

UKRAINIAN NATIONAL COSTUME INFLUENCE ON CHOREOGRAPHIC ART IN DIFFERENT REGIONS OF UKRAINE

The article analyzes the notions of “Ukrainian choreographic art” and “Ukrainian national costume”. The elements of costumes from different regions of Ukraine are defined. Ukrainian national costume influence on choreographic art in different regions of Ukraine is considered.

Key words: *costume, folk choreography, traditional clothes, art, dance, stage costume.*

У статті проаналізовані визначення понять «українське хореографічне мистецтво» та «український національний костюм»; визначені елементи костюмів різних регіонів України. Розглянуто вплив українського національного костюму на хореографічне мистецтво в різних регіонах України.

Ключові слова: *костюм, народна хореографія, національний одяг, мистецтво, танець, сценічний костюм.*

Folk dances are genre-diverse, very rich in themes and plots. They differ from each other not only in different countries but also in different regions. Choreographers have always paid their attention to folk art, looking for new plots, enriching the choreographic art with folk melodies, rhythms, original dance compositions, bright artistic images.

The question arises: “Does the performance of choreographic movements depend on the stage costume?”

The little-studied problem is the influence of the costume on the development of choreographic art in different regions of Ukraine. There are a few literature sources on this topic. In our country, only manuals were published on choreography, which described the movements. And there was no fundamental work on the relationship between costume and dance.

Therefore, *the aim of our study* was to determine the influence of national costume on the performance of some movements of folk dance in different regions of Ukraine. The urgency of the topic is due to lack of knowledge on the origin and performance of some movements of Ukrainian folk dance. We set the following *tasks*: to define the concept of “Ukrainian choreographic art”, identify the elements of costumes from different regions of Ukraine, to establish the influence of the costume on the development of choreographic art.

The object of research is Ukrainian choreographic art.

The subject of research is the influence of costume from different regions of Ukraine on the development of choreographic art.

We applied the following research *methods*: theoretical (analysis and summary of literature on the problem of research, comparison) and empirical (description) methods of scientific knowledge.

The scientific novelty of our work is an attempt to explore the stage costume as a factor influencing the creation and performance of choreographic movements.

Results of the research. The work gave rise to the art of dance and is the basis of its further development. Coordination of human movement during the performance of various kinds of work becomes more expressive when it is rhythmically organized. And rhythm is inherent in all kinds of art and is one of the components of its perception. Reproduction of movements, gestures, regardless of the labour process, is not only the original form of dance art, but also one of the forms of a man abstraction from his animal condition.

Dance is an art that reflects life in a figurative and artistic forms. The particularity of choreography is that it conveys the thoughts, feelings, experiences of a person without words, through movements and facial expressions.

The dance of Ukraine is either pensively lyrical, incessantly cheerful, tender, or heroic. The history of folk dance is very long, full of emotions and experiences for many generations of the Ukrainian people. Ukrainian folk dances and songs are famous all over the world due to the

pronounced national colour, strength of spirit, emotional saturation, uniqueness of melody, rhythm, movements [4].

Ukrainian national clothing is a bright and original cultural phenomenon. It seems to reflect the picturesque nature of Ukraine, artistic talent and taste of our people.

The original Ukrainian national clothes, music and traditions are, first of all, the history of the inhabitants of Central Ukraine, as the population of the border areas – Polissya, Lemkivshchyna, Boykivshchyna, Hutsulshchyna and Bukovyna – is significantly influenced by other cultures (Polish, Romanian or Hungarian) [2].

The history of Ukrainian folk clothing is closely connected with the traditions of Kyivan Rus. Evidence of this can be found in the Hypatian Chronicle or in famous “The Tale of Igor’s Campaign”, which mentions such items of clothing as a shroud, shirt, retinue, corso (ancient cloak) and others. Since then, the most common women’s clothing has survived in everyday life – a long belted shirt. It was usually embroidered with magical ornaments, mostly in geometric shape. It has been the custom since ancient times to use multi-coloured woolen threads, duck feathers, and various fragrant herbs in a girl’s headdress [3].

It is in the folk costume of any nationality that the form, silhouette, and composition are best expressed.

Under the form of a suit one should understand a dynamic model of space – time system, which has a multilevel structure between its elements, human figure and environment. All elements of a suit shape must have common properties: to repeat the same lines as in the main form. The form is expressive only when its silhouette, accuracy of proportional relations of separate parts, rhythmic system of details, harmony of colour is clearly shown.

The stage costume requires bright colours, noticeable decorations, but at the same time it should be close to the old household costumes.

The colour scheme gives an emotional tone, it is very strong factor in the perception of objects. The colour in the costume can help create a certain mood and is associated with such concepts as joy, sadness, nobility, austerity, youth and so on.

Stylistic conditions of a particular type of folk art are formed depending on the nature of work, living conditions in which people live in a particular area, as well as socio-economic and cultural relations of neighbouring peoples. The formation of stylistic features of folk dance is also significantly influenced by geographical factors. In particular, the dances of steppe regions in stylistic terms are markedly different from the dances of the mountainous regions of Ukraine. On this basis, we can identify individual areas and their existence [2].

The central part of Ukraine should be considered **the first local district**, which includes: Poltava, Kyiv, Northern regions of steppe Ukraine, most of Slobozhanshchyna and eastern Podillya. According to the modern administrative division, Poltava, Kyiv, Cherkasy, Kropyvnytskyi, Dnepr, Chernihiv, Sumy regions, the western part of Kharkiv, the northeastern part of Zhytomyr and the eastern districts of Vinnytsia region.

All genres of Ukrainian folk dances live in this area. They reflect the most characteristic features of Ukrainian folk dance art. That is why they form the basis of Ukrainian folk choreography. The dance movements of this area are marked by plastic roundness, which largely depends on the nature of the use of hands, body and head.

Clothing, shoes, hats and jewellery, as well as individual items of dance props, folk musical instruments, harpsichords, sabers, bunchuks, etc. play an important role in the dances of this area.

Women’s clothing consists of an embroidered shirt, plakhta, poperednytsia (apron, zapaska), belt and bodice. Among the headwear and decorations we can note, first of all, ribbons, wreaths, and for married women – ochipok and khustka. The most common jewellery is a necklace. Shoes – mostly red, green, yellow boots, very often with an ornament on the heels, which is made of copper tracks.

Men’s clothing in this area consists of an embroidered shirt, sharavary, belt (kushak). Sometimes older men wear svytka and a chumarka. Shoes – red and black boots, on the heads – a high astrakhan hats. Decorations are not used in men’s clothing. In men’s dance parties, boots are mostly turned to advantage. During prysyadky men hit with the hand on bootlegs or soles.

The second local district, which has its own stylistic features of dance, includes Zakarpattia, Chernivtsi, Ivano-Frankivsk, the southern part of Lviv, Ternopil and Khmelnytsky regions. The district terrain is mostly mountainous, due to which the life of people, conditions and nature of their work differ from life in the central part. All these factors have had a corresponding effect on the art of dance. In the dances of mountainous areas, especially Prykarpattia and southern Podillia, dance movements are characterized by sharp change in the position of legs, arms, body, head, which gives them specific individuality. During the dance, exclamations, words, sentences and even dialogues are used, which not only affect the change of the dance figure, but also enhance the emotional tone of the performance. In general, dance movements in this area are performed smaller, more graceful, more in place and in speed.

Significant differences are observed in the clothing of residents of this area. Women here instead of plakhta put on two zapaskas or horbatka (boiky, lemky – a wide skirt), instead of sleeveless jacket – a keptar, instead of boots – postoly. Headwear and jewellery are much more diverse here. Along with wreaths, chiltse is used, and along with necklaces, sylianky, herdany are used. Taistry are willing to wear. Men's clothing consists of an embroidered shirt, narrow or wide trousers, keptary and sardaky, embroidered with whimsical patterns, as well as a wide belt (cheres), decorated with various ornaments. Shoes – postoly, headwear – krysanja, decorated with a bunch of colourful feathers. In winter Hutsuls wear rohativka hat. Mountain dancers are fond of jewellery. They willingly use props in dances, in particular – taistry, poroshnytsi, tobivky; various musical instruments (sopilka, floiar, trembita, drymba and violins).

Clothes are not used to the best effect while dancing. However, the active use of props, especially the hatchet, is of great importance here. The dances of this area show the influence of Hungarian, Slovak, Moldavian and, especially, Romanian dance folklore.

The third local district includes Volyn, Polissia and northern Halychyna – i.e. Volyn, Rivne regions, half of Lviv (northern territory) and most of Zhytomyr region. This also includes the western and northern districts of Kyiv region. In addition to round dances, kozachky, hopachky, kolomyiky and some other dances, there are distinctive dances specific only to this area.

Girls in this area dance more softly and plastically, emphasizing the features of their character. However, in the stylistic aspect, the dances in this area are more diverse, because they are closer in nature to the dances of the central district, absorbing many features of the dances of the second local area and, accordingly, the influence of Polish and Belarus choreographic art. For example, in “Sokalskyi Cossack” dance the influence of Polish dance is especially noticeable.

Ternopil, Khmelnytskyi, Vinnytsia, Odesa and Mykolaiv regions are considered to be **the fourth local districts**. Many dances exist in Pobuzhzhia, less – in Vinnytsia region and (few) – in Odesa region and in the southern parts of Mykolaiv region. Various dances of hopaks, kozachky, metelytsi, kolomyiky and dances typical of the Hutsulshchyna are widespread here. But already in Vinnytsia region you can see Russian dances “Kamarynska” and “Barynia”.

The fifth local district should include Donbas, Crimea, the entire southern part of Steppe Ukraine, the eastern districts of Slobozhanshchyna. These are Crimea, Donetsk and Luhansk regions, eastern districts of Kharkiv, Dnepr and Zaporizhzhia. This area is mainly industrial, it has people of different nationalities: Tatars, Ukrainians, Russians, Bulgarians, Armenians, Georgians, Kazakhs and others. However, Russians, Ukrainians and Tatars predominate.

The ethnic composition accordingly affected the stylistic features of the art of dance, as elements of choreographic art of other nations are introduced into the choreography of Ukrainian folk dances [4].

Women's movements of “Kozachok” are performed smaller, at a spot and at fairly fast pace, demonstrating the grace and cheerful nature of the Ukrainian girl. For example, the dance movement “vykhyliasnyk” or “kolupanochka” is associated with the pounding of the ground with the toe and heel of a boot. The movement “tynok” in the manner of performance resembles jumping over fencing.

Everything depends on the unique image in the dance. That is why the movement can be performed in different ways: wide and slow (hopak), small and fast (kozachok). And such women's dance movements as dribushky, vykhyliasy, dorizhky, various variants of dance steps and all sorts of whirling began to be widely used by men too.

In the traditional performance of hopak, two tendencies can be identified: heroism, courage, strength – on the one hand; joy, gladness, grace – on the other. If the leading role belongs to men in hopak, in kozachok – to women. The basis of hopak are prysiadky, povzunky, high jumps and holubtsi performed by men with the active participation of women. Kozachok is characterized by the performance of dribushechky, vykhyliasy, dorizhky, whirlings, mostly performed by women with the support of men, in various choreographic compositions. In hopak, dance movements are performed at a slow and moderate pace with gradual acceleration towards the end of a dance. Kozachok is characterized by a predominantly fast pace.

The territory of Polissia is located in a swampy area, so the choreographic movements are elastic, abrupt, performed easily, gently, briskly, with a gradual movement, as if jumping from hill to hill. The main dances here are polkas with various “arches”, movements and “vykrutasy”, quadrille, kozachky, hopachky, round dances, polkas.

Women’s suit: wide linen skirts, decorated at the bottom with red stripes or from checkered and striped fabric, from which a woven stripe of patterned hem was produced; linen shirt with band-collar or folding collar, luxuriously decorated with red weaving or embroidered ornaments. Such skirts were worn with a percale or calico apron embroidered with an ornament across.

As women’s chest clothing, there was a short sleeveless jacket bodice. There were laps made from the waist of the bodices. Favourite colours of sleeveless jacket bodices were cherry, red, green, blue. Outer garments were traditional svyty-sernehy decorated with applique and embroidery on the cuffs and chest. Polissia women’s headwear are Old Russian namitky, old-fashioned rectangular shawls, and festive girls’ headwear are wreaths. Women of Western Polissia made and wore on their heads rigid ampyx-like kybalky made of cardboard or flexible wood.

Men’s clothing consisted of a white linen shirt, worn over trousers, with embroidery on the stand-up collar, chumarka. The shirt was girded with twisted linen, hemp or woollen rope, leather or home-woven belt. Trousers were sewn from linen home-woven fabric in strips or brat checks. They wore a straw hat, a woollen or lambskin hat. Shoes were postoly or boots.

Thus, clothing allowed to make movements wider, footloose (wide steps, run, jumping-over, leaps, jumping down etc.).

Folk dance needs detailed study. Based on folk experience, we try to expand the possibilities of dance, enriching it with directing fiction, dance technique, due to which it expresses itself and stage costume even more vividly.

This can be traced in the ornaments of stage costumes, in the plots of choreographic productions, in the attributes and scenery. In the creation of clothing, people showed as much talent and artistic taste as in the creation of songs and dances. Costume perception is influenced by the lighting brightness, the distance from the stage to the audience – all these must be taken into account, reproducing both ancient and modern costumes.

Depending on the stage costume the manner of performing some movements changes. A dancer would not be able to make jumping jack in the air if he had skinny pants instead of wide trousers. And it is very difficult for a girl to jump in narrow plakhta [2].

Therefore, we can *conclude* that the performance of choreographic movements directly depends on the stage costume of a particular region.

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