

**The practical significance.** The materials and results of the article can be used for further research on the problems of development of the ballet theater of the present, in the process of training specialists-choreographers in institutions of higher education.

**Key words:** ballet, ballet restoration, classical ballet heritage, dance, choreography.

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**THE HISTORICAL-GEOGRAPHICAL AND ETHNOGRAPHIC FACTORS OF FORMATION  
OF THE POLISSYA'S FOLK CHOREOGRAPHIC CULTURE**

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The historical-geographical and ethnographic factors of formation of folk choreography in Polissya are analyzed.

The subject of the research are materials of expeditions to the specified region, conducted recently and with the participation of the author, which have attested to the specifics of the formation of folk choreographic culture, the features of its preservation in the framework of the implementation of the respective State Program. The emphasis is on the reproduction of the regional specificity of the folk choreography of Rivne Polissya.

**Key words:** Polissya, choreographic cultural practice, expeditionary material, research.

**Actuality of theme.** The current socio-cultural situation actualizes the issues of national and cultural heritage, its distribution in society and the development of means of preserving regional features. In this connection, Polissya is the region that, with its many original artifacts, has not yet become the subject of detailed art analysis.

**Review of publications.** For cultural practice, this topic is not new. Polissya is mentioned in the writings of the Polish chroniclers of the 15th and 16th centuries, documents by B. Khmelnytsky, and Cossack chronicles. In the nineteenth century the scientific reconnaissance of Polish, Russian and Ukrainian authors (M. Kozakevich, V. Kravchenko, K. Moshinsky, G. Stelmakh, T. Stetsky, S. Taranuschenko, P. Chubinsky, etc.) is devoted to the study of material and spiritual culture of the region; in the conditions of Ukrainian statehood Polissya was investigated by L. Bulgakov, M. Gladky, M. Glushko, O. Kurochkin and others [30-32].

It is necessary to mention the considerable achievements of researchers, state institutions, individual enthusiasts-participants of folk expeditions in Polissya, due to which field materials are being accumulated, analytical reconnaissances are conducted concerning the specified region. Field research and scientific understanding of the custom-ritual culture of the region in the twentieth century. is carried out by scientists of IMF them. M. Rylsky NASU: S. Grits, G. Krypnyk, N. Havrylyuk, G. Pashkova, O. Kurochkin, G. Bondarenko and others.

Generalizing works on the study of the rites of the annual cycle and agricultural calendar, prepared by scientists of the Institute of Natural Sciences, are part of the joint Ukrainian-Belarusian work «Public, family life and spiritual culture of the population of Polesie».

In the 1970 – and 1980 s, S. Shevchuk, S. Kitova, and I. Pestoniuk conducted collecting and research work directly in Rivne Polissya. However, the issues of local features of choreographic culture in the context of the calendar rites of this territory were briefly covered in these works.

The revival of research in this area is associated with the emergence of a new Ukrainian state, as the public's interest in understanding national culture and its regional peculiarities increases. In particular, the calendar customs and rituals of Rivne Polissya are studied by the Laboratory of the Polissya Studies of the Rivne Institute of Culture (since 1998 – RSGU), the Polissya-Volyn People's Center (Lutsk), Rivne Folklore and Ethnographic Society [6]. Some aspects of traditionalism and transformations in calendar-ritual culture are covered in the publications of M. Davidiuk, O. Kurochkin, K. Kutelmakh, O. Osurkevich [8–9, 19–20, 28]. However, today there are no generalizing studies that would cover the local specificity of the choreographic vocabulary in the region of the ethnographic Polissya, taking into account the transformational processes that took place during the XX–XXI century. The author of the field research, recording and analysis of traditional folklore dance is dedicated to filling this gap within Rivne Polissya.

**The purpose of the study** is to identify the historical, geographical and ethnographic factors of the formation of Polissya folk choreographic culture.

**Outline of the study material.** Modern cultural space is characterized by a return to its roots, traditions, culture at different levels: the transfer of knowledge, patterns of behavior and rituals, thinking and

perception of the world, time and space, the revival of authentic folklore. All these processes characterize the independent direction of artistic culture – choreographic culture, preserving the national choreographic heritage.

Means of expressiveness of folk choreography are based on existing folk traditions, preserve their stylistic features. Therefore, Ukrainian dance folklore, in which, according to V. Avramenko, «the Ukrainian people spoke their soul» is an integral part of the Ukrainian perception and worldview [1; 3].

In today's context, folk dance art plays an important role in the actualization of artistic culture, integration and spiritual development of Ukrainian society and its individual regions.

The national choreographic culture is in the process of forming the population as a nation. Socio-historical experience, conditions of existence, mentality of the people form a certain system of expressive means, a special type of plastic thinking, choreographic vocabulary. This culture combines human and national, general typological patterns in the structure of choreographic art and the national specificity of their embodiment.

The fundamental feature of the worldview of Ukrainians is the optimism of the collective consciousness, the presence of a holistic and positive image of the world, an unconditional understanding of the immortality of the species. That is why in folk choreographic art, even negative phenomena are conceived without accentuating the tragedy collisions, through soft humor, satire, grotesque, cartoon.

It is stated in the scientific literature that certain ethnic groups have a local consciousness (ethnocultural dominant). The ethno-cultural dominance of the region is influenced by a number of economic factors – labor migration, unilateral development of the agrarian sector, etc. Recently, the problem of local mentality is gaining widespread publicity among researchers of Polissya culture, customs and traditions, who have identified a number of features of the Polissya mentality that directly shape the regional content of choreographic culture [2].

The art of the Pro-Ukrainians, including the dance, evolved, as M. Hrushevsky showed, for a number of reasons, including priority processes – migration, «splitting of life along the lines of interests of the economy and war» [7; 85]. In the 7th century BC the ancient poet Hesiod referred to the myth of Phaeton, the son of the Sun, who fell into the river Eridan, struck by the arrow of Zeus. His tears turned to amber. Herodotus also recounts Eridan, from where amber is brought to Hellas. Given that the Pan-European root «dan» is contained in the names of the largest rivers (Don, Danapr, Da(u)nay, Danastra), the river Goridan (Gorin), which flows in Rivne Polissya, may be mentioned [11].

Settling in the II-III and later in the second half of the 4th century in the Black Sea region, the «ancestors of the Antes» and then the «anti», the «wened», the «Slavs» underwent different cultural influences, increasing their creative potential. M. Hrushevsky called the epochal spread of Slavic tribes in the Black Sea in the IV century: «In the long, closed from our previous evolution, our ancestors experienced not less, but even more acute perturbations. But tradition did not convey any of the same things, but at the same time, though not its own, or someone else's tradition, one can discern the significance of what was being done» [7; 86]. Apparently, even then, folklore dance art felt the influence of professional Greco-Roman choreography. Special scientific developments on the art of buffoonery would help to speak something specific about the power of this influence, but there are no such works with an emphasis on dance skill and technique of buffoonery in our choreological literature.

M. Hrushevsky pays attention to the mysterious figures of «cheerful people» and the influence of the art of these professionals on different layers of folk culture. In particular, he noted in the calendar rites of Slavs borrowing from the Balkan-Roman saturnalia and New Year holidays: «detours of masked, dancing, singing and congratulations», to which «indicates, first of all, the name of the conductor of carols, or writer «... This the name we have is «bereza», Romanian «breza» – masked, scratched, in Bulgarian «brezaya» – a mask. The Romanian «brezaya» does have a goat, a wolf, a bird head. Our birch tree (bereza) is not masked, but in the company of Christmas carols there is sometimes a «goat» – inverted upside-down jacket that dances to music ...» [7; 184]. Such phenomena have remained in the dance rite of the Polissya people to this day.

Analyzing the evolution of traditional New Year's celebrations, the scientist singled out the influences of various professional organizations of «cheerful people», «buffoons». «These selected comic figures stand, probably, in connection with the tradition of Roman New Year's entertainment when they also went from house to house, dressed, masked magicians and buffoons» [7; 25–26]. For us, this motive for the interaction of folk art with the professional is important, as elements of the technique of professional dance of mime-buffoons are articulated by researchers (for example, in the work of L. Block), which brings us closer to understanding the early forms of folk choreography [4].

At the Christmas camp, we are especially attracted by the «plyasaky» (dancers) who perform the «plyasu ceremony» (dance ceremony). The recording of this call ring indicates its perfect composition and archaic character. «Plyasaky» (dances\dancers) dance first in the house, then outside, making a roundabout, that is, a circle in the center of which are the Gadda, Gazdin and the violinist. The same «roundabout» dance in the apiary .... «Plyasaky» and other carols pursue their... purpose – to «cheer up the house...» [7; 148].

M. Hrushevsky saw in these ceremonial choreographic ceremonies «remnants of pastoralism», arguing that the Christmas carol intensely demanded for his art material rewards ... «The proshatsky notes», which sound in the Christmas addresses to the hosts, convince us that we are dealing with the «remnants» of professional short-form performances, presented for a fee. These and other motives suggest the ancient sources of Polissya folk-stage dance, the influence on the formation of folk choreographic art of «chamois of different origin» and their predecessors.

Polissian choreographic culture was formed and functioned in mature artistic forms already in Slavic and Slavic pagan environments. The sacred content of folk dance is an open book for generations of consecrated Magi priests and priests. Unfortunately, the holdings of their memory are forever wiped out by native Christian culture. The first and only descriptions of folk dances are found in ancient Russian scribes, but in them the emotions of Christian tolerance dominate the specificity of the image and interpretation [12; 92].

The Polissya ethno-region belongs to the Chernobyl zone, whose choreographic culture may, due to known circumstances, be lost in part or in whole, so its comprehension is given special attention. However, only in 2010, with the support of the Ministry of Emergency Situations, the work of ethnographic expeditions in the northern Rivne region resumed, because in the Eastern Slavic area Rivne Polissya plays an important role in the process of ethnogenesis of the Slavs.

Contemporary trends in the development of folk-choreography in the region are connected with the influence of globalization processes, mass culture, the growing influence of the Christian religion in the formation of social consciousness, etc. The results of such research are scientific articles and collections on the material and spiritual culture of Polish people. Over the last 10 years, a certain contribution to filling this gap has been the emergence of a number of folklore collections «Ethnocultural Heritage of Rivne Polesie» (Issue 1–4) and «Ethnocultural Heritage of Polissya» (Issue V–VII), organized by the artistic director of the Ethnocultural Center Rivne city PDM V. Kovalchuk [13–17].

Attention to the regional specificity of choreographic art came to light in the late XIX – early. XX century. with the emergence of scholarly discussion regarding the Polissya songs. Some researchers (M. Sumtsov, N. Zhinkin) attributed their appearance to the end of XVIII – early. XIX century. and considered one of the manifestations of the decline of folk art. «The emergence and development of such songs, – wrote M. Sumtsov», was influenced mainly, if not exclusively, by the general withering away of all forms of Belorussian folk poetry, thoughts, carols, bells, freckles, wedding songs. Bandura players are translated, lyricists are finally being translated: young men and girls are beginning to consider singing carols under the windows an indecent, begging affair. Thoughts are forgotten, carols and bounties degenerate into stringy and flabby spiritual verses; freckles and wedding songs – into easy love improvisations; there is a general impoverishment» [22; 10].

The version of M. Sumtsov and N. Zhinkin was refuted by I. Franko and V. Hnatyuk, proving that the song of the Polissya region is an ancient and independent creation of folk genius. In the beginning of Polissya singing the word had a subordinate function, because it was accompanied by dance, plastic and composition of which played a love or family story. Over time, this plot expanded, absorbing the social spirit of one era or another. The light Polissya genre became used for social topics that did not fit into the narrow frame of the chorus of dance. With the expansion of the storyline in this direction and the gap between the song and dance. The song began to be sung individually, afterwards flowing into the full flow of folk song, into a separate song genre with its artistic means of displaying reality produced during its development [25; 12–13]. A dance song is a separate genre of folk lyrics that combines poetic, choreographic and musical elements based on certain common rhythmic forms. With its deepest roots, the dance song leads to calendar-ritual lyrics (freckles, Kupala, petrovka), ceremonial roundabouts, which over time become predominantly playful. Dance songs include butterflies, gopak, goat, goat, shumko, krakoyak, kolomyka and song-trindichki, that is fun, humorous works of small volume, the relation of which to the dance is based on the rhythm-melodic community and has the character of interaction. [10] The dance song is performed periodically (as opposed to the choir songs), occasionally breaking into the flow of the dance tune. Songs for dance are different from other types of songs at a faster pace and clear rhythm. With their lively melody and laconic form, these songs have a humorous and satirical way of rendering reality.

Regional affiliation with Polissya influences the functional parameters of songs to dance. According to O. Ostapyuk, in Polissya their scope is narrower than in other regions of Ukraine [26]. They attend family and public holidays during the feast and dance, and at the wedding are accompanied by various wedding ceremonies: wreaths, baking cows, buying the bride, going to the bride, the rite of the pantry, calling and others. One of the typical features of Polissya's dance songs (in Polissya's small children, in particular) is the lack of political and social motives; Polissya wedding singers most often have irritating meaning.

In Polissya songs to dance, the rhythmic structure of the Cossack is most often used – a four-line poem with the formula (3 + 3) 4 and (4 + 3) 4 with modifications: (4 + 4 + 7) 2 and (4 + 4 + 8) 2:

Ой, я в Колі в коридорі  
 Ніженьками тупала,  
 А я Колі не любила,  
 А цукерки хрупала;  
 There are also twelve-part poems with the formula of *krakoyak*: (3 + 3) 4, or (6 + 6) 2:  
 Пішов дід на обід,  
 Баба на хрестини.  
 Прийшов дід без чобіт,  
 Баба без хустини.

In Polissya girls' songs about love, a teasing character prevails:

Ой, хто ж то іде  
 Попід вербами?  
 Чи ж то мій, чи то твій –  
 Світить ребрами.

But the most humorous of the Polissya dance songs are chanting, the main content of which is a variety of pre-school jokes and giggles:

Ой, я хлопець розбишака лишень до розбою.  
 Та як вийду на вулицю, то сі жаби бою.  
 Ой, я хлопець розбишака ішов могірами  
 Як би дала жаба в груди – я сі вкрив ногами.

In a separate group are distinguished guest songs (threesomes), the main motive of which is the grandeur of the owners of the house and the invitation of guests to the table. They are thought to have been created by the female environment during a treat for health, praise, and gratitude. Therefore, these songs are often performed on behalf of the hostess.

Typical topics in Polissya are dance and music, which indicates their main function – to sing to dance. This theme is elaborated in various witty twists and unexpected humorous twists and turns. But, unlike others, which almost does not feel the primary primary purpose of these songs, in the Polish texts the theme of dance and music prevails over others.

Ой, заграйте, ви, музики,  
 Витоптала черевики.  
 Ой, заграйте на гітарі,  
 Витоптала штири пари.  
 Ог:  
 Ї у полі, й у полі корчомка стояла,  
 Корчомка стояла велика, новая.  
 У туй же корчомці козак дудку грає,  
 Козак дудку грає, дівчина гуляє 26 [26].

A meaningful approach to the study of the choreographic vocabulary of Rivne Polissya requires an analysis of the embodiment of the psychological characteristics of the dance characters by means of figurative characteristic vocabulary, *psychological motivation* for the use of certain lexical means. An example is a wedding ceremony dance.

Wedding ceremony is one of the most ancient rituals of the spiritual and artistic activity of mankind, which is constantly changing under the influence of economic, social, political, educational factors and is preserved as a necessary component of a person's life cycle regardless of his religion, nationality and personal principles.

In scientific works of historians of culture, art critics, ethnographers and folklorists, philologists V. Krasovskaya, K. Goleizovsky, O. Voropay, L. Orel, E. Prystupy, M. Nemyro, R. Tsapun, O. Bricina, Z. wedding ceremony since ancient times. But wedding choreography is reflected in the authors as elements of a particular ritual [27].

In the culture of ancient people, ritual dance is perhaps the most important component in ceremonies of different nature. The conversion of a ritual tank into a spectacle is first and foremost related to the burial rite, and later to the wedding rite, since «the rotating nature of the ritual tank with its ecstatic culmination in itself testifies to the birth movement, is a cycle of recovery and transformation» (M. Antonovich) [3; 41]. The ancestors of the Ukrainian people were no exception. The pathetic and pathetic rite of sobriety – honoring the memory of a fallen warrior or deceased relative, certainly included singing, dancing. Subsequently, these elements become a wedding ceremony [5].

In the choreography of Rivne Polissya there are not many special completed dance forms performed during the wedding, in particular, which are characteristic only of the wedding ceremony of the tank-dance, which is still performed at the wedding. We were able to find some wedding dances and a dance round that lasted in Polissya until the middle of the XX century, which we consider as certain episodes with choreographic elements or completed dance forms. This approach opens the possibility of analyzing the choreographic component of a wedding.

At the wedding, they danced during the baking of the cow, on the «Sunday of the bride», the wedding, after the wedding, the dinner at the bride, the pantry, the division of the cow, when in a multifaceted event different ritual actions were interwoven in content and structure. In most cases, dance was part of the wedding ritual as a necessary element.

During his research work in the historical and ethnographic expeditions of the State Scientific Center for the Protection of Cultural Heritage from Man-made Catastrophes at the Ministry of Emergencies of Ukraine A. Samokhvalova managed to collect comprehensive material on the choreography of the Polissya wedding ceremony (with Rivne inclusive) as an important factor in the formation of folk choreography [33].

The first in the course of the wedding is performed by the dance of the maids. He is remembered and still danced in almost every Polissya village: «The EC loafers were put into the oven, the loafers danced with a shovel, so that the bread was planted. Then, as you danced, you and the shovel hit the men's heads» [5; 29]. In the more widespread variant in these territories: «As soon as the first cow is planted in the oven, it will be seated already by the mother, or Christian, to take that shovel and baptize the shovel. With a shovel it will dance a little bit» [23; 16]. At the same time the loafers perform the chants: «Oh God forbid in a good time, in a good time, as in humans, so with us, so with us»; «Let's jump an hour, an hour, make family happy, family» [24; 17].

When little loafers or knickers are baked to the wedding, the loafers take horns or hats, wrapped in a towel and sing and dance:

«Наша пічка рогоче, гой,  
Наша пічка рогоче,  
Коровайчика хоче» [23; 17].

The dances of the maids can be characterized as an arbitrary improvisation with a lullaby, which carries positive information that saturates the future loaf and predicts a cheerful, casual and festive mood of the future wedding.

On «young bride» we meet the memories and intuitive performance of archaic open tank-circuits, described by one of the first researchers of Slavic choreography K. Goleizovsky – keeping the bride in office [5; 47]. In the future, during the wedding, the open tank-rounds are met at least three times – the stroke of the bridegroom around the table before leaving the church, when the father leads the young people around the throne in the church and the three-bypassing around the young table, when they have already been charged and saddled. The wedding ceremony is accompanied by a procession. The wedding ceremony was accompanied by godparents, friends, guests and musicians, who usually played the march. The presence of such processions is recorded by almost all researchers. The procession of a wedding train (procession) is nothing but an open roundabout, subordinated to a musical rhythm or a song and musical rhythm: «A chain was dancing on the street of the wedding father. It was located in the center, on the sides – «gazebos», to which other guests joined, thus forming a «chain» (line). After the arrival of the wedding parents, the brides went or rode to the church to marry» [21; 42].

As part of the wedding ceremony feast, «... after drinking two ritual glasses ... guests engage in an emotional magical act of the birth of a new family that combines ritual activities with singing and dancing» [5; 21].

Particular attention at the wedding is given to the steady choreographic element of the action – the dance of the young. V. Krasovskaya notes that the expressive means of this dance, according to the document of the eighteenth century, is a duo form, dialogical facial expressions, attraction of a symbolic paraphernalia (handkerchief), pantomime [18; 12].

In 2008, during the historical and ethnographic expedition of the State Scientific Center for the Protection of the Cultural Heritage of Ukraine, ethnographers managed to record the memories of the wedding dance of young people in the village. Krychilsk Sarnensky district of Rivne region by A. Korsun in 1952 According to her memoirs, at the wedding the young man danced to the bride with a lullaby:

«Ти до мене я до тебе,  
А більше нікого...» [33; 70]. («You to me I to you, And no one else ... «)

According to A. Samokhvalova, the memories of the wedding dance of the young are extremely rare. The researcher suggests that the wedding dancer is an echo of an old wedding dance. In the eastern regions of Bukovina «after the first table of the elder with a «tree» (a small Christmas tree, decorated with ribbons and artificial flowers), dancing, led the young to their first dance» [33; 72]. This example confirms that the wedding dance of young people on the territory of Ukraine regardless of the region. In the modern wedding,

the function of the dance of the young is performed by the waltz, which in its imagery, vocabulary, musical and choreographic character most closely corresponds to sacred content.

Particularly noteworthy is the wedding dance «Pillow» or «Dance with a handkerchief», in which the echo of the old wedding dance is also felt. That's right, in the village of Nobel Zarichnensky district of Rivne region when performing «Pillows» all dancers stood in a circle, holding hands. In the middle of the circle is a soloist (a girl or a guy with a handkerchief in his hand) who chooses who he liked best in the circle. Suits, kneels, gives a handkerchief, kisses and goes in a circle. The one they kissed is still dancing with a handkerchief. They sang: «Pillows, pillows, all down, Girlfriends, girlfriends, all young»; «Whom I love, whom I love, I kiss him; I will present my pillow to that» [21; 32]. In this dance, it is imperative that you use the sign attribute – a handkerchief that is handed to your chosen partner and a kiss with your partner on your knees or knees (a sign of worship).

The choreographic element of the wedding, the researchers call the next part of the wedding – the dance of bread. In the village. Nobel Zarichnensky district danced bread after the first glass. They danced for two: an older boyfriend and girlfriend would come to the table, cross that bread lying near the bride, kiss it and dance. The bread is kept at hand, taken by the little fingers and danced (improvisation – free running, three times). Music does not play fast. Then they come under their hands and jump. They sing:

«Сватоньку до коханчику, гой,  
Сватоньку до коханчику,  
Пускай же нас до танчику» [21; 34–35].

After the dance, my boyfriend and girlfriend danced with the godparents, and then everyone else.

A similar piece of bread-making was seen in the village. Along the Zarichnensky district of Rivne region. The wedding dance program included varieties of polka dots, a goat or a gopachok, a dugout or «To the threshold to the table ...», a dance round «Boots, boots ...», which is still danced somewhere at the wedding; «On the River», a box, varieties of waltzes and frames called «Bald» or «Nadia» [33].

Humorous direction of wedding action with a rarely high level of choreographic performance is recorded in the village. Sheepskin Zarichnensky district. Respondents reproduced the character and mood of wedding household dances [33].

A separate part of the Polissya wedding is a «pantry» in which the choreographic element was used situationally, in keeping with the youth's purity of natural instincts brought up from a small spirituality of feelings. Unlike other regions of Ukraine, in Polissya songs and dances performed outside the pantry. «In the future, everything was scripted. The sheets, as a banner, were hung out or walked with him to the village with songs and dances. If there were no signs of maidenhood, the songs of shame were sung, the young family was shamed in every way» [34; 182].

From the mid 30's of XX century. this custom began to change, and in the early 21st century. from the «pantry» were left ashamed or humble songs with dances performed by middle-aged and older women. A. Samokhvalova as a part of a scientific and ethnographic expedition recorded «anything» in G. Gorbachevskaya, 1933, living in the village. Sareniki of Zarichnensky district of Rivne region:

Тумбаси, тумбаси,  
Ти казала що даси  
Того меду що спереду,  
А я тобі – ковбаси!

In addition to the shameful songs, women sing «wedding songs» or «partying», but always with improvisational dances. Each performer individually performs the movements most inherent in her, than expresses her view on what is happening [33; 4].

V. Gustus' testimony, born in 1959, is recorded in the author's own archive. The brides of Dubnovsky district of Rivne region, about the wedding of her parents, kept a photo of the brides. According to the memoirs, the wedding «sings» were accompanied by dancing «fun and relaxed» [29].

The theatrical-choreographic fragment of the wedding can be considered a jokey act of dressing in gypsies, divination on cards, greasing, etc («perezov»). All the activities were accompanied by dances that were performed more vividly and with more endurance than the more professionally played wedding musicians. The Polissya wedding in our time has preserved elements of theatricalization using the characteristic dance vocabulary of this episode, for example, gypsy dance, elements of which are «shaking» of shoulders, shawl movements or colored handkerchief, perfectly performed by dancers even without choreographic education.

The last dance episode of the wedding can be considered the end of the cow. The one who blows the loaf dances, and the guests sing humorous chants:

«Допустили негодя  
До нашого корова,

А він рук не помиє

І делити не вміє....» [33].

After the loot is split, the wedding is over. The young family goes home with songs and dances, often accompanied by music.

Information about weddings as one of the most ancient rites – the sources of choreographic culture of the region – in research works focused mainly on ceremonies and their verbal, song, attribute accompaniment. The role of choreography is still being studied, but valuable material for scientific generalization already exists. Yes, the use of ritual triple strokes, performed at least four times during the wedding, is a roundabout – the most ancient form of dance, still in Ukraine. Decay in Gypsies and other characters reflects people's long-held beliefs about the possibilities of plastic reincarnation in the natural environment. The introduction of wedding dances into the ritual program, according to A. Samokhvalova, who «became the background to the» pantry, «in fact, warmed the body» [33]. In our opinion, when musicians play hopk, polka and waltz varieties, chostos, chants, or whatever, the folk choreographic vocabulary is enriched and perfected by the best motor elements that correspond to the national and regional (local) mentality, reflecting the understanding of the world community with the community its archetypal meanings, signs, images.

Choreography of the wedding ceremony is not in vain attention of modern researchers. Folklorists of the nineteenth and twentieth centuries recorded for the future music and directing the effects of the wedding ceremony, but could not fix the wedding dance, since the recording system in the choreography was finally formed only in the 60s of the XX century. But dance takes not the last place in the wedding ceremony, because it is responsible for the moving and emotional part of the action.

Dancing cultural heritage of Polissya region is peculiar in its manner and character of performance and is a manifestation of cheerful character, optimism, wit, which is an indicator of the spiritual strength of the population.

However, the realities are that Polesie, being the crossroads of cultures, languages and traditions, exemplifies the model of interaction between Western and Eastern subcultures within one region. Bordering Hungary, Slovakia, Poland, Romania, Polesie synthesizes Eastern and Western traditions. The peculiarity of the region is that at the junction of the two civilizations, the «progressive pragmatism of the West», when interacting with the culture of the Eastern Slavs, forms a special buffer zone there, which demonstrates the path to cooperation, mutual influence and mutual enrichment of nations, religions and cultures. This is where the peaceful coexistence of ethnicities with the titular nation is observed, as the region is characterized by specific transboundary conditions that also affect the cultural and linguistic situation.

Thus, geographical and geopolitical specificity, mutual influences of cultures led to the formation of a specific region with its inherent mentality and worldview. *Among the characteristic features of the Polissya mentality are:* certain conservatism, national tolerance; relative political activity, religious tolerance, etc. Policemen are characterized by a desire for peaceful coexistence from the point of view of mutual non-interference in the life and interests of social groups, which differ in national, religious, social, territorial, historical and other grounds.

*Rivne Polissya* still retains a significant number of archaic features in material and spiritual culture and is characterized by:

- a) the special conservatism and remnants of pre-Christian beliefs, ancient customs, worldviews and ideas of the Ukrainian people;
- b) the synthetics of the monuments of traditional spiritual and material culture, which is a consequence of the adaptation of the Belarusian and Polish folk traditions and the influence of the Western and Central (Central) Polesie;
- c) the presence of the latest meanings and symbolism related to the tragic historical events of the Chernobyl disaster.

*The conclusions* about the characteristic features of Rivne Polesie in the system of choreographic culture of Polissya region are based on numerous field materials collected by the researchers of the region and the author personally during the long expeditions in this country:

1. Scientific folklore-ethnographic expedition to the village of Zelene, Krasnopillya, Stepangorod, Velyki Telkovichi, Voronky, Hinochi (28.08 – 02.09.1996); Antonivka village, Chakva (11.10-13.10.1996) of the Vladimir district of Rivne region; Mlynok village, Borovets, Perekalya (28.08-02.09.1996) of Zarichnensky district of Rivne region [Derzharchiv of Rivne region. P 2828 No. 4/38. 131 sheets Record Sivets A., Samokhvalova A., Shevchuk S., Dmitry Z., Leychuk S., Vlasjuk O., Parasyuk I.].

2. Scientific folklore-ethnographic expedition to the villages of Dubchytsi, Applicants, Nobel, Omit, Senchytsi, Komory, Cherni, Mutvitsa, Zarichnensky district, Rivne region. (26.11-30.11 1997) [State Archives of Rivne region R. 2828 No. 4, Appr. 40. 196 sheets ; Record V. Logvin, Z. Dmitrieva, O. Yuzyuk, N. Kovalchuk, A. Samokhvalova].

3. Scientific folklore-ethnographic expedition to the villages of Tumen, Horodyshe, Brodets, Rudnya, Lyudin, Ozersk, Dubrovytsia district, Rivne region (22-28.10; 20-23.11.1998) [Derzharchiv of Rivne region. P.2828 No. 4, Spr. 42-43. 52 and 102 sheets; Record I. Tokar, Y. Podtserkovna, N. Kovalchuk, A. Samokhvalova, notation by Y. Rybak].

4. Scientific folklore-ethnographic expedition to the village of Dubrovsk, Zarichnensky district, Rivne region. (October 24-29, 1994) [State Archives of Rivne Region R. 2828 No. 4, Appr. 1. 10 sheets; Record by O. Prohorchuk, O. Savchuk, I. Semetyuk].

5. Scientific folklore-ethnographic expedition to the villages of Selets and the Mochulishche of Dubrovytsia district of Rivne region. (November 20-23, 1998) [State Archives of Rivne Region P.2828 No. 4, Spr. 1. 10 sheets; Record by A. Samokhvalova].

6. Thematic folklore-ethnographic expedition to the villages of Dibrovsk, Vovchytsi, Vychivka of Zarichnensky district of Rivne region. (December 27-30, 1998) [Dancing, Games. State Archives of Rivne region R. 2828 No. 4, Appr. 48. 6 sheets.; Record by A. Samokhvalova].

7. Scientific complex folklore-ethnographic expedition to the villages of Selets, Mochulishche, Krasnoye, Vilna, Verbivka, Dubrovyts'kyi district, Rivne region. (18.12-22.12.1999) [ceramics (sketches), landscapes (sketches), children's folklore, leisure, games, dances. Information about screwdrivers, calendar rites, songs (with notations). State Archives of Rivne region P.2828 op. No. 4, Spr. 51. 91 sheets.; Record by T. Chernihiv, Y. Rybak, A. Samokhvalova, I. Tokar, notations by L. Gapon, sketches by I. Tokar, T. Lukashevich].

8. Scientific complex folklore-ethnographic expedition to the villages of Glynne, Staro selo, Drozdyn (02-05.04.2001) and Glynne (28.08.2001) of Rokytno district of Rivne region. [songs (with notations) calendar, wedding, songs, dance pals, flowing, lyrical, choreographic folk culture (dance decoding, dance information, descriptions), games calendar, wedding; information about wedding clothes, about folk musicians [Derzharchiv of Rivne region. R. 2828 op. No. 4, Spr. 60. 59 sheets.; Record and schemes of A. Samokhvalova, notation by R. Tsapun].

9. Scientific complex folklore-ethnographic expedition to the village of Glynne, the Old village (31.03-02.04.2001, 16-19.08.2001) of Rokytno district of Rivne region. [instrumental music notes, information on the technique of playing the accordion, choreographic culture, games, ceremonies, calendar, legends, translations, calendar songs, chants, howls] [Derzharchiv of Rivne region. R. 2828 op. No. 4, Spr. 62. 45 sheets.; Record and notations by M. Babich].

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### ИСТОРИКО-ГЕОГРАФИЧЕСКИЙ И ЭТНОГРАФИЧЕСКИЙ ФАКТОРЫ НАРОДНОЙ ХОРЕОГРАФИЧЕСКОЙ КУЛЬТУРЫ ПОЛЕСЬЯ

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Анализируются историко-географический и этнографический факторы формирования народной хореографии на Полесье. Предметом исследования есть материалы экспедиций в данный регион, проведенные в последнее время при участии автора, которые свидетельствуют о специфике формирования народной хореографической культуры, особенностях ее сохранения в рамках реализации специальной государственной Программы. Акцент сделан на выявление региональной специфики народной хореографии Ривненского Полесья.

**Ключевые слова:** Полесье, хореографическая культурная практика, экспедиционный материал, исследование.

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### ИСТОРИКО-ГЕОГРАФІЧНИЙ ТА ЕТНОГРАФІЧНИЙ ФАКТОРИ НАРОДНОЇ ХОРЕОГРАФІЧНОЇ КУЛЬТУРИ ПОЛІССЯ

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**Актуальність дослідження** пов'язана з посиленою увагою до етнокультурних складових в українському сучасному соціумі, обумовленою відродженням інтересу науковців та широкого загалу населення до регіональної культурно-мистецької проблематики, зокрема й танцювальною практики, адже Західне Полісся залишається оригінальним центром не лише художніх творів, що культивуються упродовж десятиліть, але й зразком нової народної стилістики, форм збереження і примноження хореографічних народних зразків.

**Мета дослідження** – виявити історико-географічний та етнографічний чинники формування народної хореографічної культури Полісся, спираючись значною мірою й на практичний матеріал, зафіксований автором статті в регіоні.

**Методологія дослідження** базується на компаративістичному методі аналізу сучасної народної регіональної хореографії, що дало змогу виявити роль історико-географічного та етнографічного чинників впливу на формування народної хореографічної культури Полісся, узагальнити роль і значення регіональної складової у контексті суспільно-культурних перетворень.

**Наукова новизна** дослідження полягає в опрацюванні експедиційних матеріалів, проведених на теренах окресленого регіону, зокрема й за участі автора та виявлення прадавніх елементів у народній хореографії, пов'язаних з традиційно-звичаєвою культурною практикою.

**Практична значимість результатів.** Зібраний і опрацьований матеріал може використовуватися в подальших наукових дослідженнях та підготовці синтетичних праць із регіональної народної хореографії. Корисним він буде і для системи підвищення кваліфікації працівників культури та освіти регіону.

**Ключові слова:** Полісся, хореографічна культурна практика, експедиційний матеріал, дослідження.

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