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## The Images of Dance in Polish and Ukrainian Illustrated Books for Children – Manners of Depiction and Functions

**Abstract:** The article presents images of dance in Polish and Ukrainian picture-books for children. The authors consider that motif of dance serves not only to present the culture and customs of a given society, but it is also a starting point to more profound, existential, and universal deliberations. Texts which are analyzed in the article show in a broader, psychological perspective of consideration, that dancing also represents experiences of a person and their emotions and have a special place in children's subculture: it is a kind of play, gamble but above all it's a ritualization of children's behaviors, which is expressed in combination with music (a pattern of gestures and movement). The article illustrates a dance described in the literary text, to create visual images of a dance/dances, emphasizes rhythmicity of a poetic text, shows characters in motion, to enhance dynamism in the illustrations, presents shared happiness, unity or a happy ending and popularizes national culture. In conclusion article shows different functions of dance in literary texts and the pictures: 1). entertaining/ludic (includes comedy, humor, caricature portrayal of characters, strange poses of dancers); 2). emotive/expressive (depictions of dance represent various emotions); 3). aesthetic – educational; 4). informative/cognitive.

**Keywords:** children's subculture, dance – play, ritualization of children's behaviors, rhythmicity, entertaining/ludic functions, emotive/expressive perspective, esthetic and educational function, cognitive function

### 1. DANCING IN CULTURE AND IN CHILDREN'S SUBCULTURE

Dancing is an intrinsic part of every culture and civilization. It was believed that a particular pattern of gestures and movements of the body, performed to the beat of the music, allows people to gain control over mysteries and forces of nature. Dance as a cultural phenomenon and an ethnographic construct is

often considered interdisciplinary and the analysis of its images in literature and art require the researcher to refer to many other fields (such as music and musicology). These considerations also include the need to integrate many disciplines of humanities, the perspective of an intertextual and intersemiotic model of text interpretation, and aesthetic education understood as upbringing through art (Wojnar, 1967; Wojnar 1990; Girraud 1974; Schaff, 1960; Eco, 1972; Prieto, 1970; Wallis, 1968; Langer, 1976; Kuryłło, 1930).

As Polish ethnographer Jolanta Kowalska rightly observes:

The definitions of dance are never sharp and exhaustive; there is not one that all researchers would agree to, at this stage one commits the first mistakes, most often resulting from the fascination with one aspect of the dance, while ignoring or underestimating the weight of the others. (...) In semiology, poetry, painting, music, and dance are included in the category of poetics, whereas the language of science, referred to as a logical code, is contrasted with all of those mentioned above. The ease of “talking” about the dance in the language of painting or music has its justification in the similarity of the process communication, which is used by poetics aimed at creating certain images, evoking sensations, rather on feeling than understanding. (...) There is a reason for considering the original unity of dance, music, and poetry, describing it even as a musical pre-art, and exemplifying in a Greek choir or in the dance forms of primitive societies, about dance as a pre-linguistic way of communication, from which it was only as a result of evolution that languages developed. For these three areas of expression, there is a common denominator, which is rhythm. (Kowalska, 1978: 173–174)

When human societies evolved, a rhythmic dance helped express feelings, strengthened the sense of individuality, and highlighted important moments in life (Drożdż, 2012; Rey, 1958; Wiczysty, 1959; Turska, 1962; Turska, 1965; Wiczysty, 1974; Lange, 1988, 2000).

The motif of dance serves not only to present the culture and customs of a given society, but it is also a starting point to more profound, existential, and universal deliberations (Kowalska, 1978). In a broader, psychological perspective of consideration, dancing also represents experiences of a person and their emotions.

For generations dancing has had a special place in children’s subculture: it is a ritualization of children’s behaviors, which is expressed in combination with music (a pattern of gestures and movements). Adults try to stimulate the child’s musical and physical activities very early, and dance merges these two areas as a child-specific way to express emotion, involvement, happiness, and affection for parents and caretakers who often take part in dancing, but also affection towards other children. Many kindergarten games perfectly correspond to the specificity of children’s dance, which is closely connected to particular topics of a meeting or elements of a stage play. Dancing is a natural element of play, and since early childhood, it is expressed through simple gestures and movements – the gamble (Chwalba, 2005: 67; Gloger, 1972: 355)<sup>1</sup>: first by

<sup>1</sup> “Pląs” [here translated as gambol] is an old-Polish and old-Ukrainian synonym of ‘dancing’. It comes from an Old-Slavic verb “plesat”, which means clapping your hands.

clapping the hands, then by spinning around. Dancing is a natural element of children's play, often in groups, as a "chain" or a "circle" (e.g. Ukrainian dancing game: "wodyty horowody" – a popular game with kindergarten children or "Jawor, jawor, jaworowi ludzie" in Poland), including scenes of spinning around, going into a trance or daze (Caillois, 1997; Ungeheuer-Gołąb, 2009)<sup>2</sup>. It is a way to express oneself and one's emotions, affection for parents, caretakers, and other children, act and symbol of social and national culture, tool in musical, artistic, and aesthetic education.

As an important element of children's subculture, dancing is also commonly depicted in books for children, in both realistic and fantastical contexts, in texts and illustrations alike. In the world of children's fiction, dancing is omnipresent, and everything can dance: people, nature, flowers, trees, animals, toys – the whole world spins around.

We want to present the most popular images of dancing and the manners of depicting it in the context of its functions in classic and contemporary Polish and Ukrainian books for children. We believe that the Polish and Ukrainian exemplifications of literary and visual narratives, depicting dance images, fit perfectly in the area of the above considerations – they are rooted in folklore and ethnography of both countries and reflect the significant role of music in the history of culture in Poland and Ukraine. The artistic level of books for children published in Poland and Ukraine, their editorial and graphic layout are also very high. Many texts refer the reader to both tradition and modernity (here: the strategy of avant-garde and playing with conventions), which is a proof of the rapidly changing children's book market in Poland and Ukraine. Thanks to the combination of artistic, educational, and aesthetic functions, the books invite children to participate in culture actively.

## 2. FUNCTIONS OF DANCING IN ILLUSTRATIONS: FROM EXPLICATION TO IMPRESSION

"A characteristic feature of the Polish illustration – as Anita Wincencjusz-Patyna claims – is its great creative power, the desire to arouse imagination, even in the youngest, leaving the field for the recipient's invention, putting on its sensitivity and valuable dialogue with the book reader" (Wincencjusz-Patyna 2008: 68). Stefan Szuman (Szuman 1951) and Stanisław Zagórski distinguish two current sin the illustrations: using the shortcut in the form and content, and narrative richness in details. While in many of the illustrations we have collected one can find narratives of performances and specific activities; it is worth to distinguish conceptual illustrations which depict elements of dance

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Therefore, we can assume that in old dances one would move one's legs and arms.

<sup>2</sup> Ungeheuer-Gołąb lists several types of behaviours, including communal behavior ("forming a circle when playing", imitative behavior ("do as I do"), or intellectual behavior ("guessing games").

as a cultural phenomenon and treat it selectively, as well as those exposed to dancing and emphasizing the stage.

Based on the analysis and interpretation of the collected material, three models have been distinguished that organize the functions of dancing in children's books: dancing as fun, dancing as the culmination, and dancing as emotions. Moreover, we also pay attention to dancing as a ritualization of children's behaviors which are expressed with music and defined as: dancing as a system of gestures and body movements; dancing as a dance (clapping hands, turnover, special arrangement of arms and legs); collective dancing (as a "chain", line, goose or "circle"); dancing as a symbol of culture (here: national dances – mazurek, kujawiak, polonaise); dancing as a picture of a ball; dancing as a natural element of children's play, including scenes evoking the creation of turns, circles, "falling into" trance and stupefaction (Caillois 1997).

Due to the creation of the represented world and a specific translation into the visual image of a literary text in book illustrations depicting dancing, one can always find the element of interpretation and distinguish three basic elements:

a/. "A faithful demonstration or explication of the components of the created world" (Wincencjusz-Patyna 2008: 68).

b /. "Interpretation, resulting from the individual reading of the content of the work by the artist and the collision of the sensitivity of both artists" (Wincencjusz-Patyna 2008: 68–69).

c /. "Free impression built around the text. The illustration becomes a metaphor, an individual and equally original version of the created universe, a visual language inspired by the word" (Wincencjusz-Patyna, 2008: 69–70).

From an early age, adults stimulate musical and motor activity in a child. Dancing is a combination of both these spheres and is a way of expressing emotions, commitment, joy, and closeness with parents and guardians, who often participate in it. Many pre-school games reflect the specificity of children's dance, closely connected to a specific theme of the meeting or elements of theatrical performance. All these dance functions can also be presented in children's literature, both in real and fantastic dimensions, for instance, dancing can be imagined with ball details, where breakthrough stories are happening (like in Cinderella) or endings that summarize the stories (like in many fairy tales including scenes from the happy couple's wedding reception). In the world of children's fiction dancing is ubiquitous, and everything can dance: people dance, nature, flowers, trees, animals in the forest, toys – the world is spinning.

### 3. DIFFERENT "FACES" OF DANCING IN CHILDREN'S BOOKS

The most common case of depicting dancing in book illustrations is the visualization of a literary text about dancing. Poetry for children and teenagers naturally uses the element of dancing to create or enhance the effect of the text's musicality (Januszewska 1981).

Some popular Polish poems with the word “dance” in their titles are vivid examples of this case. Julian Tuwim’s *Taniec* is composed in such a way that it can be both sung and danced as *oberek* (a lively Polish dance). In the poem, inanimate dancers – a stool, bucket, jar, plate, stove, chest, axe, and even a lonely broom – are joined, but only in the illustrations, by butterflies and mice.

Skoczył stołek do wiaderka, / A stool jumped to the bucket,  
Zaprosił je do oberka, / And invited him to dance,  
Dzbanek z półki – hyc na ziemię: / The jar from the shelf jumped to the floor:  
“Ja niegorszy! Poproś-że mię!” / “I’m just as good! Dance with me!”

A za dzbankiem talerz skoczył, / The jar was followed by the plate,  
Dokoluśka się potoczył, / And rolled around,  
Piec, choć grubas, złapał kija / The stove, although thick, caught the stick  
I ochoczno nim wywija. / And cheerfully turns it around.

Biedna miotła w kącie stoi, / A poor broom stands in the corner,  
Też by chciała, lecz się boi, / She wants to dance, too, but is afraid,  
Bo jak w tańcu się rozluźni, / If she gets too loose in the dance,  
To ją będą zbierać później. / They will have to piece her back together.

Tańczy skrzynia i siekiera, / The chest and the axe both dance,  
Aż się miotle na plac zbiera. / While the broom is about to cry.  
Już nie może ustać dłużej / She can’t help it any longer  
I tak płąsa, aż się kurzy! / And dances around as fast as she can!” (Tuwim, 2012)

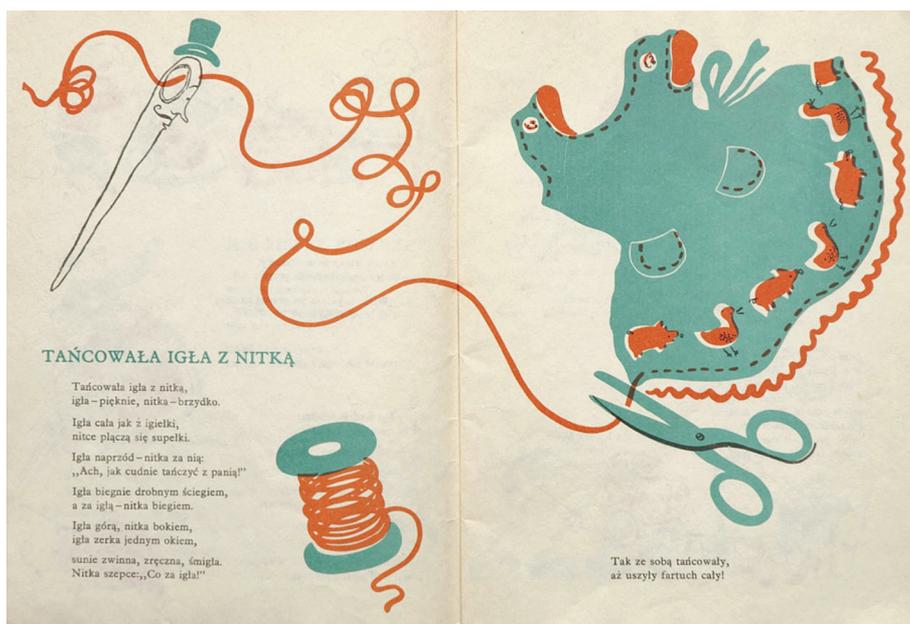


Fig. 1. J. Brzechwa, *Tańcowała igła z nitką*, il. F. Themerson, wyd. Czytelnik 1986

Jan Brzechwa's *Tańcowała igła z nitką* (trans. *Danced the needle with the thread*) – a classic poem for Polish children – has frequently been published both separately and in anthologies, often with very distinct visual interpretations. In the poem, the dance of the needle with the thread is described as dynamic and graceful – this is equally visible in the illustrations (Brzechwa, 1983)<sup>3</sup>.

The plot of the Ukrainian play *Lisova Pisnia* (trans. *The Forest Song*)<sup>4</sup> by Lesya Ukrainka spins around the dramatic love of a forest nymph Mavka and a country boy Lukash, or, in fact, around the conflict between the natural world with its wood, water, and air “spirits” and the world of real people. The illustrations by Sofia Karaffa-Korbut for one of the editions (Українка, 2000)<sup>5</sup>, including her visual interpretation of the various dances of the mythical heroes, follow the spirit of Ukrainka's play but at the same time are independent. The artist consciously sought to create parallel visual imagery, her own mythological world. Remarkably, the play was written in 1911 in 12 days, while it took the artist five years (1990–1995) to create the illustrations.

Describing in poetic form the dance of a fire spirit Perelisnyk (Will-o'-the-Wisp) with Mavka, Lesya Ukrainka masterfully conveys the dynamism and expression in the broken rhythm of the verse (mostly iambic pentameter), exclamatory sentences, refrains, and interjections. Her language is remarkably musical:

Поглянь, як там літає павутиння,/See the spider's gossamer  
кружляє і вирує у повітрі... /wings and spirals in the air...  
отак і ми... /And so do we...

(Раптом пориває її в танець.)/ (With a sudden movement he draws her into a dance.)

Так от і ми/ And so do we;  
кинемось, ринемось /As swiftly swirling,  
в коло самі!/ Circling free!  
Зорі пречисті /The stars that blaze,  
іскри злотисті, /Sun's golden rays,  
ясні та красні вогні променисті,/ The clear and brilliant lights that daze  
все, що блискуче, - /All that glitters,  
все те летюче, / All that flitters,  
все безупинного руху жагуче! /In one unceasing mad career!  
Так от я і... /And so do I...  
Так от і я .../ And so do I...  
Будь же мов іскра, кохана моя!/ Be like a spark, my love most dear!

<sup>3</sup> In the early ones by Themerson (the first edition in 1946, Warszawa), the ones by Bohdan Butenko's (a master of the stroke, symbol, and visual shortcut) and to the latest editions.

<sup>4</sup> This literary work by the prominent Ukrainian poet who lived and worked at the turn of the twentieth century is included in the school curricula.

<sup>5</sup> It was translated into English and published as: *The Forest Song*, in “In a Different Light: A Bilingual Anthology of Ukrainian Literature Translated into English by Virlana Tkacz and Wanda Phipps as Performed by Yara Arts Group”, compiled and edited by Olha Luchuk, Lviv 2008.

(Прудко вирує танець. Срібний серпанок на Мавці звився угору, мов блискуча гад-чка, чорні коси розмаялись і змішалися з вогнистими кучерями Перелесника.

*/ He whirls furiously in the dance. Mavka's silvery veil swirls up in the air like a glittering serpent, her black tresses, now madly disheveled, intermingle with Will-o'-the-Wisp's fiery red curls.)*

Мавка

Годі!.. ой, годі!.. /Enough! Enough, I say!

Will-o'-the-Wisp

В щирій загоді /In unrestrained play

Не зупиняйся. кохана, й на мить! / Stay not a moment doubtfully!

Щастя – то зрада, /For happiness will cheat,

будь тому рада, - / And only that is sweet

Тим воно й гарне, що вічно летить! /Which whirls and flies eternally!

(Танець стає шаленим. /*The dance becomes delirious.*)

Звиймося! /Let us whirl!

Злиймося! Let us whirl!

Вихром завиймося! /And like the whirlwind rise!

Жиймо! Зажиймо Вогнистого раю! / Let us know

Here below A frenzied, fiery paradise!

Мавка

Годі!.. пусти мене... Млію... вмираю. / Enough!.. Release me now... I faint... I swoon (Українка 2000: 89-90).

The poetic dance is an intense whirlwind of spirits, effortlessly circling in the water and the air. In general, the dance created by the artist shows dance moves, but her visual characters are more like the calm and beautiful ancient heroes than the forest creatures, and their dancing is not rapid and gusty, but rather stately and slow. As a result, the young reader sees the different expressive images of dance: wild dynamical in the text, and static in the visual plane.

The text of the Polish adaptation of a famous folk story about Snow Maiden by Ewa Szelburg-Zarembina *Śniegowa dziewczynka* (trans. *Snow Maiden*) conveys the rhythmicity through scenes of bouncing around and dancing with the animated snow girl. It is a rhyming tale about an elderly, childless couple who, inspired by children playing in the snow, build a snow girl:

Na toście mnie ulepili, / You built me

Abyśmy razem tańczyli. / So we can dance together.

Oj, ta dana, dyna, / Oh, singing la la la,

Do tańca jedynam! – / I'm the one to dance,

Wyciągnęła śnieżne ręczki do baby, do dziada. / Reaching out the snowy hands to grandma, to grandpa.

Tań – tańczująca trójka, / Dance – the three of us are dancing,

Tań – tańcuje rada. / Dance – dancing happily (Szelburg-Zarembina, 1988: 64).

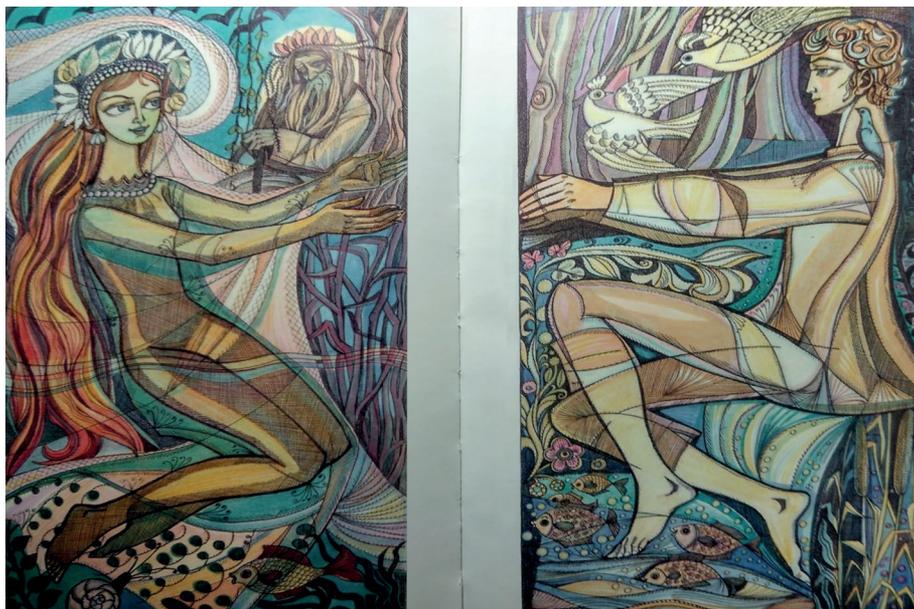


Fig. 2–4. L. Ukrajnka, *Lisova pisnia* [*Pieśń lasu*], il. S. Karaffa-Korbut, Lviv 2000



Fig. 5. E. Szelburg-Zarembina, *Śniegowa dziewczynka* [Snow girl], il. J. Szancer, Warszawa 1988

This unusual girl dances the whole day and night, inviting the rooms and the entire house to her dance, as well as other girls from the village. But when spring comes, the mysterious snow girl disappears, melting in the spring sun. The mood of this tale is skillfully reflected in the pictures by Jan Szancer, a renowned Polish illustrator. Szancer's illustrations are exceptionally dynamic – they are the expression of his temperament as a man of the theatre. He focuses on clever combinations of stylizations with the modern language of art.” (Wincencjusz-Patyna 2008: 394–396). Szancer “claimed that illustrations should follow the spirit of the story but always remain independent” (Wincencjusz-Patyna, 2008: 394–396).

In Hanna Januszewska's poem titled *O stodole hulającej* (trans. *About a Revelling Barn*), the wind invites a pinewood barn to dance, which is vividly depicted in the illustrations. Similarly, the text is accompanied by rhythm and rhymes, as well as onomatopoeic effects achieved through clusters of fricatives:

Trzeszczą deski, wicher szumi, / Planks creak, wind hums,  
 Każdy tańczy jakoumie. / Everyone dances the best they can.  
 Stodółeczka przysadzista, / A barn that's stocky,  
 I sosnowa, i złocista, / And golden, and made of pinewood,  
 Strzechą szumi, słoma prószy, / Whirs with its thatch, spilling the straw,  
 To zatrzeszczy, to się ruszy. / Creaking and dancing by turns (Januszewska 1947: 48).

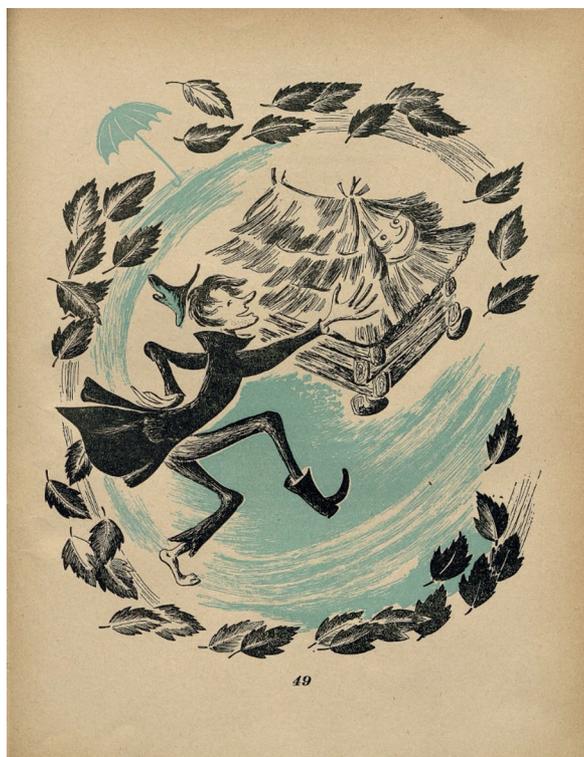


Fig. 6. Hanna Januszewska, *O stodole hulającej* [About a ravelling barn], il. J. M. Szancer, Warszawa 1947

This crazy dance ends when the wind stops. It is a popular motif in children's poetry for dancing to be initiated by the wind. Its "natural liveliness" encourages characters to play movement-focused games. Passers-by often join them, just like the suddenly appearing musicians, and people accompanied by animals, but also inanimate objects such as buildings, trees, leaves and other things (such as furniture).

Many scenes in the illustrations for fables and fairy-tales often depict the characters dancing (meaning texts and illustrations in which dancing and rhythm appear as an element of the action; the text itself is not rhythmic). In a short story by Polish writer Ewa Szelburg-Zarembina, *Jak żabki Jasia zabawiły* (trans. *About Frogs Who Played with John*), there is a crying boy whom no one could calm down. Then frogs from the nearby pond come to help, organizing a fun croaking:

Kumo! Kumie! / My croaking friends!  
 Jak kto umie, / The best you can,  
 Niech rechocze: Rech! rech! Rech! / Let's all croak loud: Croak! Croak! Croak!  
 Bocian zdechł, / The stork is dead  
 A my temu rade! rade! rade! Rade! / And we are re-joy-joy-joying! (Szelburg-Zarembina 1986: 23).

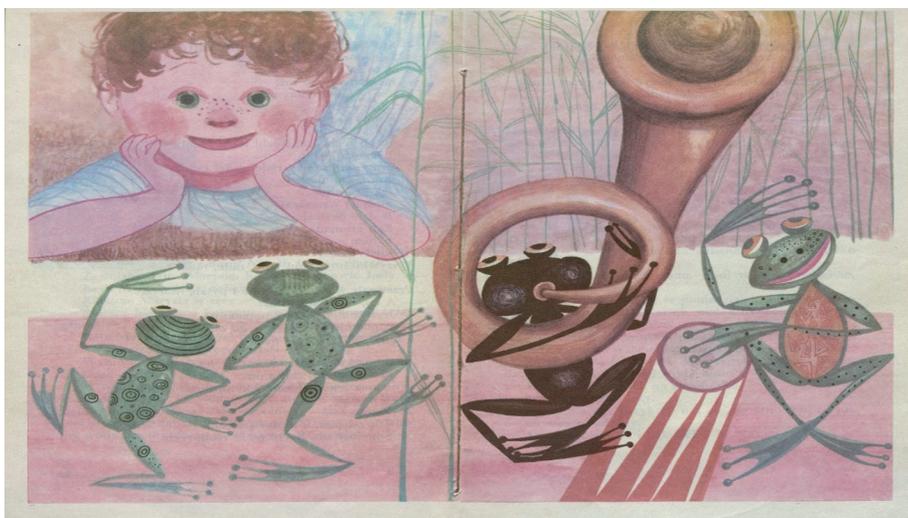


Fig. 7. E. Szelburg-Zarembina, *Jak żabki Jasia zabawiły* [About frogs who played with John], il. J. Srokowski, Lublin 1986

Although the text does not directly speak about the frogs dancing, the illustrator's interpretation leaves no doubt about it. When the whole family is sleeping, the mice start to dance. In the fable titled *Zabawa myszek* (trans. *Mice's Play*), the mice ask the household appliances for permission and start dancing:

Pisnęli, tupnęli i dalej w tany! / We squeaked, we thumped, and started to dance!  
 Tany-tany-tany, idzie odbijany od ściany do ściany! / Dance, dance, from the wall to the wall,  
 Tany-tany, nyt-nyt-nyt.../ Dance, dance, hey ho,  
 Dosyć, dosyć, bo już świt. / Time to finish, it's dawning (Szelburg-Zarembina 1986: 13).

In the poem *Vyhlian', Vyhlian', Sonechko* (trans. *Look out, Look out, Sun*) from the poetry collection of the young Ukrainian author Jacques Zhabè (Oleh Zhovtanetskyi) dancing is a secondary plot detail:

Виглянь, виглянь, сонечко,/ Look out, look out, Sun,  
 Заглянь у віконечко. / Look in the window...  
 А ми тобі заспіваємо, / We will sing you,  
 У таку закружляємо, / we will dance for you,  
 Щоб ти, ясне сонечко,/ so as you, bright sun,  
 Та й не сумувало / will not sad (Жаб'є 2015: 16).

However, the illustrator Olha Kvasha creates an exciting image of a dance resembling a pagan ritual of the appeal to the Sun (in paganism, the ritual need for dancing was part of both religion and common culture). The original aspect

of this artwork consists in its duality: the actual dance on the green lawn which children use to welcome the sun and urge it to be friendly to them – is depicted

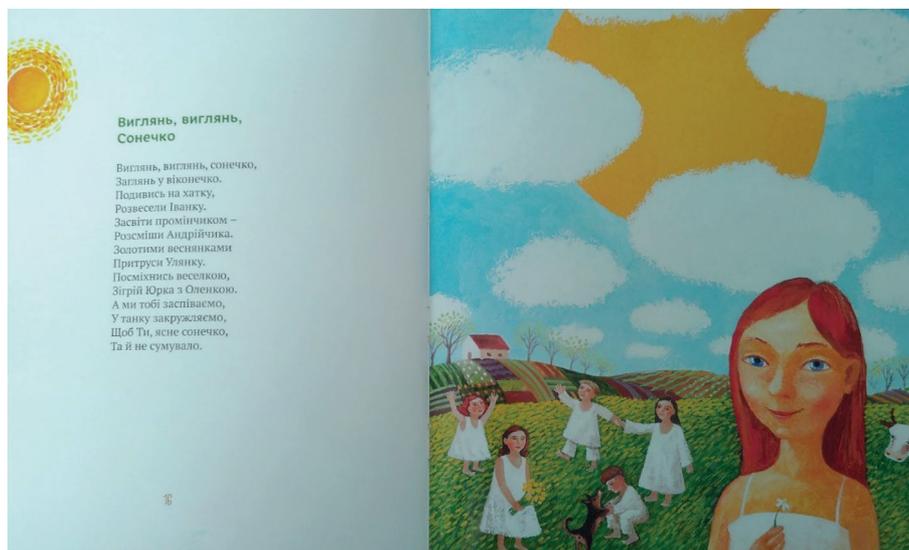


Fig. 8. Z. Zabè, *Vyglian, soneczko, vyglian* [Look out, look out, sun], il. O. Kwasza, Lviv 2015

in the background. The general mood of the dancing children is represented in the facial expression of the girl in the foreground. It is a mood of warm sunny happiness. A large orange spot in heaven (remarkably it is not round, as the traditionally painted sun, because the sun is peeping through the clouds), as well as the entire range of colors of the illustrations, add to this impression.



Fig. 9. *Cuda wianki. Polski folklor dla małych i dużych* [Out of this world. Polish folklore for the young and the old], il. M. Oklejak, Warszawa 2015

Modern books for children tend to include folk dances, which – because of their simplicity and inter-generational popularity – are crucial for the unity of the readers, regardless of their age. This is because of the texts of folk songs, which are timeless. Good examples are: the traditional Polish song and dance *Krakowiaczek jeden* (trans. *A Man from Cracow*) (Żelewska 2012) and a contemporary Polish picturebook *Cuda wianki. Polski folklor dla małych i dużych* (trans. *Out of this World. Polish Folklore for the Young and the Old*) by Marianna Oklejak (Oklejak 2015).

The plot of the allegorical joke fable *Kvitkove Vesillia* (trans. *Flower Wedding*) by Leonid Hlibov, a Ukrainian fabulist of the nineteenth century, is also based on dancing. This fable tells about the wedding of two flowers – Periwinkle, which symbolizes love in Ukrainian mythology, and Violet.

Посередині в таночку/ In the middle of a dance  
 У зеленому віночку,/ In the green corolla  
 Танцює Будяк. / Thistle is dancing.  
 Кругом свашки, і сусідки, /Around him Relatives, and Neighbors,  
 І Фасолі, і Нагідки, /and Beans, and Marigolds,  
 І між ними Мак./ between them – Poppy.  
 Наче справжній музики,/ Like real musicians  
 Грають Півні та Індики,/ Roosters and Turkeys are playing,  
 Деренчить Гусак./ Goose is playing too.  
 Танцювала риба з раком, / Fish danced with Crab,  
 А морковця з пастернаком,/ and Carrot danced with Parsnip,  
 та не краще нас! / but not better than us! (Л. Глібов,1957).

Almost all of Lubov Hryhoryeva's grotesque illustrations to Hlibov's tale show different characters who are guests at the wedding – animated flowers, animals, birds, garden vegetables which are wearing Ukrainian national costumes – dancing *hopak* (the Ukrainian folk dance). Due to the skillful art solutions, the illustrated *Flower Wedding* turns into one inflammatory dance, and young readers have the opportunity to feel a unique musicality of the fable's text.

In the illustration of the famous Ukrainian artist of the second half of the twentieth century Vyacheslav Lehkobyt to a collection of Ukrainian tongue-twisters we see three mares doing a circle dance around a snowball-tree, which is another important symbol of Ukraine (there is a proverb saying: “There is no Ukraine without the willow and the snow-ball tree”). This illustration visualizes the short tongue-twister *Kolo Kalyny Koneneyata* (trans. *Little Horses Near Snowball Tree*). The tree referred to in the tongue-twister is not in the picture, we see only clusters of berries, which also make up a kind of circle dance, but it does not matter. The main focus is on the plastic movement of the animated domestic animals. The child sees a graceful light dance of three girls dressed in bright outfits with colorful braided hair. Thanks to the original style of the artist (especially his distinctive color solutions based on contrasting combinations



Fig. 10–11. L. Hlibov, *Kvitkove wesilia* [Wedding of flowers], il. L. Hryhoryeva, Kyjv 1958

of colors, organic blend of decorative folk art and simple children's drawings), the illustration looks trim like a toy and is a feast for the eyes.



Fig. 12. Peregelychka, *Mala-nevelychka*. *Narodni skoromovky* [Little quail. Ukrainian folk tongue-twisters], il. V. Lehkobyt, Kyiv 1976

In many fairy tales and stories, dancing is often used as an expression of shared cheerfulness, unity, or a happy ending. Kateryna Shtanko, a contemporary illustrator, managed to convey the atmosphere of a festive mood and joyful dance around the Christmas tree which is the happy ending of a sad tale *Zoloty Pavuchok* (Малкович, 2012) (trans. *Little Golden Spider*). Because of the war and plight, people had no money to buy apples and nuts used to decorate Christmas trees. A magical spider decorated their Christmas tree with its cobweb as a garland and, thus, created a real feast for the children and their mother (even for their red cat), a feast they might have been unable to create on their own. The characters seem to be hovering in the air, singing a song about the golden spider while dancing.

Sometimes the image of dancing is presented by a great ball, a summary of sorts. Drawing on the classic European fairy-tales, we have studied scenes of ball dances in Cinderella in various Ukrainian and Polish adaptations (not all books include such a scene). The scene when Cinderella, frightened, becomes immersed in the dance with the prince up until midnight, has been depicted in many different manners. In the picture by Janusz Grabiański, a famous Polish graphic artist, the gentleness of colorful spots – a trademark of his works –



Fig. 13. I. Malkowych, *Zolotyj pavuczok* [Golden spider], il. K. Shtanko, Kyjv 1997

is skilfully combined with the effect of a shining floor, which conveys the atmosphere of a great ball (*Baśnie braci Grimm* [trans. *Grimm's Fairy Tales*] (Grimm, 2004).

Bohdan Butenko, a Polish graphical artist of international fame, has become a true master of portraying dance as an illustration to literary texts. He has paraphrased both texts and illustrations of many classic fairy-tales, including *Cinderella*. In his *Krulewna Śnieżka: miły zbiorek 4 (słownie: czterech) nowych-nienowych, niezbyt umoralniających bajeczek: myśliwskiej, obuwniczej, wędrownickiej i domysłnej-niedomyślniej!* (trans. *Snow White: a nice little collection of 4 [say: four] new-old, not quite moralizing fables: a hunter one, a shoe one, a wanderer's one, and a slow/quick-witted one!*) the illustration of Cinderella dancing with the prince was arranged using an optical record, allegedly based on the dance Louis XV had with Marquise de Pompadour (Butenko 2008). In the text, this elegant dance – only seemingly predictable – escapes the author's control, and the orphan catches the prince in half, they spin “through the room, from the room to the staircase, and downstairs to the street, and to another street, and a third, out of town, to the meadow by the river...” (Butenko 2008: 63).

Although different in style, we can find equally dynamic illustrations made for a poem titled *Tańcowały dwa Michały* (trans. *Two Dancing Michaels*) by Polish writer Hanna Januszewska. It has been published in many different forms, for instance as a simple folk song, but it always tells the same story. The

illustrations by Jan Szancer and Biernacka faithfully reflect the mood of the text. It tells the story of two disproportionate dancers who dance day and night because of a magically enchanted violin. Their dancing amazes everyone and everything (a strawman, a barn, a crow, and a rook), but no one joins them as not to disturb the flow of their magical dance. This is why all illustrations of the poem show only these two Michaels. The text also attempts to imitate the sounds of dancing:

Kłapu-kłapu po podłodze / Clap-clap on the floor  
 Skacze: – hop! na prawej nodze. / Jumping: – Hop! On the right leg.  
 Po podłodze: – kłapu, kłapu, / On the floor: clap, clap  
 Sięga głową do pułapu. / Reaching the ceiling with his head (Januszewska 1947: 32).

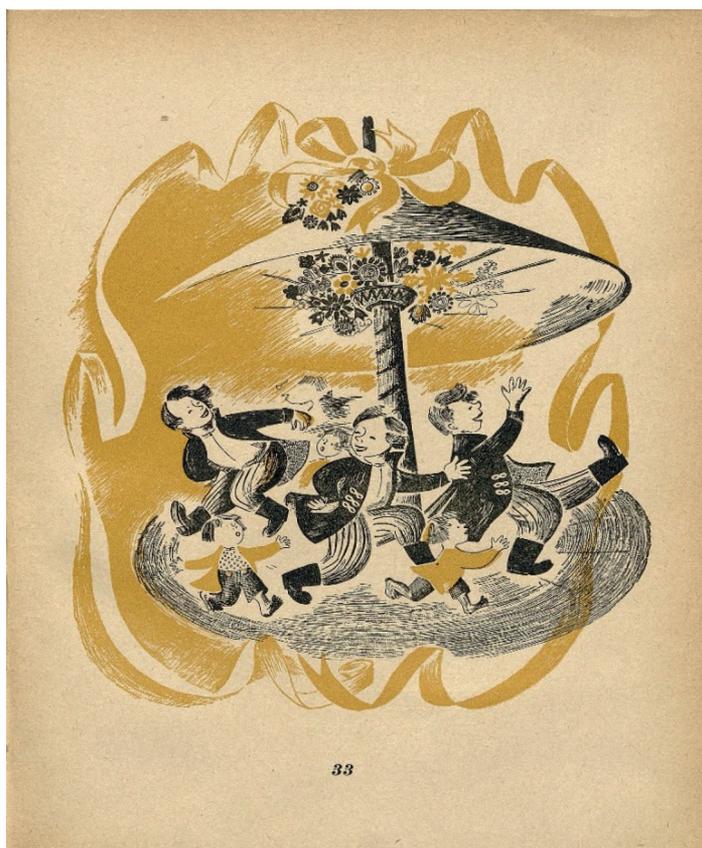


Fig. 14. H. Januszewska, *Tańcowali dwa Michały* [*Two dancing Michaels*], il. J. Szancer, A. Biernacka, Warszawa 1947

Recently, the depictions of the two, visually different, dancing Michaels have become gradually more sophisticated. The latest illustrations were created by Jan Bajtlik, at that time still a student of arts at the Academy of Fine Arts in Warsaw, who had already been awarded in many international

poster competitions. He is recognizable for his use of brief visual communicationsp.



Fig. 15. H. Januszewska, *Tańcowały dwa Michały* [*Two dancing Michaels*], il. J. Bajtlik, Warszawa 2012

The illustrations of the Ukrainian artist Svitlana Balukh for Oksana Lushchevska's children's story *Paperowa Pryntcesa* (trans. *The Paper Princess*) (Лущевська, 2016) are an example of a collage technique, one of the most popular ones in contemporary children's artwork. The chosen way of illustration determines the manner of depicting the dance-ball around which the story is centered. The ball is portrayed as a composition of the silhouettes of dancing couples against the background of a photo-collage of the images of candelabra, candles, and large windows of the palace. The readers do not see the princess dancing, but the musical and dancing theme is emphasized by the dress of the character made of paper pieces of music. According to the traditional story development, during the ball, an awkward princess was supposed to turn into a gracious lady and a beautiful dancer. However, the finale of the tale is somewhat contemporary and almost feminist: when the princess arrives at the ball, contrary to the expectations of her sisters, she refuses to make an impression on the visitors, she wants to remain herself and runs away from the ball. Therefore, the young reader can only imagine what her dance would be like – a gentle waltz or rebellious rock-and-roll.



Fig. 16–17. O. Lushchevska, *Paperova korolivna* [*The paper princess*],  
il. S. Balukh, Kharkiv 2016

#### 4. CONCLUSION

We have identified the following goals and manners of depicting dancing in texts and children's book illustrations alike:

- a/ to illustrate a dance described in the literary text, to create visual images of a dance/dances;
- b/ to emphasize rhythmicity of a poetic text;
- c/ to illustrate characters in motion, to enhance dynamism in the illustrations;
- d/ to emphasize shared happiness, unity, or a happy ending;
- e/ to popularize national culture;
- f/ to supplement the text with experimental, original illustrations that paraphrase the text (Szuman 1951).

The analysis and interpretation of the various empirical material allows us to distinguish the following functions of dancing: 1) entertaining/ludic (includes comedy, humor, caricature portrayal of characters, strange poses of dancers); 2) emotive/expressive (depictions of dance represent various emotions: happiness, enthusiasm, optimism, affirmation of the world, sadness, reverie, fear, anger; they affect the reader through such means as colors - they influence one's mood, expressiveness of the illustrations corresponds to the dynamism of the text, subtle and fleeting elements engages the child's imagination, dynamism and a lot of action or a static state, calmness, and asceticism of image); 3) aesthetic – educational; 4) informative/cognitive. The most important features of dancing we have determined are as follows: dynamism

(movement), rhythm, emotions, musicality, expressiveness, dancers - dancing characters (both animate and inanimate).

The depiction of dance in illustrated books for children features various artistic styles and/or techniques, including: grotesque, decorative, drawings, watercolors, and pencil drawing. Based on the research material, we have distinguished four models that categorize the functions of dance in children's books: play, game; dance, ball; climax, emotion.

To sum up, dancing tends to appear more frequently in illustrations to texts that are rhythmic. A joined influence of the text and the image is undoubtedly more significant for the young reader. Moreover, one element supplements the other. Because of this, a book may have an emotive function – it influences emotions and encourages to take actions (e.g., to simply move, which is natural for children, to play, or dance). Artistic illustrations supplement and enhance the book with the aesthetic function, which teaches the child that different forms of art complement one another.

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