

DOI <https://doi.org/10.51647/kelm.2022.2.15>**KULTURA CHOREOGRAFICZNA W DYSKURSIE KULTUROWYM****Lilia Savchyn**

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Abstrakcyjny. Artykuł ukazuje nurty kultury choreograficznej, zarówno naukowe, jak i praktyczne elementy systemu wiedzy kulturologicznej. Całkiem możliwe, że współcześni badacze zwracają się do opisu nowych kierunków i stylów choreografii jako niezależnego typu kultury artystycznej końca XX – początku XXI wieku. Analizowane są tendencje celowości wykorzystania metody typologicznej (uogólnienia) w badaniach kultury choreograficznej. Wykorzystywane są metody analizy strukturalnej systemu wiedzy kulturologicznej oraz metoda bibliograficzna. Badamy kulturę choreograficzną jako estetyczne zjawisko świadomości specyfiki i oryginalności grupy etnicznej. Po raz pierwszy analizowana jest kultura choreograficzna w obszarze wiedzy kulturologicznej, uzasadnia się celowość wykorzystania choreografii na tle badań naukowych. Interpretacja przejawów duchowych czołowych naukowców i artystów w procesie stosowania metody biograficznej jest kluczem do przeprowadzenia kompleksowych badań, w których kulturologia pozwala na wyjaśnienie paradygmatu humanistycznego.

Słowa kluczowe: kultura choreograficzna; wiedza kulturologiczna; tradycje ukraińskie; etnos; pamięć kulturowa.

CHOREOGRAPHIC CULTURE IN CULTUROLOGICAL DISCOURSE**Lilia Savchyn**

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Abstract. Identify trends in choreographic culture, both scientific and practical components in the system of cultural knowledge. The tendencies of expediency of using the typological method (generalization) in the research of choreographic culture are analyzed. Methods of structural analysis of the system of culturological knowledge and bibliographic method are used. Choreographic culture in the field of culturological knowledge is analyzed, the expediency of using choreography on the background of scientific researches is substantiated. Dance at each stage of development of society interacts with a certain area, preserves its regional features against the background of ethnocultural traditions. The choreographic culture encodes the sources and semantic codes of ancient traditions, originally laid down in the dance heritage and practice, which is reflected in the system of culturological knowledge. Interpretation of the spiritual manifestations of leading scientists and artists in the process of applying the biographical method is the key to conducting a comprehensive study in which culturology allows the elucidation of the humanistic paradigm.

Key words: choreographic culture, culturological knowledge, Ukrainian traditions, ethnos, cultural memory.

ХОРЕОГРАФІЧНА КУЛЬТУРА В КУЛЬТУРОЛОГІЧНОМУ ДИСКУРСІ**Лілія Савчин**

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Анотація. У статті виявлено тенденції хореографічної культури, як наукову, так і практичну складові частини в системі культурологічних знань. Цілком передбачувано, що сучасні дослідники звертаються до опису нових напрямків та стилів хореографії як самостійного виду художньої культури кінця XX – початку XXI століть. Проаналізовано тенденції доцільності використання типологічного методу (узагальнення) в дослідженні хореографічної культури. Використані методи структурного аналізу системи культурологічних знань та бібліографічний метод. Ми досліджуємо хореографічну культуру як естетичний феномен усвідомлення специфіки і своєрідності етносу. Уперше проаналізовано хореографічну культуру в площині культурологічних знань, обґрунтовано доцільність використання хореографії на тлі наукових досліджень. Інтерпретація духовних проявів провідних науковців і митців у процесі застосування біографічного методу є запорукою проведення комплексного дослідження, в якому культурологія уможливило висвітлення гуманістичної парадигми.

Ключові слова: хореографічна культура, культурологічні знання, українські традиції, етнос, культурна пам'ять.

Problem statement, urgency. The article outlines ways to solve problems of standardization of the system of cultural knowledge in the field of cultural semantics at the level of mechanisms of cultural communication. Culturology seeks not just to describe the set of material and spiritual values accumulated by mankind, but to understand the whole world of human culture as a systemic unity. The emergence of each new concept does not exclude the existence of previous ones, so cultural knowledge is a field of interaction, interaction, dialogue.

In particular, choreographic culture is a model of intensification of scientific research and traditional performances among choreographers of modern times. A comprehensive solution to the problems of using authentic choreographic vocabulary requires an understanding of current trends based on the traditions of a kind of ethnic group. Therefore, we noted that dance as an eternal desire for the world order is a model to follow in the work of artists of choreographic art. In our study, the paradigm of choreographic culture unfolds in geometric progression, a complex thought, the first component of which is not equal to zero, but is immediately a leading component (ie, a permanent modern) in a variety of dance culture in increasing progression. After all, without traditional folk poetics there are almost no modern dance performances.

Analysis of recent research and publications. Choreographic culture is the subject of research of philosophers, culturologists, art critics, teachers, psychologists, historians.

An important role in the process of interest and preservation of the cultural memory of the people belongs to almost all regions of Ukraine, including Rivne Polissya. Choreographic traditions in folk, folk-stage, ballroom dances are associated with the geopolitical situation, the separation of the so-called subculture, the growing relevance of spirituality in the formation of public consciousness. Numerous scientific articles and publications of famous folklorists V. Gordeiev, V. Kovalchuk, N. Kovalchuk, L. Savchyn, A. Samokhvalova, Y. Rybak, A. Ukrainets, R. Tsapun theoretically prove and practically demonstrate dance as a component of preserving Ukrainian traditions in the current interpretation against the background of cultural events (concerts, festivals, competitions, recreational events, etc.).

The aim of the research. To analyze and reveal choreographic culture as a field of scientific research in the field of cultural knowledge.

Presentation of the main material of the research. An indicator of the culture of the Ukrainian people, folk art is the traditional choreographic culture. The originality and versatility, color and vocabulary, manner and nature of performance distinguishes the originality of Ukrainian folk dance from other dance cultures and their artistic images. The difficult way of formation of the art of dance motivates us to substantiate the depth of understanding the nature of the characteristic features and functions in the spiritual life of the people.

Thus, we study choreographic culture as an aesthetic phenomenon of awareness of the specifics and uniqueness of the ethnic group. The plastic character and original dance culture of self-expression is a choreographic example for the descendants to inherit the treasures of folk culture – passion and lyricism, the unrestrained nature of dance captivates dancers, choreographers – so these issues are covered in the scientific literature.

Studying the ontology and evolution of choreographic culture, we will focus on the scientific achievements and creative work of artists – leading choreographers and culturologists of the twentieth century: V. Avramenko, O. Bigus, O. Boiko, V. Vasylenko, K. Vasylenko, V. Verkhovynets, P. Virsky, M. Vantukh, A. Humeniuk, R. Garasymchuk, V. Godovsky, L. Kosakovskaya, B. Kokulenko, S. Legka, V. Litvinenko, I. Mostova, A. Pidlypska, O. Pompa, O. Shchur, J. Chuperchuk. Folk dance traditions continue to be studied by scholars, folklorists, practicing choreographers, and enthusiasts. Well-known researchers of district and regional levels invest in choreographic culture conceptual methodological principles of research of dance traditions which form an unquenchable interest in plastic art.

Professional choreographers of Ukrainian folk choreography comprehensively solve the problem of using authentic choreographic vocabulary. Its inseparable unity with traditional motifs in dance costumes, choreographic paraphernalia and traditional dance melodies of Polissya, Podillya, Volyn, Galicia, Slobozhanshchina, Sivershchina, Prykarpattia, Zakarpattia (instrumental and song melodies).

Choreographic vocabulary is closely related to the musical accompaniment of dances, the use of which is influenced by modern trends in the arrangement of authentic musical material. Due to this course, there is an intensification of the use of scientific-performing-reconstructive forms of musical folklore in the productions of choreographic groups of Ukraine, as a result of which folklore accompanied by music appears in its authentic form.

The primary meaning of the word “choreography” is a recording of dance or dance art in general in all its varieties. “Choreography” of Greek origin (chorea – dance, grapho – write), is all that belongs to the art of dance – the expression of thoughts and feelings by means of conditional movements (pa), gestures and poses. Performed to music, which is mostly a source of inspiration for the choreographer, director; but there may be dances performed without music.

In world art, dance culture is based on traditional symbols. Among all, the traditional folk dance occupies a prominent place. Domestic choreography studies dance heritage quite thoroughly. The science of folk choreography (ethno-choreography or ethno-choreology) was formed on Ukrainian soil in the twenties of the XX century.

Analysis of the works of famous figures of Ukrainian culture of the late nineteenth and early twentieth centuries. (D. Antonovych, D. Voropai, M. Hrushevskii, etc.) allows us to conclude that folk art, dance in particular, is an integral part of national culture. Thanks to their efforts, the scientific interest of culturologists, folklorists, ethnologists, musicologists, historians in the national artistic heritage is growing (O. Day: Dance songs; A. Ivanytskii: Ukrainian musical folklore; S. Kylymnyk: Ukrainian Year in Folk Customs in Historical Lighting; V. Kuplenyk: Essays on

the history of Ukrainian folk dance; G. Lozko: Ethnology of Ukraine: Philosophical-theoretical and ethno-religious aspect; O. Ostapyuk: Ukrainian dance songs; A. Samokhvalova: Choreography of the wedding ceremony of Rivne Polissya; V. Titov: Folk Podolsk dances; etc.).

We agree with E. Shumilova that national themes are characteristic of connections with folklore. “This is not an imitation and simple borrowing of ready-made folklore forms. Addressing folk art, choreographers seek to penetrate into the deep layers of the people’s psyche, select the most valuable in folklore and on the basis of figurative associations seek plastic intonations for the most accurate reproduction of national characteristics” (Шумилова, 1974: 60).

The idea of establishing ethnocultural traditions in choreographic culture also appears in the culturological discourse of the modern science of choreology. Choreology is a science that studies dance as a form of communication, as a separate art form (given its semiotics and phenomenology), but, above all, the analysis of dance as a cultural phenomenon, ie from the standpoint of culturology.

The leading work on culturological issues of dance art in Ukraine is “Choreology” by O. Chepalov (Чепалов, 2020: 228). The term “choreology” in the philosophy of culture and as a discipline of the same name in higher education, has been recognized since 2004. In the text of “Choreology” prof. O. Chepalov reflects a complex process of theoretical knowledge of the art of dance, based on advanced methods of analyzing the cultural connections of choreographic art and identifying its stylistic evolution over the ages.

Philosophical understanding of dance culture in the context of culturological discourse is presented in the collective monograph of I. Pecheransky and D. Basel “Introduction to the philosophy of dance” (Печеранський, 2017: 121). The work is not the result of purely philosophical reflections, but serves as a theoretical product of analytical considerations and sound conclusions based on the cultural basis of dance traditions and the creation of specific choreographic samples. The authors argue that dance, in its ideal and sociocultural manifestations, generates a “practical philosophy” as the art of living.

Philosophical issues of dance were also highlighted in I. Herasymova’s article “Philosophical understanding of dance” (Герасимова, 1998: 110). The author analyzed the concept that focuses on the peculiarities of the functioning of consciousness in the process of dance movement. The thesis of some distrust of those philosophers of the late twentieth century, who put forward the ideas of a special field of research – “dance philosophy”, is substantiated, and the opinion is expressed about such inadmissibility, but in the context of cultural discourse. The author turns to the historical origins of dance and tries to answer the question of the relationship between the aesthetics of the body and thinking and consciousness.

Topical issues of development of Ukrainian choreographic art, creation of children’s ballet theater, experience of past decades and modern discoveries based on dance traditions are discussed in scientific articles by T. Huzun (Гузун, 2010: 106–109).

Evidently, as the ethnologist G. Lozko defines, folk dance as “one of the oldest types of folk art, manifested in rhythmic movements to music or singing”, allows to use the term “folk dances”, which means folk dances that exist in their natural environment and have traditional movements, rhythms, costumes, etc. for the area (Лозко, 2006: 472).

Of course, the driving force in the process of preserving the ethnic group are the components of traditional culture, in particular folklore. Therefore, in the context of culturological knowledge, the study of authentic traditions acquires ethnocultural understanding and significance.

Theorist and practitioner of choreography O. Merlyanova, taking into account the wording of G. Lozko determined that folk dance – a dance that exists in the natural environment performed by the bearers of folk tradition (Мерлянова, 2009: 7).

In our opinion, the above interpretation, although it does not reflect all aspects of the phenomenon of folk dance, but is the most universal, and may have a “working” nature.

The starting point of cultural and historical “biography” and theoretical awareness of dance and its ethnocultural features are the works of V. Verkhovynets, among which “Theory of Ukrainian Folk Dance” (1920) is considered an innovative study of the nature and principle of Ukrainian folk choreography in Ukraine. ethnographic research. In addition, thanks to the efforts of choreographers, interest in traditional choreographic heritage is growing among ethnographers, folklorists, art critics, culturologists (A. Ivanitskyi, S. Kylymnyk, T. Knysh, V. Kuplennyk, etc.).

In particular, O. Bigus’s research is extremely interesting because for the first time the author analyzed the folk-stage choreography of the Prykarpattia region, ie identified the peculiarities of the formation of choreographic traditions of Prykarpattia. The monograph examines the rites, customs, folklore as the basis of folk dance art. Stage-choreographic experience in the context of spectacular forms of culture is characterized on the example of creative biographies of famous choreographers of the region. The author reveals the historical-geographical and ethnographic factors of the processes of cultural consolidation of the population, which played an important role in the formation of the Ukrainian nation (Бірюс, 2015: 180).

In A. Tymchula’s dissertation it is noted that choreographic folklore is disappearing from active use today (although in Transcarpathia, compared to other regions of Ukraine, folklore traditions are more present in everyday life). Choreographers turn to folk dances, verbal and graphic recordings by folklorists and ethnographers, as well as video recordings. Elements of folk dances in a modified form are demonstrated in the forms of folklore – the reproduction of folk traditions (choreographic, etc.) by professionals and amateurs in the stage (Тимчула, 2021: 3).

Folk dance art of Ukraine is also consistently covered by leading, well-known choreographers during the second half of the XX – first quarter of the XXI century: V. Avramenko “Ukrainian national tanks, music and order” (1947); A. Humeniuk “Folk Choreographic Art of Ukraine” (1962), “Ukrainian Folk Dances” (1963); K. Vasylenko “Vocabulary of Ukrainian folk and stage dance” (1971), “Ukrainian dance” (1997); A. Nagachevskyi’s “Domestic Dances of Canadian Ukrainians” (2001); O. Goldrich “Choreography” (2003); B. Stask “Choreographic Art of Ivano-Frankivsk Region” (2004); R. Harasymchuk “Folk dances of the Ukrainian Carpathians. Book 1. Hutsul dances”, “Book 2. Boyko and Lemko dances” (2008).

Yu. Marko “Choreographic folklore of the eastern region of Chernivtsi region” (2009); B. Kokulenko “Folklore traditions in the folk-stage dance art of Kirovograd region” (2010); I. Aksonova “Vocabulary of Ukrainian folk and stage dance” (2012); K. Kinder “Genre varieties and local specifics of folk dances in Volyn” (2012); K. Bortnyk “Receptions of cultural heroes in the productions of Ukrainian choreographers of the second half of the twentieth century” (2012); A. Morozov “Virtuoso movements in Ukrainian folk dance: origins, evolution, current trends” (2019); I. Klymchuk “Ukrainian choreographic art of 1950–1980s as a factor in the formation of national identity” (2021) and others.

K. Vasylenko powerfully studied and processed stage interpretations of authentic dance systems. The scientist addressed the issues of folklore and folk art in Ukrainian folk and stage dance. Using the experience of generations of choreographers in the field of stage interpretation of national dance G. Berezova, V. Verkhovynets, P. Virskiy, V. Vronskiy, O. Gomon, N. Skorulska, M. Sobol and others, the author of the study systematized and described about a thousand movements and dance combinations (Василенко, 1996: 494).

The modern generation of masters of choreographic art, continuing the cultural traditions developed by the practice of their predecessors, strive for musical and dance imagery, a kind of philosophical generalizations and associations.

Among the studies of modern Ukrainian scholars on the problems of choreography, it is worth mentioning the candidate’s dissertation of S. Lehka “Ukrainian folk choreographic culture of the XX century” (Легка, 2003: 20). The study presents a historical and cultural analysis of the development of Ukrainian folk choreography in terms of studying the functioning of folk dance in everyday life, in dramatic theater, in various structural forms of stage choreography, including ballet theater. The author of the dissertation considers lexical, genre, stylistic features and peculiar traditions of Ukrainian folk choreographic culture.

V. Shkorinenko analyzed and generalized the theoretical experience of studying the history of folk dance in Ukraine. He considered the historical origins of Ukrainian folk dance in the context of the formation and separation of ethno-national identity of Ukrainian culture. Describing traditional logos of folk dance and variants of their modification, the author singled out the cultural principles of national choreographic art and substantiated its multifunctional role in the revival of traditional content characteristics (ШКОРИНЕНКО, 2003: 5).

O. Boiko emphasizes the artistic and aesthetic tendencies of folk dance, which occupies an important place among the cultural heritage of Ukrainians. Dance, as emphasized in the study, is the inexhaustible source that feeds stage choreography and professional dance art. Long-term history contributes to the preservation of identity and enrichment of vivid plots, images, vocabulary, compositional construction and performance techniques. Active renewal and development of the content of Ukrainian folk and stage dance encourages the evolution of artistic imagery and style of dance (Бойко, 2008: 3).

In his dissertation research, D. Sharikov identified species-specific forms of choreographic practice of the late twentieth century. The author substantiated the techniques of modern ballet performances by choreographers from the USA, Western Europe, Russia and Ukraine. His conclusions are reflected in the works of S. Paxton, I. Killian, P. Taylor, P. Bausch, T. Brown, M. Bejart, B. Eifman, A. Rekhviashvili. All of them represent the current state of choreographic art, finally acquiring artistic value in art. Constant movement, enrichment with new forms, rapid adaptation to modern requirements in choreographic culture gives them universal value (Шариков, 2008: 18).

The history of the development of dance culture of Ukraine in its regional aspect (Kirovograd region) is studied in the scientific work of B. Kokulenko. The author conducted a comprehensive study of folk and choreography, identified the role of folk traditions in the development of dance art, clarified the features of the creative activity of the ensemble “Yatran” and its impact on the development of dance culture in the region. One of the starting points of the study was the idea of the nation as a dynamic substance (M. Berdyaev). Partially extrapolating the philosophical conclusions of M. Berdyaev (“nationality is a positive enrichment of life”) in the artistic plane, we can say that national art, including ethnochoreography, enriches the existence of mankind in ethnic parameters (Кокуленко, 2010: 2–3).

Therefore, it is quite possible that modern researchers turn to the description of new directions and styles of choreography as an independent type of artistic culture of the late XX – early XXI centuries. Substantiating the latest choreography in its varieties, the artists will have theoretical examples for the creation of original works that would meet the traditional features of the Ukrainian mentality. Innovative understanding of the art of choreography, a refined sense of the identity of the ethnos – a characteristic feature of the stage paintings of modern choreographers. The national uniqueness of the artistic pursuits of young choreographers is especially evident in productions (classical, folk, ballroom and modern choreography) in which the traditional basis prevails – a harmonious combination of virtuoso canonical movements with plastic and dance folklore. We learn about this from the materials of A. Morozov’s dissertation research (Морозов, 2019: 16).

Famous figures of folk dance culture are also the object of the best scientific research. About the creative activity of the outstanding Ukrainian artist in the field of folk choreography, Hero of Ukraine, General Director and artistic director of the National Honored Academic Dance Ensemble of Ukraine named after Pavel Virsky MM Vantukh was covered by N. Vadiasova (Вадясова, 2012: 149). The author analyzed the process of formation of national choreography and summarized the experience of domestic artists in the field of folk choreographic art of Ukraine. She revealed the life and creative path of M. Vantukh. Identified and substantiated the main factors and stages of formation of the artist's personality, his contribution to the development of choreographic culture.

L. Kosakovska in the dissertation "Vasyl Avramenko's artistic paradigm in the context of the development of Ukrainian culture of the twentieth century". found that the life and work of the artist are genetically linked to Ukrainian cultural traditions not only in forms and means of figurative reflection of semantic meanings, but also mechanisms of transmission of experience, as evidenced by his pedagogical and educational activities (Косаковська, 2009: 19). The scientist, on the example of choreographic compositions of V. Avramenko, represents the content of folk dance forms in samples of social behavior (rituals, rituals, life), endowing the norms of life with reference examples of ethno-national forms of manifestation. Thus, the "cultural text" of the ethno-national way of life is interpreted, where the folk dance culture is presented by dances of hopak, Cossacks, blizzard, quadrille and ritual household formulas of wedding, holiday, ritual traditions.

I. Mostova in the research "Artistic aspects of the identification of folk dances of Slobozhanshchina in the context of socio-cultural development of the region", extensively presents folk history, in which dance plays the role of tradition. In the study, the history of the ethnos consists of code events, ways of understanding the changes and consequences that were caused by certain events. After all, each region is a brick of state history, of collective memory. The dance canon is identified as a cultural memory, a cultural code with special genre-semantic features, with a well-known genre archetype of folk dances. Thus, the author emphasizes the genetic affinity of Slobozhanshchyna dances with the all-Ukrainian dance art. This was confirmed by the motivation.

Man in the space of ethnoculture is now clearly aware that to achieve the universe in choreographic culture requires a balance of reasonable (rational) traditional and instinctive (intuitive) modern embodiment, which can not be achieved without the most effective means – art culture.

Because it is in it that the primordial desire of man for the beautiful, the ideal, the perfect, for the absolute harmony of being is most revealed. Such a need for beauty is not a temporary, spontaneous whim of man. It is on this basis that the art of dance can be seen as a word in a plastic embodiment, where intelligence prevails in worldviews, harmony in the unity of traditions as an eternal pursuit of world order.

Conclusions from the study and prospects for further exploration in the chosen direction. Thus, we consider choreographic culture as a concrete-historical phenomenon, which in its own way realizes the ethnocultural features of the nation. Throughout the history of its existence, choreographic culture interacts with the natural environment, the spheres of various arts, enables knowledge of the world, foreseeing oneself in the world. Existing sources of these problems require theoretical generalizations and systematization of culturological knowledge in terms of modern philosophy of ethnoculture, ethnocultural studies. Scientific approaches to the analysis of choreographic culture should be supplemented by culturological knowledge integrated into the field of research on the problems of cultural tradition and cultural memory of the people.

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