neke stiliske osobine plesanja Vlaha u istočnoj Srbiji sporično javljaju i u ostalim krajevima Jugoslavije. Ako pogledamo vlask jevre, pa i plesove susjednih Rumunju, prvo što odmah udara u oči, to je snažno udranje nogama o pod. Na jednak način tabana se u Liči slične su poaje na Krku, Istri i u nekim krajevima Bosne (a možda se drugdje tako pleše, samo nemamo podataka). Teško je tvrditi da su tu posrijed vlaški utjecaji, jer je i samo podrijetlo Vlaha nedovoljno istraženo, a jednako i njihova kretanja. Ipak nekađanje postojanje vlaških grupacija u spomenutim krajevima dopušta makar veoma opreznu pretpostavku o eventualnim vlaškim utjecajima. Ciganski čok također je vršio znatan utjecaj osobito u južnim krajevima Srbije.

I na kraju još jedna misao. Kad se govori o nacionalnim karakteristikama pojedinih prikazana plesova, onda treba istaknuti da obilježja njihova izraza i sila nisu jedinstvena i ne podudaraju se s pripadnošću ovoj ili onoj naciji u cijelini (za razliku od onih naroda koje cijeđe ulaze u okvir jedne plesne zone). Tamo gde ima više zona, često je razlika među zonom veća nego među susjednim nacijama. Tako na primjer, u dinarskoj zoni tri nacionalnosti pleše gotovo identično spomenuti arhaičan šestodijelni ples. Istarski je balon sličniji bilo kojem austrijskom ili njemačkom »Landier« ili slovenskom plesu nego slavonskom ili vrijekom kolu. U svakom slučaju kad god je riječ o geografskom rasplošnju plesova, mnogo je korisnije guvoriti o zonom nego o područjima što ih nastavaju pojedine nacije. To je prirodno, jer se dobar dio plesova, a pogotovo oni najstariji, koji daju karakteristike pojedinim zonom, pojavljuju u našim krajevima prije no što su se definitivno formirale nacije.

**SUMMARY**

**THE GEOGRAPHIC DISTRIBUTION OF THE YUGOSLAV FOLK-DANCES**

By the examination of stylistic, rhythmic, spatial and other characteristics of folk-dances, we can notice congruities in a given geographic area and great differences between the dances of various regions.

Hitherto there were some endeavours to divide the Yugoslav area into definite cultural zones. The most remarkable among these is the ethno-geographic division of M. Gavazzi, who distinguishes Alpine, Panonian, Adriatic, Dinara’s, Morava’s and Vardar’s zones. The author of the paper compares dance zones with the ethnographic zones of M. Gavazzi and concludes that they almost entirely coincide.

**Alpine dance-zone** is a part of the broad Alpine area, which comprises all peoples inhabitant in the Alps and their distant spurs. In Yugoslavia these are Slovenia, Istrija, Prigorje, Hrvatsko Zagorje and partly Međimurje, Podravina, Slavonija, Turopolje, Banija i Pokuplje. Out of a rather heterogeneous structure of dances following common traits were crystallized: a) the pair dances predominate; b) the pairs are uniformly distributed along a circle; c) the partners are not firmly bound one with another; d) the direction of movement over the dance area is counter-clockwise and the rotation of each pair is clockwise; e) it can be traced the former role of the commander; f) the characteristic vigorous rotations of the pairs; g) appears the beating the legs and other body parts by hands; h) string hands predominate as musical accompaniment to the dance, but the tendency to the domestic instruments is manifested too; i) a dance is seldom accompanied by a song; j) the rhythmical base is formed by the polka and waltz forms.

**Panonic dance-zone** is placed east of Zagreb, and north of the Sava and the Dunav. Somewhere the boundary line lies a little more to the South. The main characteristics of the Panonic dance-zone are following: a) the dances are performed in closed circles; b) the next one; c) in the West c) in the East it is counter-clockwise, navije and Podrinje we have in the kolonel; d) it is very mild; e) dancing with vigorous but sudden movements it moves in two ways. Quavers, all other regions have awitch; f) a great number of the kolostech in the songs and in the text content they are closely connected. Past it has been danced by the sheriffs and dukes, shepherd’s pipe (now tamburica bands are playing)

**Dinara’s dance-zone** lies on the Sava and the Kupa and the Kolubara and the Sinitica: the main characteristics: a) that of an independent pair; b) the area is very intensive; d) high the kolos men choose their future; e) the dance is performed in summer; f) the dance is usually performed without instrumentation.

**Adriatic dance-zone** is a narrow coast belt from Rijeka to the area of the nabos and the other of women; b) there is no dance area, but several of them form the dancing area is counter-clockwise in both directions. In the Sava and the Colubara and the Sinitica the Dancing area is formed by two tripartite and one six-quartern ryllhythym between the dance and the accompaniment of music, the main instrument of accompaniment was very spread. The soap bubble.

**Morava’s dance-zone** West it borders upon Dinara and in the South the frontiers of the dances are mostly performed counter-clockwise; e) a stylized leg; d) the bar of the melody of the dance; e) the dance is there are the dances accompanied by a song, but important, today the peptide instrument prevail.

The elements of acutural dance-zone.

Vardar’s dance-zone upon Morava’s. In the East the dance elements intrude deeply into the open kolos, where the direction of movement is out of the legs are characteristic for the dance bar, and there is a musical accompaniment; e) the most popular of the dance is accompanied by a
zurne combined with beats (they are more and more substituted by clarinets), or the bag-pipes and pipes and kaval, which are mostly combined with other instruments in the form of čalgı band.

Except the differences, which appear between the dances in various zones, there are and certain similarities.

The appearance of so called walked kolos with only accompaniment of the song could be interpreted by the existence of an older stratum of dances, which had in the times past a more prominent role than today. Some elements were carried to the various regions by the migrations of the population, specially from the Dinara's zone to the other, but we must emphasize the strong natural expansion of the sexpartite dance of the Dinarians to all other zones. Influenced by the song or the music the sexpartite dance form was considerably accelerated and the dance adopted new stylistic characteristics. The above-mentioned phenomenon of heterorhythmia is, maybe, the result of the poor adaptation of the sexpartite dance form to the bipartite rhythm of the musical accompaniment in the Adriatic, or to the odd one in the Vardar's dance zone.

In the boundary regions between the zones there are various compromised solutions and some elements penetrated deeper into the territory of the other zone. As instances are mentioned typical Alpine rotations in the neighbourhood of Dubrovnik and some other characteristics.

The influences of the neighbour peoples and the dances of national minorities even more complicate the picture of the dance and we must add to the basic division into zones some varieties different to the enumerated characteristics.

An important variety is Szapian with the vigorous ejection of the legs and loud outcries, then the Siptarian with dancing, where the activity of hands is more important than the activity of legs, then the Hungarian variety with șverbunka as the stylistic base, which influences on the Moravians, Slovaks, Ukranians, Romanians and on the Ukrainians with their furians and villutță. Particularly is interesting the Vlahic variety, for some Vlahic stylistic characteristics from the eastern Serbia sporadically occur and in other regions of Yugoslavia. The strong beating the floor with the legs appears in Lika, in Krk, in Istria and in some regions of Bosnia. The influence of the gipsy's șboțek was considerable, specially in the eastern regions of Serbia.

The national characteristics of the described dances, the characteristics of their expression and style, are not uniform and do not coincide with appertaining to this or that nation as a whole. The difference between the zones often is greater than between neighbouring nations. For instance, in Dinara's zone three nations dance almost identically in the frame of the above-mentioned archaic sexpartite rhythm. The Istrian șbalon is more similar to any Austrian or German șLändler or to the Slovenian dance than to the kolos from Slavonia and Lika. In any case, when we speak of the geographic spreading of dances, it is better to use zones than the regions inhabited by the separate nations. This is natural, while the most of the dances, specially the old ones, which characterize particular zones, appeared in the mentioned areas earlier than the nations were definitely formed.

(Prevela V. Poljak)