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PERSPECTIVES of the DEVELOPMENT and TERRITORIAL ORGANIZATION of FOLKLORE-ETHNIC TOURISM in the REPUBLIC of BELARUS.

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Nowadays, the main task for Belarus is a searching of new forms for developing of different branches of economy, including international tourism as well. In case of creation of special conditions, such as: tourism infrastructure corresponding to world standards, tourist and excursion potential of Belarus has opportunity to develop different kinds of alternative tourism, such as: ecological, green, ethnic, folklore and ethnographic tourism.

The purpose of this work is to study peculiarities of cultural potential of Belarus and opportunities of its utilization for developing of folklore and ethnographic tourism, as a new object in the sphere of international tourist service of Central and East Europe.

For that purpose following problems are touched:

- 1) exposure of the specific character of folklore and ethnographic potential of Belarus in national, region and local aspects;
- 2) characteristics of the tourist centers of national importance, which is interest as a developing form of alternative tourism;
- 3) study of territorial organization of folklore and ethnographic tourism on the basis of historico-ethnographic region planning of material and spiritual culture of belarussian people.

ETHNOGRAPHICAL PECULIARITIES of PEOPLES LIFE.

Organization of dwelling. We can judge about the peculiarities of material and spiritual culture, about the level of its historical development, as well as social relations and peculiarities of economic organization by the character of organization of the dwelling space, which includes the system of settling, description of dwellings and subsidiary buildings.

The way of organization of settling and types of settlement. The outward aspect of settlements and cultural landscapes of Belarus is notable for their topological variety, which gives to this or that region its unique ethnic coloring. In the North Belarus the basic of country people lives in small villages (which consists of a small, number of peasants houses) and on separated forms (so-called «knutors»), which are situated on the huge territory among woody hills and laces and which are called scat-tered system (dispersion) of setting. In the middle region of Belarus, including basins of Dnieper and Niemen, the character of settling is notable for the most vivid compactness and density of population. On this territory the settlements which are situated near rivers and on the watersheds are met. From of old in the east part of Orshano-Mogilevskaya plain, which is situated on the left bank of the river Dnieper has been the most settled and developed with its fertile forest and turf-carbonate soil massif. The system of settling and ethnic aspect of settlements of the right bank of Dnieper has the transitional features from north-east to south region of Belarus. Because of low fertility of the soil the

density of population is not high. Country settlements are very often situated in the forest on the former forest slash-burn cleaning far from each other on the long distance. Since olden days Slutsko-Nesvizhskaya plain is considered to be the granary of Belarus or «Belarussian Ukraine». During many centuries local inhabitants accumulated rich experience of agricultural activities, there the level of agriculture was very high. Favorable natural conditions determined a high density of population. Settlements, which consist of 20-40 peasants with a strict street lay-out, formed a dense net and usually were situated along roads on the open area. Such a system of settling is peculiar for Ponemanye as well, where from the middle of the XVIth century the villages of a street type with the places fit to life on the one side of the street and house-hold buildings on the other are remained. Polesye settling much differ from those of other parts of Belarus. The character of the surrounds defines the brokenness of cultural landscape, irregularity of the placing of settlements, which are polypeasant villages with a crowded line of outbuildings. Sometimes concentrated on a small territory within compact groups, sometimes situated far from each other, they make up an uneven topographical picture. The character of surroundings, historical working activities and the offensive efforts in the developing of this difficult of access land as well is of a great importance.

Dwelling. Being the most important component of the material culture, dwelling is closely connected with the way of life, material conditions of cultural life and productional customs of the people. As some archaeological materials show, there are certain ethnographic distinctions on the whole territory of Belarus. Typological peculiarities of the dwelling are not casual phenomenon. They are based on the century-long working experience of the local population. According to ethnographic materials dated the XIXth century, we can come across mostly to double chamber dwellings (a hut+an inner porch). This planing, known from the time of Old Russia was widely used in the middle part of Belarus and East Polesye. In its turn such a double chamber dwelling had its regional feature. In Polesye, South regions of central Belarus and partially in Podneprovye an inner porch was used not only as a subsidiary building, but also as a place for living. Acquired transitional features of a dwelling house they very often became the base of the developing polychamber dwelling: in some cases that was an inhabited room with a stove and a ceiling, in others it was divided into two parts and had a store-room (or closet). So, lately it became a three- chamber dwelling (a hut+an inner porch + a store-room). In West Polesye there were the planing of a kind: a hut + a kitchen + an inner porch, which developed on the base of a double-chamber dwelling of theabolition of serfdom and with the disappearing of huts heated by a chimneyless stove. Also there were a hut +an inner porch +a store-room and a hut +a hut types of dwelling in Polesye. In North part the planing a hut +an inner porch +a stoker was used. Such a structure of a dwelling complex was meting East Polesye and in the basin of upper Neman. The existence of a stoker as a house-hold building for vegetables and other products was closely connected with natural conditions, such as local relief, nearness to the surface of subsoil waters, swamped area country. In other places a stoker was replaced by a cellar. A closet was necessary in peasant house hold. In some cases it was built in a complex with inhabited room, as it was said earlier, in others-separately, usually opposite the hut (Poozerye, Polesye, sometimes in Ponemanye).

Interieur of the dwelling. Studies of the interieur of the dwelling are important for reproduction of a reliable picture of peasant life. Some traditional elements has saved till our time and has a museum and expositional value. Up to the 60-70-th of the XIXth century a middle-age hut heated by a chimneyless stove were widely spread. They had 2 or 3 small windows and a wattle and daub or ground floor. In the hut to the right from the enter there was a wattle and daub stove without any flue. There was a hole for smoke in the ceiling, which was covered by a lid or a haybag. In the corner near the oven there was a place for oven forks, a woody poker, a frying-pan fork, a broom etc. Near the enter opposite the oven there was a working corner. Near the door there was a tub for water with a scoop, behind it along the wall-a bench, where was a dipper, buckets, milk pail and other things. Above the benchthere was a shelf with a kitchen tableware and near it a slat with holes for spoons.

Two parallel beams stretched under the ceiling along the walls. They dried clothes, foot-wear, bast and leather there. The distance between the oven and the wall was occupied by the dais «floor» for sleep. There was a hay-or straw-mattress and pillows. By the side of the «floor» a cradle was hung. Sometimes the space under the «floor» was divided into two parts, where they kept root-crops and winter footwear nearness etc. Over the floor on the level of the oven there was another more narrow dais; usually old men slept there. Along the wall there were lavas (clinkers), which were a family value of a Belarussian peasant and they were handed down. Near lavas table was situated, where they kept bread covered by a table clothe or a towel. In the red corner there were icons, decorated with embroidered towels. In winter a peasants log hut (izba) became an handicraft workshop. They spun yarn, made bast shoes and made some working instruments, processed furs and leather and made clothes there. Between the table and the dais for sleep a loom was situated. Weaving and spinning was the main occupation of women in winter.

So, the interieur of the dwelling reflects common, the most typical features of culture and morals and manners of belarussian people, but it does not except local ethnographical differences. In particular, the peculiarities of the building technics in West Polesye and Ponemanye allowed to reveal in a great extent decorational resources of wood.

In North-East and partially in a central part of Belarus the hole for smoke and warmth control more often was made not in the ceiling, but in the upper rows of logs near the oven. In North Belarus and Polesye the floor was a wattle and daub dais. Some regional peculiarities were found in the arrangement of the huts heated by a chimneyless stove. So, in Ponemanye wattle and daub stoves were replaced by stoves from bricks. In the first half of the XIXth century at the same time with wattle and daub stoves there were stone stoves in North-East Belarus. Sometimes the flue went into the inner porch. This transitional form was found in Polesye and Podneprovye. Some regional peculiarities can be found also in the decoration of a traditional red corner. In North-East and Central Belarus there were red corner with icons, color fully ornamented with the towels of local work. Inner porches had icons in the places where they served as summer inhabited rooms (South parts of Central Belarus, East Polesye).

In Ponemanye in most cases they did not use any icons at all, and the red corner did not have such a ritual meaning and a great importance as it had in East and Central Belarus. The XIXth century was characterized by the destruction of the middle age partiarchally-serf order, by new qualitative changes in culture. The compositional picture and the placing of things in a peasant hut was enriched by new meaning and came across to many changes in the second half of the XIXth century. Chimneyless stoves were practically everywhere replaced by «clean» stoves with a flue. By the end of the XIXth century stoves were often made of bricks and peasant hut a woody floor. Dwellings became more light because windows also changed. They were larger with wide window-sills, as a rule they were glassed. In the West and Central Belarus the walls of the dwelling were often trimmed on inside. That produced a decorative element of adorning. Very often they white washed walls (Ponemanye and Pobuzhye). In Podneprovye and North Belarus huts were still built of round beams. A stable element of the interieur of peasant dwelling was wide peasant lava. But by the end of the XIXth century they began to use benches, stools and chairs. Daises for sleep were replaced by woody beds. More often trunks appeared. They stood not far from the red corner. In the Central Belarus, Podneprovye and Polesye trunks were noticeably different in shapes and applied elements. Polesyes trunks were adorned by rich decorative applied pattern, very often they had plane lids and sometimes drawers. In Slutsk region the trunks were the biggest, they even had small woody wells to make the movement easy. In the working corner of the peasant hut there was a small kitchen cupboard, near the door there was a wide massive bench, where they placed buckets with water, milk pail, churn etc. Sometimes they kept wooden millstones there. This type of millstone was widely spread in West Polesye and Podneprovye. The millstones made of stone were used in Poozerye, Ponemanye and West Polesye. In the Central Belarus both stone and wooden millstones were met. All these facts

demonstrate us all the evident regional peculiarities. Equally with common Belarussian (and West Slavonic) feature in the interior of the dwellings on the territory of Belarus local peculiarities are observed. They are: stove arrangement, red corner decoration, existence of wattle and daub and wooden floor. These peculiarities reflect regional features of traditional culture, which were more complicated by family skills of work, social differentiation and property stratification of belarussian people.

Peoples clothes Being one of the most important ethnic and social indices clothes reflects utilitarian practical necessities, peoples customs and beliefs typical traditional complex of men clothes was a long, almost up to knees shirt, and homespun naturally white trousers, felt woolen cap, the main foot wear were bast shoes, well-to-do peasants wore leather boots on holidays.

Shirt is the oldest and firmest element in peoples dress. More typical for Belarus in the XIXth and the beginning of XXth century were tunic shirts and shirts with shoulder insets. This model of shirts in spite of its widely spreading model of shirts in spite of its widely spreading was more typical for north-east part of Belarus. These shirts were used more often in Polesye. Trousers were made of rough material and they had no pockets. Peasants carried necessary daily things in a leather bag or hanged them up to the belt.

Belarussian outer clothing of days had its differential features, which determined by the typology and geography of its being. Suites were the most characteristic. They were different in cuts and colors and had some typological variants. The suite of as robe cut was the most spread. That was almost the only cut in north part of Belarus. In south Belarus the suite of fitting in the waist "style" was widely spread. In East Polesye the suite with side pleats in the lower part of a skirt was known in East Polesye. In winter the suite was often put on a sheepskin coat. In west region of Belarus a felt cloak of a loose cut with a hood was often used as an outer clothing. In north Belarus and Podneprovye long loose overalls made of a rough fibre was widely used. The women's folk dress is the best way to examine all the ethnographical peculiarities of clothing. A holiday variant combined the variety of compositional forms, applied details and bright colors, having embodied rich traditions of the local amateur basis. The tradition women's dress consisted of a long linen shirt, shirt and sleeveless blouse. This complex was very often supplemented with different jackets. In winter women wore suites, sheepskin coats, caftans and warm jackets, which doffed mens clothing by some applied details and the design of adorning. Caps and kerchiefs were the main head-dress.

Besides of common features of clothing which often had common Slavonic origin. They were some region differences. Straight, loose cut of clothing was more traditional for north Belarus. An embroidery prevailed in the patterned adornment technics and geometrical motives were used ornament. A red and more seldom blue embroidery made comparatively simple ornament. The back-ground was of a great importance. It was light and set off the patterned composition. A lace ornament took an important place in adorning of shirts and aprons. On the territory of Podneprovye they sewn women's shirts shoulder insets and turn-down collars. They were adorned by the embroidery and woven red and red and black ornament. Parttened ornament of south regions of Podneprovye was especially splendid. It combines geometrical and vegetable patterns making a compact ornament. A homespun woolen shirt was an ordinary element of belarussian peoples clothing up to the XXth century. In East Polesye the patterned cloth of the homespun woolen shirt had small and complicated woven ornament: different sides of checks, rhombuses and crosses. That demanded real skills of local weavers. In the pattern of a holiday shirt vegetable forms dominated. The complex of West Polesye women's clothing differs from others by its relief, variety of colors lines and adornment technics. Red color combined with black color, dominated in the ornament. The applique was widely used. Having its traditional peculiarities the clothing of Central Belarus still had some transitional features of neighboring regions, shirts had

an embroidery (geometric ornament), on the shirts and aprons. There were big vegetable patterns, which alternated with geometric patterns and made horizontal stripes. In adornment technique lays was widely used. In Ponemanye comparateving with other regions woolen cloth was used more often in comparison with other regions. Smart shirts and linen aprons had embroidery too, geometrical ornament dominated again. In the woven ornament of woolen aprons had multi color horizontal or checked pattern stripes (mostly blue).

Regional peculiarities of clothing were determined not only by historical and geographical conditions, but also by creative character of peoples culture and the individualization of manual labor, rich talent of local masters and skilled crafts men {6,24-114}.

FOLKLORE: KINDS and GENRES

Folklore is amateur collective creative activities of working people, which represent its life, views and ideals. The history of belarussian folklore takes its beginning from the period of belarussian nationality formation (XIV-XVIth centuries). But one of the most important facts which has a great influence on the development of belarussian folklore is the unity of origin and close relations of East Slavonic peoples. At the same time belarussians have their own unique features which form national specificity of folklore.

Verbal folk arts (VFA) Having compared genre-composition of VFA of three East Slavonic peoples we can notice some distinctive features of belarussian folklore. They are:

a) belarussian folklore had no works of such a specific genre of Russian and Ukraine folklore byline. There were tales on a byline subject historical songs and legends, which told about the struggle of belarussian people against different foreign oppressors;

b) some genres and types of folk poetry, which were distinctive features of only belarussian folklore: they are so-called "valochebnie", kupalnie, reaping songs and others. Ritual belarussian poetry, especially calendar, bound up with agricultural work, determines national specific character belarussian VFA;

c) belarussian tale epos is a distinctive feature in genre-composition of VFA. it presents tails about animals, legends and some groups of fairy-tales more complete then Russian or Ukraine does;

d) such poetic characters as giants and bogatyrs, some artistic means and poetic speech give to belarussian folklore national coloring {2,13-15}.

Charms is one of the oldest genres of belarussian folklore. It is a poetic form, which is based on the magic of word and frequently on corresponding magic acts. Charms appeared at the time, when a primitive man personaficated nature. The main purpose of charms is to surbodinate natural and social force to mans economic and everyday necessities (utilitarian and magic function).

In belarussian folklore all charms are divided into four groups. They are: charms of everyday purpose (when hunting, farming, live-stock farming); for different diseases (tooth aches, bite of an adder, fever); charms connected with love, family and everyday life magic; charms against social inequality, like a protest against injustice connected with social relations in short {1,36}.

Calendar-ritual and family-ritual poetry is especially rich in colors and variety of a content. Winter, spring, summer and autumn cycles belong to the calendar-ritual poetry. They are closely connected with agricultural actions and farming rituals. Family and everyday life poetry is connected with life and death of a men.

In composition with other East Slavonic peoples, belarussians better maintain poetry connected with the birth of a child. Very interesting are songs of the ritual of the christening of a baby, which unfortunately are very seldom in a modern rendering, but still exist in peoples memory. The most popular is wedding poetry, folk songs are performed on all stages of a wedding. To family-ritual poetry belongs also funeral keening, reflecting all deep grief, sorrow and misfortune and rich in emotional artistic means.

Some types of songs are distinguished in nonritual belarussian poetry. They are: songs about love, family and everyday life songs, social and everyday life songs, satiric songs and humorous songs.

Prosaic and epic works, such as tales, legends, traditions, anecdotes and jokes are also very popular. Main genre varieties of tales are: tales about animals, fairy-tales, social and everyday life tales. In images of animals the phenomena of peoples life are reflected, in fairy-tales their dreams about better life. In social and everyday life tales their hard time of serfdom is shown, peoples drawbacks are criticized the protest against social injustice is expressed. In legends all fantastic characters and phenomena are shown as real, which existed in real life. People tried to explain historical and natural phenomena, expressed its views on the world, social relations etc. The most ancient are the legends about the origin of the Earth, the Sun and Stars. Traditions are also widely spread. They can be: toponimic, ethnogenic, historico-heroic, religions. In contrast to legends in traditions there is no any fiction and magic. In belarussian folklore anecdotes and jokes were, also widely used, in which people condemned weak sides of their society. Work and life experience, popular wisdom, aesthetic and moral and ethnic ideals of belarussians are neatly and laconically represented in proverbs, sayings, riddles and popular expressions. Children's folklore has a great aesthetic and educational importance. Lullabies, children's songs, games, funny songs, rhymes belong to children's folklore.

Works of VFA are closely connected with the spiritual life of belarussian people and form its artistic taste, give representation of surroundings and make up world outlook.

Folk music Works of musical folklore are based on local traditions and reflect collective principles of working people. Folk music touches different sides of life of belarussians: ritual actions, holidays, customs, work and rest moments, everyday life. Song creative work takes an important place in belarussian culture and includes some historical layers. The oldest are songs of calendar-agricultural and family-ritual cycles. Very often mythological and historical motives dominate. Distinctive feature of these songs is a strict dedication to a certain period of time, which was stipulated by rituals and in modern life it is maintained by customs and associative ties.

Another distinctive feature is polyfunction. In the system of historically changed functions, normatively regulated and sign-distinguishing functions still remain permanent.

Instrumental music takes a special place in the system of the spiritual culture of belarussian people. First of all instrumental folklore is an expression of a cheerful disposition and the stimulus of a festive mood. For rendering of melodies belarussians use different types of musical instruments, most of them have a very stable position in the musical culture of different countryman groups. They are: pipe, lyre, mandolin, bugle, trumpet etc.

According to a certain connection of this or that melody with its initial genre source all melodies are

divided into some groups:-signal melody, sound-imitative melody, song melody and dance melody. Signal melody is considered to be the oldest one. From olden days till our time it has been closely connected with everyday life of shepherds, loggers, hunters, watchmen, calendar-agricultural rituals, as well as sound-imitative melodies, which imitate sounds of birds and animals, word intonations (for example, lamentation of a bride and her mother on wedding), sound of different musical instruments and nature "illustrations".

The main part of instrumental folklore is song and dance melodies. A rich variety of these melodies is stipulated by the development and structural variety of song and dance culture of belarussian people. Improvised melodies of song or song-dance character take a special place. In Belarus are traditions of solo as well as vocal and instrumental music.

In modern country everyday life folk music exist in different old forms of folklore, in stage forms, for example, organized amateur talent activities. In spontaneous manifestations of musical life such as carnival procession on Christmas, spring "goings out on the street", on wedding days, fairs

original creative bearers of local traditions play the main role, they are well-known masters of vocal singing on the open air, masters of the folk ceremonials, rituals and customs-they are real experts of folk "century-long order".

Folk theater (FTh) FTh. exists in the forms, created by people and closely connected with the whole complex of folk culture. The basis of the repertoire of the folk theater is folk dramatic works of different genres. FTh. takes its origin in ancient hunting and agricultural games, cult rituals, where the elements of a game action and theatrical reincarnation were born. The elements of theatrical performance exist in many calendar rituals. For example, kupalye, as well as in family and everyday life rituals in round dances and games. In wedding and Christmas rituals they are the most vivid. In popular holidays and games folk theatrical creative work begins without any rituals and that defines a new stage in the development of FTh. A great number of belarussian non-ritual games became an original transitional link, where the artistic experience and traditions of theatrical creative work accumulated and simultaneously the basis of folk drama was formed. Skomorokhs, who were irreplaceable participants of folk holiday played a very significant role the development of various forms of FTh. Among them bear leaders and dramatic performers were especially popular. FTh. was of two kinds: actor theater and puppet show. The repertoire of puppet show was rich in folk material, original plots and a large number of characters.

FTh. revealed social interests and peoples opinion. Succession and steadiness of artistic traditions, which were characteristic for FTh., were formed in the process of historical evolution of peoples aesthetic principles, creative skills and ways of performing. They were passed on from one generation to another. Traditions of FTh. of the beginning of the XXth century were used by amateur cycles (clubs) and first professional theaters.

Folk Dance Folk dance is one of the most ancient types of folk creative work. It reflects ideals of the surrounding world, life and work of people, in plastic form embodies its national character, the way of figurative thinking.

Hunting and war dances and those, which show the process of work are considered to be the oldest ones. Historical conditions of belarussian people life (social, national and religious oppression) served to preservation of features of antiquity in belarussian folklore. Such old rituals and games like Christmas carols with a goat, celebration of Kupala, weddings etc. Existed before the XXth century and still remain in our time.

A round dance is the most ancient kind of art, where the choreographic and round dance singing and dramatization of a poetic content have a fundamental unity and the connection with calendar and agriculture activities is partially preserved there. Dance stood out from a round dance in the XIV-XVIth centuries and developed simultaneously for a long time.

Traditional belarussian dances («Lavoniha», «Matelitsa», «Krizhatchok») are mostly pair or figure dances, but there are also solo variants. Many dances still have connection with a round dance singing. In the base of belarussian dance there are small movements (change of steps, tap with heels etc.). Many dances have a game dramatic character. In the XIXth century the process of assimilation of the traditional folklore with dance forms of polka, quadrille, some ballroom dances had place.

From ancient time together with a round dance and a traditional dance an improvised solo and figure mass dance was developing («Kazachok», «Barinya» etc.), where every participant expressed in an arbitrary succession his mood and feelings. Every dancer has his own methods, his own way of dancing. Folk dance was the basis for the creative search of State Ensemble of dancing of Belarus, Dancing group of State Folk Chorus of the Republic of Belarus, folklore-choreographical ensemble «Choroshki», many amateur dancing groups.

Arts and Crafts (A&C) A&C include manufacture of decorative design of everyday life and working things, tableware etc. The most spread kind of A&C are: carving, pottery, weaving, embroidery, braiding and blacksmiths work. They usually use all materials available: wood, clay, flax, cotton, rod, straw etc. The main feature of A&C is succession (handing on from generation to generation) of the best developments from the sphere of form, decorum, skills of material processing and collective creative work. That's why A&C have a bright national character, convey originality of the people and its aesthetic view. Nowadays A&C develops in two main directions. The first direction is the existence in its traditional conditions to satisfy utilitarianly artistic necessities of modern life. Some kinds of A&C disappeared with former life (home-weaving cloth and home-made furniture, carpets decorated with designs etc.) others changed their character to a great extent. Utilitarian side of works of folk masters steps aside, new kinds and motives of decorum develop, color variety increases. In recent times folk masters works satisfy mostly aesthetic but not practical needs. They are used in the works of art and souvenirs.

Architectural decorum, artistic weaving, carving and some potter centers develop and continue their activities.

Another direction of modern A&C is connected with the developing of artistic works, organized by the State. Nowadays, the works of folk A&C are used with professional A&C {7,340-355}.

The question about the preservation of the traditions of A&C was raised the most sharply in belarussian society at the end of the 80th-at the beginning of the 90th, when simultaneously with cardinal social and political changes the search of new forms of culture development livened up.

The idea to create a house of trades as establishment of culture, which should accumulated all the experience of some European countries (Germany) how to teach trades and renovated the system of succession of folk arts in Russia and some other former Soviet Republics, appeared. The first house of trade was opened in 1989 in Glybokoe (Vitebsk oblast¹).

A broadened net of teaching allowed to enlist to the house of trades hereditary masters and to continue natural succession in traditional kinds of folk trades, such as: weaving, embroidery, painting on wood, wattle {According to data of the Belarussian Institute of Culture Problems}.

TERRITORIAL ORGANIZATION of the FOLKLORE and ETHNIC TOURISM of BELARUS.

Historico-ethnic region planning of Belarus. Folklore-ethnographical region planning of Belarus is made on the basis of complex of criteria. They are: peculiarities of ethnic history, natural and geographical conditions, economic and social structure, organization of dwelling space, folk clothes, local toponymy, dialects, different kinds and genres of folklore. Simultaneously social and economic relations and landscape and geographic conditions are included. By the character of setting, peculiarities of economic and social structure we can judge not only about the level of historical development, but about social relations, specific character of economy, peculiarities of material and spiritual culture as well.

On the basis of ethnographic features of the territory of Belarus they single out six folklore-ethnic regions. They are: North region (Poozerye), East region (Podneprovye), Central, North-West region (Ponemanye) and East and West Polesye [picture 1] {6,3-5}.

The modern folklore-ethnic centers. In spite of intensive economic, commercial and culture contacts eventually feels the progressing strong influence of the mass standards the belarussian people preserved traditional folklore or rites, holidays, customs, handicrafts, trades. This is not only an

¹ Oblast- administrative division next below State

integral part of the culture potential of the Belarus but a solid foundation upon which ethnic and folklore tourism should have the development.

Republic of Belarus has tourists centers of the national, regional and local importance. National centers have high attractive, some of them are interesting from the point of view of the development of folklore-ethnic tourism.

Poozerye Vitebsk is the largest tourist center of Belarus. In the funds of Vitebsk Museum of local lore are materials of archaeological excavations in Vitebsk oblast, collections of chinaware, articles of work and everyday life of belarussians, from the II-nd part of the XIXth and the beginning of the XXth century. There are also works of folk arts, such as: ceramics of the X-XVIIIth centuries, local towels, known from the XIXth century, straw weaving, carving, «vytsinanka»² etc. In 1994 Center of Folk Trades and Arts was opened in Vitebsk. In this Center at the same time with the traditional kinds of folk handicraft there is a fine-arts club-school. Vitebsk is also famous by its architecture monuments: Town Hall (XVII c.), Blagoveschanskaya church etc. Yearly popular song Festival «Slavonic Bazaar» is held in Bitebsk. There singers from different countries of Europe and former Soviet Republics take part in it.

On the territory of Berezina biosphere reserve (Domzheritsy) there is a Folk Masters House of weaving. It was opened in 1996. Production of the reserve(carving on wood) is often exhibited.

In Braslav national park, which is situated on Braslav lakes, there is Ethnic Museum. The Museum reflects the main peculiarities of ethnic history of Poozerye. There is also a House of Trades in the park.

Polotsk is one of the oldest belarussian town, which is mentioned in the chronicle of the 862 th year. There are a lot of monuments of folk ancient Slavonic architecture: Sophiskiy cathedral (XI c.), Spaso-Efrosinyevkyi monastery (XII c.) and Center of National Culture and Trades in Polotsk.

AT the same time on the territory of Poozerye different festivals, fairs and exhibitions of folk creative work are held. In Novopolotsk every December Republic children's musical festival «Chalichalo» takes place, in Postavy every July international festival of folk music is held.

Folklore Poetic Creative work and traditional ceremonial differ by regional peculiarities. Together with common belarussian calendar-agricultural and family-ritual songs, those genres, which are unknown in other regions, are spread. For song folklore of Poozerye solo singing is characteristic, when melody is even with flowing changes{7,371}.

In present time the Houses of Trades in Poozerye work especially stable and fruitfully. In the Houses of Trades in Vitebsk oblast they organically combine trade education of adult and children with other related directions of this activities: continuation of folk creative work traditions, supporting of skilled craftsmen, orientation on local traditions, improving of their skills, search of the material of traditional kinds of arts and crafts, scientific treatment and exhibitions [According to data of the Belarussian Institute of Culture Problems].

Poozerye still keeps many ancient traditional kinds of trades, decor motif, composition and color of works. Best of all one can see it in the weaving works, mostly traditionally two-colored, of small-design checked painting. And crosswise stripped cloth can be found in the West of the region. Characteristic regional features are vivid in the decor of towels with its, often enough mysterious, sometimes unordinary motif that bears the spirit of the deep ancient times. Cloth with spaced structure is not forgotten here, net-like works with large-design embroidery enjoy the popularity {5,10}.

Podneprovye On the territory of Podneprovye there are three tourist centers of national importance, There is the Museum of local lore, founded in 1919 in Mogilev. There are exhibits of a great historical and cultural value there, such as: the collection of belarussian manuscripts and deeds,

² «Vytsinanka»- the art of cutting out delicate patterns from paper

chinaware of the X-XIVth centuries, articles of work and life of the XIV-XIXth centuries, clothes of countrymen of the XIX-XXth centuries etc. In this museum. In Mogilev the folklore collective «Medunitsa» was created. It is a real bearer of the traditions of folk creative work of Podneprovye.

Gomel Museum of local lore exhibits articles of work and everyday life of belarussians of the XVIII-XIXth centuries, such as: home-weaving clothes, coverlet, towels, braiding etc. In the funds of the museum there is a collection of kerchiefs of the XVIII-XIXth centuries, folk clothes of the XIX-XXth centuries, decorative and everyday life and ritual cloth, articles of handicrafts and trades (hand blacksmiths, work, weaving etc.), works of traditional and modern folk creative work of Gomel oblast. They are used for organization of thematic exhibitions («Embroidery and weaving of Gomel oblast», «Towels of Gomel oblast» etc.). Factory of artistic articles produces children's clothes, production made of rod and straw etc.

Vetka Museum of folk creative work was founded in 1978 on the base of a private collection, which characterized folk culture and everyday life, traditional arts and handicrafts of Podneprovye. A large collection of manuscripts (XVI-XIXth centuries) and published books is gathered. The exhibits are adorned by local masters with coining, beads embroidery, painting on wood with gilt.

Every year on the territory of Podneprovye regional holiday «Dnieper voices» is held (Dubrovno). It reflects specific character of folklore of this region.

The peculiarities outline the people art work of the Podneprovye. For example, the centric design with several major motives in small-star edging, characteristic Podneprovye, East Polesye included, prevails in the decor of weaving works. But the design of Podneprovye cloth is smaller, geometric motif matches the vegetable one, birds image etc. The towels of Podneprovye show the wide spectrum of compositional image. To the North of the region they preserve the classic composition of the decor which enlarges from the middle up to the ends. In the southern regions the decor compactly fills the ends brightly contrasting against the white ground or hides almost completely the ground of the towel with sated design as it is done in famous Neglybka (Vetka region) {5,9-10}.

Ponemanye The cultural potential of region has three national centers. In Grodno there is Historico-Archaeological Museum, which is situated in Old Castle. In the funds of the museum there is a collection of belarussian national instruments, ethnographic materials of the XVI-XX th centuries, unique exhibits, such as: stone figure of a chess rook of the XIIth century, plates with pictures of apostles, tsars gates made of straw by local masters in the XVIIIth century etc. There are also materials about belarussian ethnographers and students of folklore, Arts and Crafts works of folk masters of Grodno oblast. Grodno, the town which is founded in the XIIth century, is known for its old times monuments. In the center of the town on Zamkovaya hill the foundations of woody houses, floorings, ruins of a prince's brick church, a part of a fortress wall and a tower of the XIIth century were found. A rare monument of architecture Borisoglebskaya church of the XIIth century still reserved in Grodno. There is a House of Trades and a factory of artistic articles in Grodno. Every year the Republic Festival of national cultures is held in Grodno.

Climate-balneological health resort Naroch is interesting from the point of view of the development of folklore-ethnic tourism. First of all every year in Naroch in July the Republic Festival of Chorus collectives «Pevchee Pole» and folk holidays, connected with agricultural calendar, is held. There is a unique monument of wooden architecture- a bell tower of the XIIIth century in Naroch.

Novogrudok is folklore-ethnographic center of Belarus, cultural potential of which is represented by the monument of folk architecture of the XI-XIIth centuries. Besides that exhibits of historical and local lore Museum of Adam Mitskevich exposes all ethnographical peculiarities of Ponemanye. Folk ensemble «Svitjaz», folklore theater «Mothers song» and collective «Gorodnitsa» from Grodno are the original bearers of spiritual heritage of that region.

Folk festivals are held also in Lida, festival of song and dance ensembles- in Grodno oblast, Republic festival of a family folklore is held in Slonim every two years.

Traditional for the West of Belarus (as for neighboring Poland) crosswise striped cloth, mostly rainbow-like, prevails in Ponemanye. But there is a unique, known sometimes ago in other countries of Central Europe and Scandinavia, and now typical only for this region phenomenon-two base or «grodzenskie» carpets with its ancient decorative pattern and exquisite two color coloration. There still exists an archaic black-glossy ceramics {5,10}.

Central Belarus Minsk, the capital of the Republic of Belarus, is of a great interest from the point of view of the development of folklore-ethnic tourism. Firstly, there are some republic museums in Minsk, such as: National Culture and History Museum of Belarus, Museum of the History of Theatrical and Musical Culture, Folk Architecture and Everyday life Museum, Museum «Belarussian House». Materials of the museums disclose all the stages of the assimilation the territory of Belarus by man, creation and change of the main types of culture, show the development of the folk creative work from the paleolith till our days. The monuments of belarussian architecture are also indicative of peculiarities of the material and spiritual culture of belarussians. The bearers of belarussians folklore are the national collectives, created in Belarussian Folklore Union. They are: National Folklore ensemble, which proposes the best works and performers of original folklore; Youth ensemble of the musical folklore «Litviny», Youth ensemble of folklore «Djannitsa», song club of the Belarussian State University of Culture «Gramnitsy» etc. Every year in Minsk fours and festivals of folk creative work take place. They are: the festival of national cultures, festivals of theatrical art (every three yeas), Youth Folk Collectives Festival and many other festivals which touch all the social strata. Exhibitions of the works of arts and crafts, which are organized by the Belarussian Institute of Culture Problems and Belarussian Folk Creative Work Masters Union, became traditional in Minsk.

The largest architectural centers of a national value are considered to be Mir (puppet show) and Nesvizh. In Nesvizh there are National Historico-Cultural reserve «Nesvizh» and Museum of local lore and history. Nesvizh ensemble helps to understand folklore specific character of this region.

People modern art work of the Central Belarus synthesizes in it many features of the neighboring regions. In particular, taking about the peculiarities of arts and crafts, notice that, in the West of the region crosswise striped cloth prevails, in the East the decor of coverlets and carpets is usually checked or large in size. The southern part of the region, is famous for special wealth of motif and color of cloth. Somewhere one can find here, though very rare, the ancient kinds of loom weaving of red-and-white coloration, but most of the cloth are characterized by rich buoyant polychrome, overt decorativeness with vegetable-zoomorphic theme predomination And modern pottery of the region which has now mostly art-souvenir orientation is so various in kind {5,10}.

West Polesye There are three centers of national importance in West Polesye. A Museum of local lore and archeological museums are situated in Brest. The exhibits of the museums reveal folklore and ethnic peculiarities of the region. Factory of artistic articles proposed a great variety of inlaid work, hand-painted articles etc. On the territory of the national park Belovezhskaya puscha (Kamenuki) such exhibits like fells of animals and plaster casts are demonstrated on national and foreign exhibitions. In Kamenuki there is folklore collective.

In Pinsk there is also the Museum of local lore, factory of artistic articles and folklore collective «Pinskije zori».

West Polesye differs by its own original way of passing on folk artistic traditions. They have their regional methods of teaching, succession of handicrafts. Which are based on the authentic forms of folklore in the region. Folklore schools are created, which have classes of handicrafts. Skilled craftsmen mostly teach children. They possess all kinds of traditional trades [According to data of the Belarussian Institute of Culture Problems].

The West Polesye is the most striking one where till the present time the original features of the people culture are preserved. Thus, a crosswise stripiness, traditional to the West of Belarus, predominates in cloth. The ancient kinds of embroidery of traditional red-and-black color are still alive here, but yet clear, sated free satin-stitch with its vegetable-flower motif prevails, that often transmutes the interior of the actual Polesye dwelling into a sort of paradise garden being in harmony with the such like bright, sated weaving, painting and other types of the people modern art work {5,9}.

East Polesye In spite of the fact, that there is no any centers of national importance in this region, East Polesye differs from other regions by its folklore-ethnic features. For example, song folklore has its regional peculiarities: for wedding songs lyrical motives are characteristic and that is contrasting with West Polesye songs. Explorers of song folklore singled out several local variants of folk melodies in this region. From the point of view folk arts of West and East Polesye are rather like {7,509}. Polychrome free satin-stitch beautifies the fabric for interior; holiday and stage dress are decorated with it too. However, the centric design with several major motives in small-star edging, characteristic as a whole to the North-East of Belarus {5,9-10}.

Description of folklore-ethnic centers of Belarus shows, that traditional people art work in Belarus not only survives but is in progress changing its character according to the current conditions, constructively borrowing and adopting art achievements as of close so as of more farthest neighbors. Deep multy-century traditions of the Belarussian people art work, art trades and handicrafts which organically and naturally join in modern national culture of Belarus, befittingly representing it in European association, make the foundation of this art work {5,10}.

So, folklore-ethnic potential of the Republic of Belarus has objective conditions for developing of alternative tourism in Belarus, what will be successful in case of the creation of special tourist politics, proper tourist infrastructure and thematic folklore-ethnic tourist routes of the main cultural centers of Belarus.

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