

PAPURI  
(Armenia)

PAPURI is the name of a large class of related dances done throughout much of Western Armenia. Considerable variety in the steps and melodies existed, reflecting the different regions of Armenia. The dance was particularly popular in areas with a large Kurdish population, which may indicate possible Kurdish origins.

This version of PAPURI is a traditional men's dance from the village of Korkom, in Van province, Western Armenia. The dance was originally introduced to the Armenian Folk Dance Society of New York by Ashod Mouradian, an uncle of the famous painter, Arshile Gorky Adomian, in 1939. The dance is still popular among the New York and New Jersey Armenians, who evolved it into a dance done in mixed lines.

Pronunciation: PAH-poo-ree

Source: Mrs. Margaret Tellalian Kyrkostas, Eddie Keosian, Arsen Anoushian, Hourig Sahagian, John and Sossy Kadian, Harout Derderian.

Music: Barbashi Tape #1 Armenian Folk Dances, Side A/1  
Dance Armenian (John Vartan) Side B/4 2/4 meter

Style: The dance begins slowly and smoothly, but as the tempo increases the dance becomes livelier, ending in a complex whirlwind of turning, clapping, and stamping. The five "touches" with the R leg (cts 9-15) exhibit an unusual style of lifting the R leg; the leg is straight with the lifting power coming from the outside of the upper thigh.

Formation: Open circle dance in "Armenian hold" (little fingers interlocked with hands held at shldr level). The leader can wave a handkerchief in his free hand.

Meas Cts

Pattern

		<u>PART I BASIC</u>
1	1-2	Step on R to R (ct 1); step on L over R (ct 2).
2	3,&,4	Step on R to R (ct 3); step on ball of L beside R (ct &); step on R in place (ct 4).
3	5-6	Step fwd on L in front of R, but keep some of the wt still on R (ct 5); shift all wt back onto R and lift L slightly (ct 6).
4	7,&,8	Step on L to L (ct 7); step on ball of R beside L (ct &); step on L in place (ct 8).
5-6	9-12	Touch R in front with leg straight, pointing R to L diag (ct 9); pause (ct 10: touch R in front again (ct 11); pause (ct 12).
7-8	13-16	Stamp R three times as R continues to turn inward (to the L) more with each stamp (cts 13,14,15); pause (ct 16).

Note: the L supporting ft shifts slightly CCW on cts 13-15, to accommodate the leftward motion of the stamps.

PAPURI (Continued)PART II CLAP

When the tempo increases, let go of the joined hands. Men can put hands on hips or extend them slightly at waist level. Women hold hands in front at waist level "Armenian style." Ftwk is the same for both.

- 1-2 1-4 Repeat Part I, cts 1-4.  
 3 5-6 Repeat Part I, cts 5-6, but also clap hands at chest level twice: clap on fwd step (ct 5); clap on bkwd step (ct 6).  
 4 7,&,8 Repeat Part I, cts 7,&,8.  
 5-8 9-16 Repeat Part I, cts 9-16. Men keep hands at sides or on hips. Women gesture "Armenian style" at each "touch" of the R ft, by "pushing away" with alternate hands five time (cts 9,11,13,14,15).

PART III TURN

- 1 1-2 Repeat Part I, cts 1-2, but turn 360° CW as you step R,L.  
 2-8 3-16 Repeat Part I, cts 3-16.

PART IV CLOSE

When the tempo gets very fast, all rejoin in a line in "Kurdish hold" (dancers get very close with fingers interlocked and arms bent at elbows, so that the forearms are at a right angle to the body, pointing fwd while touching neighbor's forearm).

Women

Step is same as in Part I. As a variant W can stamp onto R as L kicks fwd (ct 1); leap onto L across R (ct 2). Same as Part I, cts 3-16.

Men

Step is same as in Part I. As a variant, M can... Stamp onto R as L kicks fwd (ct 1); leap onto L across R (ct 2); step on R to R (ct 3); hop on R, lifting L beside R knee (ct 4); stamp L in front of R (ct 5); pause (ct 6). Same as Part I, cts 7-16.

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Presented by Gary and Susan Lind-Sinanian