

DOI <https://doi.org/10.51647/kelm.2022.8.11>**AKTUALIZACJA TAŃCA LUDOWEGO W POKREWNYCH TRADYCJACH***Liliia Savchyn**kandydat nauk historycznych, docent, Zasłużony Działacz Sztuki Ukrainy,
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Adnotacja. W artykule omówiono szereg zagadnień, które aktualizują taniec ludowy w tradycjach treści rodzinnych. Ważne kulturowe znaczenie tańca ludowego i działań obrzędowych w tradycjach treści rodzinnych determinuje potrzebę dogłębnego rozwoju teoretycznego takiej problematyki. W szczególności należy teoretycznie zrozumieć kwestię praktycznego wykorzystania tańca w tradycjach rodzinnych i domowych we współczesnym procesie historyczno-kulturowym. Wraz z tym analiza wymaga tańca ukraińskiego, które ulegają modyfikacjom, w związku z czym poprawia się forma ich zachowania i reprodukcji. Biorąc to pod uwagę, prace naukowe filozofów, etnografów, kulturoznawców, historyków XIX–XX wieku zostały przeanalizowane w projekcji na najnowszą epokę.

Słowa kluczowe: aktualizacja, taniec, tradycje, kultura rodzinno-bytowa, etnokultura.

ACTUALIZATION OF FOLK DANCE IN FAMILY TRADITIONS*Lilia Savchyn**Candidate of Historical Sciences, Associate Professor, Honored Worker of Arts of Ukraine,
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Abstract. The article considers a number of issues that actualize folk dance in the traditions of family content. The important cultural importance of folk dance and ritual actions in the traditions of the family content necessitates in-depth theoretical development of such issues. In particular, the question of the practical use of dance in family traditions in the modern historical and cultural process should be theoretically understood. Along with this, the substantive content of Ukrainian dance needs to be analyzed, which is undergoing changes, therefore, the form of their preservation and reproduction needs to be improved. With this in mind, the scientific works of philosophers, ethnographers, culturologists, and historians of the 19th and 20th centuries have been analyzed in the perspective of the modern era.

Key words: actualization, dance, traditions, family culture, ethnoculture.

АКТУАЛІЗАЦІЯ НАРОДНОГО ТАНЦЮ В РОДИННИХ ТРАДИЦІЯХ*Лілія Савчин**кандидат історичних наук, доцент, заслужений діяч мистецтв України,
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Анотація. В статті розглянуто ряд питань, які актуалізують народний танець в традиціях родинного змісту. Важливе культуротворче значення народного танцю та обрядових дій в традиціях родинного змісту зумовлює необхідність поглиблених теоретичних розробок такої проблематики. Зокрема, слід теоретично осмислити питання практичного використання танцю в сімейно-побутових традиціях у сучасному історико-культурному процесі. Поряд із цим, аналізу потребує змістова контентна українського танцю, яка зазнає видозмін, відтак, вдосконалюється форма їх збереження та відтворення. З огляду на це, проаналізовано наукові праці філософів, етнографів, культурологів, істориків XIX–XX століть у проекції на новітню епоху.

Ключові слова: актуалізація, танець, традиції, сімейно-побутова культура, етнокультура.

Problem statement, urgency. One of the leading trends in the development of family traditions is the preservation of spiritual values that are formed during the cultural and historical process. The need for solemn and festive design of important events in family and household culture is dictated by respect for one's own «ethno», the importance of family traditions and the affirmation of the spiritual aspect of household and moral relations. The desire of Ukrainians to celebrate the important events of family life in the traditional folk style – birth, wedding,

burial – found understanding in public opinion, journalism, journalistic essays, sociological surveys, in which the majority of respondents expressed their positive attitude to family traditions.

Actualization has a certain number of meanings in linguistics, computer science, psychology, pedagogy, cultural studies. In general, the defined term in the researched content of the article prevails in the field of extracting knowledge from preserved scientific sources, images, movements, reasoning, statements for the purpose of broadcasting and direct reproduction of what existed potentially or latently.

Modern ritualism in the traditions of family content against the background of geopolitical shifts and cultural-historical processes functions in the deep bowels of society and is a starting element of national education and respect for the history of native Ukrainian culture. Traditions of family content are determined by favorable social and cultural conditions, which are necessary for preserving the values of traditional family and household culture.

Analysis of recent research and publications. In cultural literature today, there is a considerable number of scientific works on issues of customary family and household culture. However, information about the dance art of family traditions is fragmentary. There are popular intelligence in the periodical press and scientific works that only touch on this problem in passing. Therefore, the source of our further research of the topic is the documents of domestic and foreign archives; materials of historical and ethnographic surveys and field expeditions; primary sources directly and indirectly related to the problem under study; act records of ceremonial structures; periodical press of Ukraine from the 1920s to the first quarter of the 21st century.

Without ethnographic research and without the creation of a clear concept of awareness of the traditions of family and household culture, it is impossible to objectively and comprehensively highlight the evolution of the ethnocultural spirit of the people. Therefore, the experience of transferring knowledge through the means of choreographic traditions from generation to generation is the oldest model of preservation and an inevitable way of broadcasting the cultural memory of the people in the forms of dance art.

Their study requires the development of methodological schemes and elaboration of ethno-research programs: questionnaires, recording sheets, accounting cards, tables-transcriptions, interpretation of used terms. Analyzing the complex study of ethno-researches of famous ethnographers, we can substantiate the characteristic features of customary family and household culture, a deep understanding of the relationship between material and spiritual components. Therefore, a multifaceted system of customs should belong to the ethno-cultural conditioning, which penetrate into the life and daily life of the people, give an opportunity to focus on certain rituals in family life and its creativity.

The aim of the research. The problem of the influence of dance traditions on family and household culture is particularly relevant in the light of the concept of humanization of society and in view of the need for further preservation of historical and cultural experience and social memory. Accordingly, the past ritual heritage, transmitted along the historical traditional vertical, must, on the one hand, be preserved, and on the other hand, be rethought and developed in accordance with the requirements of a renewed society and transmitted by the cultural memory of the people, that is, actualized.

The conditioning of folk dance by the mental, worldview and psychological features of the national character as a basic component of culture is eloquently reflected in the works of the Ukrainian culturologist V. Lytvynenko: «The language of the national dance is Memory (experience), Spirit, Ethics and Aesthetics, the formative Energy of the nation's character. There is no nation or state without a national dance. Because the national dance is a worldview, kinship with the people, one might say, the code and passport of society» (Lytvynenko, 2011: 228).

Presentation of the main material of the research. Vaclav Dunovski (Dunowski W. *Barwne kury chlopkse z okolic Wilenszczyzny Polesia*. Wilno. 1935), Irena Korzheniowska (Korzheniowska I. *Haty poleskie i wolynskie*. Warszawa. 1933) were engaged in the study of folk dance art in the entire material and spiritual culture of Ukraine in the 20th century. Agatangel Krymskii (Krymskii A.Yu. *Works in 5 volumes*, T. 3. ed. I.K. Bilodid. Kyiv: Scientific opinion. 1973), Filaret Kolessa (Kolessa F. *Folk music in Polissia: musical works*. Kyiv. 1970), Vasyl Kravchenko (V. Kravchenko. *Ethnographic and folklore materials: funds of the IMFE named after M. T. Rylskyi*. F. 15–3. No. 142).

Samples of the dance and song folklore of the Volyn Polissia were organically included in the collections and ethnographic studies of Pavel Chubynskii (Chubinsky P.P. *Obyryady: rodiny, krestiny, svadby, pohronady*. Spb., 1877. T. XXX), Oskar Kolberg (Kolberg O. “*Basni z Polesia*” / *Zbior wiadomosci do antropologii krajowej*. 1889. T. 13), Kazymir Moszynski (Moszynski K. *Kultura ludowa slowian*. T. 2. Krakow. 1934). The records collected by them were published on the pages of “*Volyn provincial gazettes*”, “*Volyn eparchial gazettes*”, “*Volyn*”, “*Kievskaya stariny*”, “*Zhyvoy stariny*”, “*Ethnographic herald*”, “*Ukrainian community*”, “*Dzvon*”, “*Peasant fate*”.

So, looking in detail at the state of research into Ukrainian customary family and household culture, we update ourselves in the everyday area of folk dance art. A significant contribution to the study of the history and culture of different regions of Ukraine, despite the regional, administrative, and Church divisions, was made by scientists without whom it is impossible to imagine and understand the history of the region. There are works on family traditions by Fedor Vovk (Vovk F. *Studies of Ukrainian ethnography and anthropology*. Kyiv: Mystetstvo, 1995.), Mykhailo Hrushevskiy (M. Hrushevskiy *Ocherk istorii ukrainskogo naroda*. Kyiv: Lybid, 1990.), Mykhailo Dragomanov (Dragomanov M.P. *Selected*. Kyiv: Lybid. 1991.), Dmytro Doroshenko (Doroshenko D. *History of Ukraine*. Krakow. 1942.), Ivan Levkovych (Levkovich I. *Essay on the history of the Volyn land // Chronicle of Volyn*. Winnipeg. 1953.), Oleksandr Levytskyi (O. Levytskyi. *Usual forms of marriage in South Russia // Kievan antiquity*. 1990. № 1.), Oleksandr Tsinkalovskiy (O. Tsinkalovskiy. *Old Volyn and Volyn Polissya // Dialog*. 1990. July 6).

Other researchers of family traditions in Ukraine – M. Sumtsov, V. Okhrimovych, Y. Lozinsky, G. Kalynovsky, A. Malinka, P. Lytvynova-Bartosh, O. Kravts, N. Zdorovega, V. Borysenko – a large amount of folklore and ethnographic materials related to local types of Ukrainian weddings was collected, but certain aspects of this unique ritual complex, in particular its dance art, remain poorly studied.

It should be noted that ethnographers mainly focused on the study of family relations and took wedding rituals as a basis, while they studied the process of formation of the general continuum of family rituals not as a whole phenomenon, but as its individual components.

Considering the hypothesis about the autochthonous origin of the Ukrainian people, M. Sumtsov came to the conclusion that the Slavic peoples have a common system of rituals based on the ancient Slavic ritual. However, it should be noted that the researcher, analyzing family traditions, idealized them to a great extent. In particular, one can refer to the rather controversial conclusion of the author that there was no action in the Ukrainian wedding ceremony that would degrade the dignity of a woman. However, this is not true. The statement that Ukrainians in the northern regions of the Rivne region married by mutual consent is also not objective – the facts of life testify that the young people could not have known each other before the wedding.

Scientific studies of this problem help to get to know more deeply the cultural world of Polish pike, multi-genre artistic creativity, aesthetic tastes and spiritual ideals. Thus, among modern scientists, the Volyn Polissia was investigated and studied in historical, philological, folklore-ethnographic, archaeological, cultural aspects by Hryhoriy Demyanchuk (Demyanchuk, 2006), Oleksandr Kovalchuk (Kovalchuk, 1992), Yaroslava Pidtserkovna (Pidtserkovna, 1998), Tetyana Chernihovets (Chernihovets, 1998), Stepan Shevchuk (Shevchuk, 1994).

In the history of research activities related to the problems of the traditional culture of Polish pike, a prominent place belongs to scientific centers of the end of the 19th – beginning of the 20th century. XX century “Volyn Society of Researchers” and “Volyn Church-Archaeological Society”. In particular, the materials published in the «Volyn Historical-Archaeological Collection», which was published in 1896–1900, are of interest.

At the end of the 19th and the beginning of the 20th century, ethnographic museums appeared in the village of Horodok in the Rivne region in the estate of F. R. Shteingel, the museum of the Society of Volyn Explorers in Zhytomyr, and later in Lutsk, Kremenets, Dubno, Rivne and Ostroh. This is where interesting materials related to the subject of our research are stored.

The Volyn district branch of the Polish Union of People's Teachers published «Russkoe wiessele» in 1930–1939 under the editorship of Jakub Hoffmann. In emigration, work on the study of ethnocultural traditions was carried out by the Volyn Research Institute in Winnipeg and the Volyn Society in New York.

A significant contribution to the development of the problem of the formation and functioning of family traditions in many regions of Ukraine was made by P. Chubynskyi, a well-known Ukrainian scientist, historian, and ethnographer. He proved that family and household culture does not lose its ancient and symbolic meaning and does not disappear, because the people considered it expedient to preserve its values in everyday life.

Therefore, one of P. Chubynskyi's ethnographic researches «Rites: families, christenings, weddings, burials» is of great interest, which even today retains its significance in the aspect of common features in the wedding rites of Polish Ukrainians and Belarusians and the substantiation of ethno-cultural ties between Ukrainian and Belarusian peoples on the borderlands. P. Chubynskyi scientifically proved that the elements of the wedding ceremony, which were initiated in the era of the primitive communal system, will function in Volyn Polissia forever (Chubynskyi, 1877).

The work of historian, folklorist and ethnographer M. Dovnar-Zapolsky “Belarusian Polesie” (Dovnar-Zapolsky, 1895) also attracts attention. A large number of facts about nations, weddings and funerals described by the scientist, first introduced by him into scientific circulation, retain their value to this day. In them, he revealed the regularities of the development of rites and rituals and proved that the observance of rites was differentiated in connection with the social position of the population and taking into account the economic position of the family. This is vividly illustrated in the works of art by the classic of Ukrainian literature, public and political figure Ulas Samchuk «Volyn», «Where the River Flows» and Boris Shved's novel «Polishchuka» about the harsh and tragic truth of the life of the inhabitants of the Polish hinterland in the 20s and 30s.

The specificity of the natural environment of certain regions of Ukraine, the historical and geographical conditions of ethno-cultural development are affected by the peculiarities of the existence of traditional rituals, the uniqueness of which is imprinted in the preserved and living customs of birth, wedding and burial rituals, which were started by ancient proto-Ukrainians.

It should be emphasized that in the vast majority of scientific works, the historical life of customary family and household rites is fairly objectively covered. However, research by individual authors is mostly carried out at the level of descriptive fact, or, in our opinion, theoretically somewhat tendentious. In particular, the work of O. Kravets «Family life and customs of the Ukrainian people» (Kravets, 1966) can be characterized in this way, in which it is difficult to detect heredity and leading logical relationships between the past and the present.

Worthy of attention, the factual material is thoroughly represented in the research work of V. Borysenko – “Wedding customs and rites in Ukraine” (Borysenko, 1988: 188), “Courting” (Borysenko, 1991), “Burial” (Borysenko, 1991). The author describes family and household rituals in the folklore and ethnographic spheres, highlights all facets of traditional folk culture. True, her works published before the 90s have a certain imprint of the ideologue of that time.

A similar ideological tendency is found in the scientific work of N. Zdorovega «Essays on folk wedding rituals in Ukraine» (Zdorovega, 1974:159). It represents a combination of folk traditions with family and household rites in the context of Marxist-Leninist class theory, which, from our point of view, is not correct in relation to traditional rites in Ukraine, which had purely demographic, ethnocultural dimensions.

The work of the Polish researcher, professor of the Institute of Ethnology and Anthropology, Stanislaw Dvorakowski (1907–1976, representative of the Warsaw scientific center) and published in Warsaw in 1934, “Wedding Rite in the Village of Nemowicz, Sarno County”, is valuable. Thanks to the participation of the expedition to the Polish region in 1934–1938, a description of a Polish wedding, which had not been previously covered in scientific literature, was made here for the first time. Deep ethnic roots and numerous traditional Ukrainian national elements can be traced in the described ceremony, including the art of dancing – Greek dances, polkas, and Cossack dances. The wedding ended on the fifth day with dressing and guests. Summarizing, S. Dvorakovskii argued that the life of a young couple consists on the plane of relative equality, although the husband is considered higher than the wife (Dvorakovskii, 1939). Based on the materials of the Polish expedition, the ethnographer published Rubiez polecko-wolynska (1938), Szlachta zagrodowa we w schodnish powiatach Wolynia i Polesia. Relacje z tereny (1939).

Wedding rites with songs and dances that are interesting and relevant today still exist in the Sarnen region, they manifest new goals of Ukrainian ethnography, which is due to the modernization of the interpretation of the research paradigm of ethnocultural studies. The Ethnographic Museum of Sarna plays an important role in the preservation of ritual culture as a center of folk art of the Polishchuks ethnic group.

Similar questions in the 19th and 20th centuries. considered and described by other Polish scientists, in particular J. Bystron, A. Brukshchynskiy, V. Dunovskiy, V. Kostetskiy, M. Krömer, K. Moshchynskiy, V. Natkovskiy, and others.

At the turn of the 20th and 21st centuries, the research explorations of scientists intensified and the number of publications on the specified ethnocultural topic increased significantly. The most thorough of them are represented in the works of I. Berezovsky, Z. Boltarovykh, V. Verenykh, O. Voropai, S. Gritsy, O. Kurochkin, and V. Skurativskiy. Studying the phenomenon of family and household culture, the scientists made it their task to highlight the qualitative dynamics of the traditions of the people of Ukraine, including in its regional dimensions.

The historical and ethnographic area of the Volyn Polissia was repeatedly explored by scientific and creative expeditions of scientists from Kyiv, Lviv, Rivne, Zhytomyr, Minsk, Moscow, and St. Petersburg. Until recently, the routes of folklore and ethnographic expeditions of students of universities, conservatories, and pedagogical institutes of Ukraine ran here.

The region of Ukraine is characterized by relatively stable preservation of cultural and everyday archaisms, mostly these are local territories of cross-border interaction of peoples, therefore they constantly attract attention in studies of dance culture.

Thus, K. Kinder interprets «folk dances» as living symbolic patterns that accumulate ethnocultural information, as well as as the memory of the people encoded in permanent artistic images and symbols. The scientist emphasizes her own concept: using the folk dance as an example, she determines that «The symbolism of the folk dance is an important component of the national tradition, an indestructible symbolic code of the Ukrainian people, in which the experience of generations, their ideas about the surrounding world and the person in it, have been embodied over the centuries» (Kinder, 2007:19).

Similarly, V. Shkorinenko substantiates the mental similarity of Ukrainian folk dance and the identity of Ukrainian philosophy, which was implemented in the «philosophy of the heart» (Shkorinenko, 2003:19). It should be added that the folk dance was formed and developed at all times under the influence of the historical, social and geographical conditions of life of a particular people, it contained the imprint of place and time, national traditions, psychology, and the system of artistic thinking of the people. Similarly, V. Lytvynenko testifies that: «Each folk dance of any country carries national features, specifics of native nature, lifestyle, customs, way of life, moral, ethical and aesthetic views and beliefs of the people. The language of this dance – the manner of performance, the pace and rhythm of movements, gestures, music, facial expressions, costume, compositional structure – all these elements reflect precisely the national traits of character and image» (Lytvynenko, 2011).

On the basis of the cultural analysis of these and other theoretical sources, we must eliminate biased or biased points of view that prevent us from highlighting the place and meaning of dance art in the usual family and household culture inherent in the Ukrainian people. After all, the cultural memory of the people obliges us to improve scientific research in the bottomless realm of traditions, to reach new horizons of cultural knowledge, study and awareness of ourselves as a part of ethnoculture.

The inexhaustible source of family traditions of Ukrainians throughout the ages and to this day is the archaic, authentic and artistically decorated nature of the custom in folklore, understood for centuries. A custom is a psycho-physical and sociocultural necessity of an ethnic group. It contains inexhaustible worldview treasures of spiritual wisdom and is a generalization of life experience, as it is a mirror reflection of the people's worldview, ethical and aesthetic ideals that have been formed over thousands of years.

The location of the population and the way of life of people in Polissia were strongly influenced by geographical conditions, the difficult accessibility of the territory and its isolation from social and cultural centers, thanks to which humanity was protected from hostile raids and foreign influences. Therefore, in the Polish regions of Ukraine, many artifacts of ancient material culture, customs, and rites have been preserved, in which the art of dancing is

an artistic decoration. Ancient wooden architecture, clothes with elements of the traditions of the princely era, and a widely developed ritual are also preserved, in which the wealth of plastic visualization and oral literature as sources of ethnocultural memory is revealed.

The new tempo of life in Ukraine of the 20th century, the forced unification of urban life in the difficult period of the absence of independent Ukrainian statehood and in the post-war period – under Soviet conditions – partially destroyed ancient forms of traditions and rituals, including their dance decoration.

However, the isolation of the Poles and their remoteness from the centers of national life is the reason why the local population, feeling their separateness from neighboring peoples, preserved the originality of the archaic features of folk rituals in their family traditions. After all, Polissia, Podillia, Halychyna, Volyn, Slobozhanshchyna are regions in which traditions accumulated in the plane of patriarchal foundations, because the archaic forms of the large family were conserved.

Family traditions of the Poleschuks in their formation and stages of development were formed in contradictory conditions, but their influence on spirituality was undeniable. The dance art of the northern regions of Western Ukraine gradually consisted of a number of regional variants – the Polish variant of customs preserved the most archaic forms of culture, adding to itself a certain Belarusian substrate (Naulko, 1991:232).

From the point of view of cultural studies, dance art is an integral component in the historical and cultural process of the functioning of customary family traditions, an organic element of the spiritual life of the people. The essence and history of traditional ritual culture testify that dance art is a specific form of spiritual connection of generations, preservation, multiplication and transmission of its cultural requests and social memory.

The specificity of family traditions has a powerful functional content, the essence of which is educational, integrative, normative, compensatory, cathartic, regulatory and aesthetic functions, which are also realized in dance art.

Conclusions from the study and prospects for further exploration in the chosen direction. We have reason to believe that the variety of dances and games in customary family ritual traditions are filled with specific functions: ritual – a natural way of establishing connections with sacred foundations, the primary basis of the body-symbolic language of humanity; communicative – a method of communication and transfer of knowledge between people and groups; identification – dance as a way of self-expression, where «self» is belonging to a certain environment or family; expressive – dance as a game and primary free self-expression; cathartic – dance as a means of recreation, emotional relief, physical recharging, an aesthetic path to freedom.

If we take into account that family rites are inextricably linked with traditional and religious forms of worldview, then, accordingly, dance art in this range also fulfills roles – aesthetic, educational, religious – as an emotional component and game component in the space of culture. Thus, by studying the ethnographic materials of the Polis, Podil, Volyn, and Galicia regions, we have the opportunity not only to study sociology, anthropology, linguistics, archeology, psychology, pedagogy, museology, but also to learn about the unknown pages of dance art in Ukrainian culture. As our experience shows, knowledge of the choreographic traditions of Ukrainian regions is based on the study of traditional customs and rites, as a result of which they are full of deep cultural content, contribute to the formation and consolidation of family values, and are a standard of high morality and lifestyle.

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