

neke stilske osobine plesanja Vlaha u istočnoj Srbiji sporadično javljaju i u ostalim krajevima Jugoslavije. Ako pogledamo vlaške igre, pa i plesove susjednih Rumunja, prvo što odmah udara u oči, to je snažno udaranje nogama o pod. Na jednak način tabana se u Lici, slične su pojave na Krku, Istri i u nekim krajevima Bosne (a možda se drugdje tako pleše, samo nemamo podataka). Teško je tvrditi da su tu posrijedi vlaški utjecaji, jer je i samo podrijetlo Vlaha nedovoljno istraženo, a jednako i njihova kretanja. Ipak nekadašnje postojanje vlaških grupacija u spomenutim krajevima dopušta makar veoma opreznu pretpostavku o eventualnim vlaškim utjecajima. Ciganski čovek također je vršio znatan utjecaj osobito u južnim krajevima Srbije.

I na kraju još jedna misao. Kad se govori o nacionalnim karakteristikama pojedinih prikaznih plesova, onda treba istaknuti da obilježja njihova izraza i stila nisu jedinstvena i ne podudaraju se s pripadnošću ovoj ili onoj naciji u cjelini (za razliku od onih nacija koje cijele ulaze u okvir jedne plesne zone). Tamo gdje ima više zona, često je razlika među zonama veća nego među susjednim nacijama. Tako na primjer, u dinarskoj zoni tri nacionalnosti plešu gotovo identično spomenuti arhaičan šestodijelni ples. Istarski je balon sličniji bilo kojem austrijskom ili njemačkom »ländleru« ili slovenskom plesu nego slavonskom ili vrljčkom kolu. U svakom slučaju kad god je riječ o geografskom rasprostiranju plesova, mnogo je korisnije govoriti o zonama nego o područjima što ih nastavaju pojedine nacije. To je prirodno, jer se dobar dio plesova, a pogotovo oni najstariji, koji daju karakteristike pojedinim zonama, 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, rhythmical, 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 ethnographic division of M. Gavazzi, who distinguishes Alpine, Panonian, Adriatic, Dinaric, 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, Istria, Prigorje, Hrvatsko Zagorje and partly Medimurje, Podravina, Moslavina, Turopolje, Banija and 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 bands 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 and in the East it is counter-clockwise; d) in the East it is counter-clockwise; e) in the East it is counter-clockwise; f) in the East it is counter-clockwise; g) in the East it is counter-clockwise; h) in the East it is counter-clockwise; i) in the East it is counter-clockwise; j) in the East it is counter-clockwise.

Dinaric dance-zone lies on the Sava and the Krka, the Kolubara and the Sitnica. The main characteristics: a) the dances are performed in closed circles; b) the area is very intensive; c) the dancing area is counter-clockwise; d) the dancing area is counter-clockwise; e) the dance is performed in closed circles; f) the dance is performed in closed circles; g) the dance is performed in closed circles; h) the dance is performed in closed circles; i) the dance is performed in closed circles; j) the dance is performed in closed circles.

Adriatic dance-zone is a narrow coast belt from Rijeka to Dubrovnik. The main characteristics: a) the dances are performed in closed circles; b) the area, but several of them for the dancing area is counter-clockwise; c) the dancing area is counter-clockwise; d) the dancing area is counter-clockwise; e) the dancing area is counter-clockwise; f) the dancing area is counter-clockwise; g) the dancing area is counter-clockwise; h) the dancing area is counter-clockwise; i) the dancing area is counter-clockwise; j) the dancing area is counter-clockwise.

Morava's dance-zone lies in the West it borders upon Dinaric and in the South the frontier. The dances are mostly performed counter-clockwise; c) a stylistic element; d) the bar of the melody; e) the dance is performed in closed circles; f) there are the dances accompanied by string bands; g) important, but today the pipe instrument prevail.

The elements of acultural dance-zone.

Vardar's dance-zone lies upon Morava's, in the East the elements intrude deeply into the area; a) the open kolos, where the direction of movement is counter-clockwise; b) the legs are characteristic for the dance bar, and there is a musical accompaniment; c) the dance is performed in closed circles; d) through the most popular string bands; e) with the accompaniment of

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 čalgi 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 Šopian with the vigorous ejection of the legs and loud outcries, then the Šiptarian with dancing, where the activity of hands is more important than the activity of legs, then the Hungarian variety with »verbunka« as the stylistic base, which influences on the Moravians, Slovaks, Ukrainians, Romanians and on the Italians with their furlanas and vilotas. 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 »čoček« 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 »balon« is more similar to any Austrian or German »Ländler« 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)