head of the bride and everybody begins to trample it. It means farewell to virginity. Then the priest takes newlyweds' hands and leads them to the dance, and all the others dance holding their hands and following them in a row. This peculiar ritual finishes with general singing, dancing and hand clapping" [Quote 6, 246- 247]. Long life of dance relics, and dance ritual elements can be explained by the relative isolation from the main part of the Ukrainian population. They seem to be preserved having lost their magic direction, and retained the old form.

In recent times, there are the following trends of the development of Volyn choreography: the development of a national dance performance manner, saving of the features of dance culture of Volyn historical and ethnographic region and specific features of local dance examples.

Several traditional dance genres and forms of their varieties, peculiar to the entire Ukrainian dance culture characterize the Volyn dance. They include a roundelay, household and plot-themed dance. However, analysis of choreographic material of the area under study has revealed along with the all-Ukrainian features some local options and specific manners. Along with the common content, genre varieties, and basic lexical fund caused by a single genetic basis, the Volyn dance has its own distinct character and its stylistic features. One of the oldest dance genres that in some cases maintains contact with a rite is roundelay. Volyn roundelays differ by the originality and their own plastic tone, adding uniqueness to the expression of emotions, feelings and moods. Specificity is manifested primarily in a calm equilibrium of roundelay composition, poetic plasticity, gracefulness and rounded perfection of movements, flowing, unhurried pace and noble simplicity of performance manner. In Volyn region spring roundelay and songs performed for a few days at Easter are called rohulok, rohuleyok [10; 149]. The same name is known in Poland, particularly in the Ukrainian Pidlyashie. According to Ukrainian folklore researcher V. Davydyuk, the area of its use affects the territory of Ukraine, Belarus, and Poland, indicating its ancient Balto-Slavic origin. The text peculiarity of these rohulok is a refrain "rano-nerano", the etymology of which, according to the scientist, is also pre-Slavonic [10, 150]. But rohulky is not the only name for spring round dances prevalent in the territory of Volyn. Roundelays, so called "pokoly" claim to be the most archaic. They were danced on the hills, where the first snow was melting. According to V. Davydyuk the existence of these roundelays are connected with the Neolithic population, i.e. pre-Indo-Europeans, and it is explained by the agricultural nature of housekeeping [10; 125]. Inviting spring by various jumps, and whirlwind rotations girls performed a kind of magical act, which allegedly affected the fertility and growth of crops. Pokolya is the most peculiar and accurate expression of the essence of a caddis fly dance, danced in a circle, and its ancient foundation, genetically caused by the religious and magical actions.

In the folk Volyn dance traditions smooth roundelays full of purity and poetry coexist with dynamic polkas, which have a lot of options and original forms, each with its own name: polka-polisyanka, polka-hrayka, ovadnivska, wedding, Zamostian korytnenska, vydrychanka, Bialystok, and Volynska. They are characterized by a very complex movement technique along with the relaxed and playful body and head positions. The unique construction of the dance figures and patterns fully meets the specific manner of dance performance. Its distinguishing compositional feature is the existence of various turns not only on the spot, but also with the horizontal movement; change in vertical direction, and whirling in pairs and combination of turns with other elements. Polka sometimes is found in such virtuoso forms as a reverse one (spinning to the left) and helical (rotational speed chain with noticeable accent steps).

Interesting and original realm of dance creativity of the studied region is presented by the quadrille forms, which have gained local coloring, and a unique look. Fluent, slow movement, and noble simplicity of performance manner of ohromiyevska quadrille, sedate pace of derzhanivska, and restrained character of podolsk "Dev'yatka" contrastively differ from unbridled power and fervor of Volyn quadrille. It is characterized by various pair configuration: two opposite rows located on the corners of the square, cross-referrals or exchange of partners, but circular shape is still dominating. For example, quadrille pairs first move in a circle step by step, and only after the circle is finished the performers line up in two opposite lines. The ending of the dance is the same as the beginning, i.e. a common passage in a circle [12; 150].

The common feature of the choreographic image of Volyn quadrille is cunning intonation and cheerfulness. Every dance figure differs one from another, as a rule, by pauses, in music and in the dance itself. Static slow gestures are broken by quick polka with the very fast "turns" and "whirls" or not slower waltz turns, and "spiral" movements. Someone, who dances, calls out the specific names of figures: "polka to the right", "polka to the left", "waltzes", and "valsochok", as if determining its choreographic theme. One of the most important local peculiarities of the represented genre is dancing during the refrain. As the result, Volyn quadrille is a kind of suite, the components of which are related by the proper arrangement of figures, built on the contrast of statics and dynamics.

The quadrille "Shalantuh", existing in the territory of Volyn and Rivne Polissya, differs by its lively character and fast cross-shaped movements. It involves some features of competition between the performers. So, boys, having grabbed the stick, start measuring it from the bottom to the top with both hands changing them by turns. The one who got the upper end of the stick becomes "shalantuh". There are also solo performances in the "Shalantuh" represented by couples or one dancer. The characteristic feature of this dance is also the repetition by all the performers a figure or a movement shown by a marry-maker boy. The dancing lexicon of Volyn quadrilles is rich and diverse. Together with jumping and galloping steps, that sometimes come into fast running, there is also squatting, tapping and clicking.

The combination of choreographic and singing elements resulted in the rise of genre types in the system of Volyn dance folklore. That is how mixed vocal-choreographic forms have appeared, in which the moving expressive components and singing coexist tightly. The organic combination of dancing songs and dances have contributed to the appearance of such structure as, for example, "tryndychky". These are short, witty, and concretized music-dancing catchwords, mostly of satiric, lyric or humoristic character. Original miniature improvisations not only rhythmically duplicate the sung verse but also retell it using figurative choreographic language. Mostly it is a mass fast dance, built on different kinds of tapping, clicks and turnings at the same place. Sometimes it has a durable and developed form: begins with the small walk and comes into distinct and rhythmically difficult steps and clicking. Usually, the performers dance slightly while performing the verses (chastushka style "joking- bywords"), and after the vocal part in the gaps between singing.

In the kaleidoscope of dancing forms of Volyn region, the prevailing couple and mass dances have group solo episodes, but there are no solo performances made by one woman or one man. Traditionally Volyn dances are "Bychky", "Krutyah", "Veretenchyk", "Ternytsia", "Skakuha", "Buyanskyi skakunets". Fast, temperamental "Buyanskyi skakunets" from old times exists in Volyn and is named after the village Buyany. It is known through its original movements, simplicity, logical structure of dancing figures and compositional pictures. The well-known Ukrainian group "Zaichyk" in the Volyn region has a different variant of the text and choreographic action and has the name "Chybyryaichyk". Two sticks are put crisscross on the floor. The performers must perform different steps and jumps, sometimes even acrobatic elements, in every square made by the crossed sticks without touching it. The area of dance, performed on the tips of the toes between the ends of the cross-shaped figure is pretty vast. In Zhytomyr Polissya it is called "zaionets" and in Belorussia Polissya it has the name "Mikita" and in Poland – "zajachek".

Even though the local features of choreographic work are pretty similar, we can still distinguish some the most interesting districts, where original dances can be found. Almost every district has something special and original that distinguishes local folklore. Polissya is the place, where many archaic dancing elements can be found. First, it is the backs of Volyn Polissya – the area of Kamin-Kashyrsk. Many villages of that area have preserved a lot of archaic rituals, customs as well as the authentic dancing manners. In the Cherche village we can still find people, who remember the old customs and traditions and it's possible to find the old traditional costumes of polishchuks. Until nowadays the old ceremonial round dances and customs are kept. The original folklore material gathered during the field expedition by the leaders and the participants of the ensemble "Volynyanka", was taken as a basis of the dance "Cherchenytsya", which embellished the repertoire of the ensemble for a long time.

In the Luchyny village, you can find a lively and full of joy dance "Krutyah". It is characterized by circle structures, active figures and some complicated movements typical for a "crooked dance". Local inhabitants compare its winding picture with the narrow paths, which cross the marshy area of Polissya.

“Among the hills there is a winding path, let's dance Krutyah”, – the dancers call out holding each other's hands in couples and start moving slowly rocking the hands to the music tact and confusing the fanciful lines. Observing the Polissya folk dances one can notice that some movements are made in 2\4 time with musical accompaniment in 3\4 time. This peculiarity also concerns “Krutyah”.

The local originality of Volyn dances has appeared due to the different combinations of local dancing forms with choreographic traditions of neighboring nations. That is why in the dancing lexicon of people, who live near the Belorussia border (northern part of the district) there are many movements taken from a Belorussian folk dance. Those are the high jumps with the turnings in the air, strong feet movements and various shaking elements – whether the sudden shaking of the body or the reserved rising and lowering of shoulders.

In the districts, bordering on Poland there is a vivid influence of Polish choreographic culture. Dancing folklore of western districts includes not only dances of different ethnic origin – “Krakovyak”, “Mazur”, “Oberek”, but also dances of original dancing stylistics. Among the readjusted Polish movements, closely entered Volyn dancing lexicon, it is necessary to mention a typical masculine turn with banding, lowering on the knee, staying on the knee in Polka dance, changing steps, waltz turns, body turns to the right-left with tapping, and holding up a female partner. However, it does not mean that the local inhabitants simply borrowed these movements without trying to adapt them in accordance with their choreographic tradition. Even the names of dances “Krakovyachek”, “Oberechek”, “Mazurek” by which they are known in this area, show their stylistic change, the simplification and dependence on more self-sufficient phenomena of the local dancing culture. Therefore, it is possible to state that two groups of dances native and taken from other ethnics, coexisting and enriching one another, have created that diverse picture of expressive language and style, which today characterizes the choreographic art of Volyn.

Studying the peculiarities of Volyn folk dance the attention should be paid to some specifics of dancing lexicon. Its structure has some original movements and steps.

Different according to their manner and performance technique “dribushechky”, tapping and jumps, clicking and high jumps at the same place with moving forward, simple and complicated claps against the chest and the hips, different turns, swaying with jumps and tapping belong to them in the first place. All parts of the body are very distinct in Volyn dances. These regional dancing steps extremely enrich the folk choreographic lexicon and enlarge its “vocabulary”, resulting in some new original works of Ukrainian folk choreographic art.

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