

PRESERVATION AND DEVELOPMENT OF UKRAINIAN CHOREOGRAPHIC AND MUSIC FOLKLORE: CONNECTION BETWEEN TRADITION AND MODERNITY

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Abstract: The purpose of the article is to analyze and research various traditional Ukrainian folk dances, including their historical and cultural context. The scientific novelty of the publication lies in outlining of practical strategies for the preservation and development of Ukrainian folklore through dance, which can have practical significance for communities and organizations working in the field of cultural heritage. Various regional features in traditional dances are analyzed, as well as their transformations and influence on modern performance. The study takes into account the use of traditional elements in modern choreographic productions and interaction with modern art and is aimed at justifying the importance of folk dances as a key element of Ukrainian culture, which revealed various aspects of interaction with tradition, expanding the understanding of their influence on modern art and national identity. Regional differences in the performance of folk dances and their role in preserving cultural diversity are emphasized. The work is aimed at realizing the importance of preserving and developing Ukrainian folklore through dance and emphasizing its role as an integral part of cultural heritage. The study attempts to contribute to a deeper understanding of this aspect of Ukrainian culture and its relationship with modern art and society.

Keywords: ethnography; preservation; identity; development; dances; tradition and modernity; folk dances; choreography.

1 Introduction

The topic of folk dances in the context of the preservation and development of Ukrainian culture remains relevant. Folk dances represent an important part of the cultural heritage of Ukraine. Preservation and research of these traditions are important for the transmission of cultural values to future generations. Traditional dances play an important role in the formation of national identity and self-awareness. Studying these dances contributes to understanding how cultural expressions influence the formation of a national image. Folk dances have great potential in choreographic art. They can be a source of inspiration for modern creative solutions and innovations in the field of dance. Ukrainian folk dances have the potential to become an element of cultural tourism and marketing, which can contribute to the economic development of regions. The relevance of this topic is emphasized by the need to preserve cultural diversity, understand the influence of traditionalism on modernity, and develop strategies for the preservation and reproduction of folk dances in the modern context.

The analysis of the latest studies proved that many domestic Ukrainian scientists were engaged in the study of the preservation and development of Ukrainian folklore. In particular, O. Voropai [19], the author of many works on Ukrainian ethnography, as well as L. Kozinko [5, 6] studied the elements of folklore dance and its semantics, V. Vasyak [17] analyzed the use of folklore and ethnographic sources in Ukrainian stage choreography, O. Buduzova [3] described the synthesis of arts as a factor in the formation of the aesthetic attitude of the future teacher-choreographer, I. Kushchavets' [7] works are devoted to the art of folk choreography, V. Kotov [4] studied the traditions of Ukrainian folk dance, A. Nahachewsky studied Ukrainian dance as a whole [10-13].

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2 Method

The following research methods were applied: analysis of materials, records, illustrations that may date back to historical periods related to traditional dances; typology; general historical method; historical and chronological, comparative-historical, ethnographic methods for detailed description and analysis of traditions and customs related to folk dances. The concept of cultural anthropology was applied to understand the impact of folk dances on socio-cultural aspects of Ukrainian society.

3 Results and Discussion

Ukrainian folk dances are part of the cultural heritage and embody a rich historical and cultural basis. The study of this topic is extremely important from the point of view of understanding and maintaining national identity and revealing the unique cultural heritage of Ukraine. Folk dances of Ukraine intertwine tradition and symbolism. Every movement, every song has its roots in the depths of history, telling about the events, rituals, and horizons of the life of the Ukrainian people. They are an expression of emotions, a reflection of the diversity of regional traditions and interaction with rural life.

The study of folk dances becomes a key aspect of cultural heritage conservation. Through this analysis and understanding of these dances, one can capture the spirit of past generations and recreate the traditions that grow from the very depths of national experience.

Traditional Ukrainian folk dances have deep roots dating back to ancient times. Their beginnings can be traced back to the history of the Cossack era, which contributed to the development of Ukrainian culture and art. Initially, dances were performed during ceremonies, holidays, and religious events. In the 20th century, under the influence of national revival, traditional dances became a symbol of national identity and the struggle for independence.

Modern Ukrainian folk dances combine traditional elements with innovative approaches. They are performed at various festivals, concerts and international events, celebrating the richness of Ukrainian culture and impressing the audience with their energy and expressiveness.

Different regions of Ukraine have their own unique variations of folk dances. For example, the dances of the Poltava region may differ from the dances of Prykarpattia both in terms of musical design and the nature of the movements. This diversity reflects the cultural diversity and heritage of Ukraine.

Contemporary dancers and choreographers are actively innovating folk dances, combining traditional elements with modern choreography and music. This allows creating unique positions that attract the attention of viewers and allow tradition to live in the modern world.

Analyzing the history and styles of folk dances of Ukrainian culture not only allows understanding the development of this unique art form, but also deepens our perception of the national cultural heritage. Folk dances not only influence the research of past, but also shape modern trends in art. Today's choreographers use elements of traditional dances to create spectacular performances that combine heritage and innovation. The study of folk dances is an integral part of the formation of national identity. Dances become a language that unites Ukrainians, giving a sense of community and uniqueness of the nation.

Revealing the history, symbolism, and influence of folk dances on Ukrainian culture requires in-depth research. It not only reflects the past, but also becomes an important component of the present and the future. Studying folk dances is a step towards preserving, unfolding, and reproducing what marks the Ukrainian identity.

Folk dances represent one of the most vivid manifestations of the folk culture of Ukraine - it is a real treasury of folk music and dance. They have a rich history that, as it was mentioned above, dates back to ancient times. Ukrainian dances are of great importance for the Ukrainian people; they were not only a means of expressing emotions, but also performed religious and ritual functions.

The first mentions of Ukrainian dances, dating back to ancient times, had their regional differences depending on the area where they were performed. In some regions of Ukraine, they were called "hutsulki", in others - "polka", "kolomyiki", or "hopachki".

In the 20s of the 20th century, a period of active development of Ukrainian culture and the national movement in Ukraine began, which was also reflected in the development of folk dance. Amateur collectives were created, which played an important role in the preservation and development of Ukrainian folklore, including folk dance.

In the 1960s, a new stage in the development of folk dance began in Ukraine, associated with the creation of new choreographic techniques, the use of new rhythms and elements. This became possible thanks to the cooperation of dance groups with musicians, composers, and other artists.

There is a large number of scientific works dedicated to the study of folk dance in Ukraine. Especially many scientific works were published in the second half of the 20th century.

Among the well-known scientific works, the book "Ukrainian folk dance" by Pavel Virskii, which contains descriptions of more than 200 dances, their history and performance features [18], can be highlighted.

Different types of folk dance in Ukraine can be distinguished. Ukrainian folk dances are solo and mass. Solo dances include so-called pereplyas and couple dances, while mass imply round dances and dance-games. "Horovod (*round dance*) is one of the oldest genres of folk dance art, the main idea of which is to walk in a circle under the accompaniment of the national melody. According to the theme, dances can be divided into three groups: reflecting labor processes; reflect family and domestic relations; showing the patriotic feelings of the people, glorifying native nature. Now round dances have lost their ceremonial significance. They entered the repertoire of professional and amateur performing groups, especially children's ones" [9, p. 79-84].

Speaking about Ukrainian folk dances (except for the dances of Western Ukraine), the leader of artistic team I. Fetysov divides them into three main groups: single dances, couple dances, and three-person dances. The oldest are solo dances in which the dancers do not hold hands. The number of performers can be arbitrary, and they both interact and dance separately. The most vivid example of such dances is "Hopak", because in its folk version, unlike the stage embodiment, it involves the single performance of a wide variety of movements, which should emphasize the improvisation and ingenuity of the dancer [5].

I. Fetysov defines three-person dances as the next oldest in origin, especially those where it does not matter from which foot the dancers start. This is also inherent in solo dances.

Couple dances can be performed in pairs of two or four people. They are divided into dances with turns and without them. In non-turning dances, which are older, there is virtually no difference between the male and female parts, as the dancers start on the same foot and move in the same direction. In

contrast to them, in dances with paired rotations, two dance parts are clearly expressed, which, in fact, are mirror images of each other and are performed from different legs [5].

Varieties of folk dances began to be distinguished gradually, thereby ensuring the formation of Ukrainian dance traditions and made a certain contribution to modern choreographic productions. Ukrainian choreographic traditions became a complex system that includes genres and types of Ukrainian choreographic art that were formed in ancient times, the so-called "primary forms of folk dance", described and classified as round dances, household and story dances in monographs of Ukrainian domestic art researchers [9] and renewed (productive) forms of folk dance, which have gained new life in today's professional choreography.

L. L. Kozinko, speaking about Ukrainian folk dances, notes their general rather simple structure. The author indicates that the preferred pattern is a circle of participants, in which they can be located alone, in pairs, or in threes. Single or paired rotations can be performed in the circle, which looks like a small circle in a large one. Also, possible variants of patterns are a square, a cross, a circle in a circle moving in opposite directions. We would like to emphasize that all dances performed by two teams are performed counter-clockwise. The movements in the dances that we have listed above are quite simple and come from the physiological capabilities of the performers. Dances consist of bends - small combinations of movements, which can be in amount from two to four [6].

V. A. Vasyak points out the multifaceted nature of folk dance used in choreographic productions. The author lists all types of dances which include folk dances: "in addition to round dances, there are ritual dances, household dances, story dances, accompanied by a choir and to the accompaniment of original folk orchestras or only percussion instruments" [17].

"Folk dance is the result of collective creativity. Passing from performer to performer, from generation to generation, from one area to another, it gets richer, reaching in a number of cases a high artistic level, virtuoso technique. Each nation has developed its own dance traditions, plastic language, special coordination of movements, methods of relating movement to music. The melody of each dance, its plastic patterns and colors embody all the wisdom, all the richness of fantasy, beauty and originality of folk art. This is a wonderful, inexhaustible treasure trove, from where modern dance creators drew and will draw material. Only by loving, understanding and knowing folk art, one can use it and benefit from it" [19, p. 230].

Boykiv authentic dance has undergone changes throughout history, however, it is worth noting that today folk dances live only on the stage and are not widely distributed among the population, which poses a threat of their "forgetting". That is why it is extremely necessary to study and popularize them.

R. Herasymchuk played an important role in the study of Boykiv music and dance based on folklore. As N. Kukuruza et al. note, the activity of R. Herasymchuk (1900-1976) characterizes him as a multidisciplinary researcher-enthusiast of folk art - ethnographer, ethnologist, musicologist, ethnochoreographer, museum worker [8].

Already being a university student, Roman Harasymchuk began researching Boykiv region and specifically Boykiv authentic dances. As the researcher himself noted, he conducted his first field expedition to this region from April 19 to June 15, 1931, and the second - from February 12 to June 7, 1933. In carrying out these field studies, he was inspired by Lviv University professor Adam Fisher, who at the same time contributed to the allocation of funds for the expedition.

R. Herasymchuk mainly paid attention to Boykiv and Hutsul dances. His monograph documents and describes more than 60 dances from different regions of Boykivshchyna and Hutsulshchyna, as well as 287 melodies edited by F. Kolessa. The book also has rich reference material (geography of

distribution of individual dances, diagrams, graphic tables depicting dance movements and steps). The scientist used the dance recording system of the German ethnographer-choreographer R. Zoder, who marked dance figures and movements with upper and lower case Latin letters.

Taking into account the uniqueness of the choreographic art of Boykivshchyna, Roman Herasymchuk proposed his classification of folk dances, dividing them into the following dance groups [9]:

- 1) Kolomyik (oldest, newest, illustrative);
- 2) Cossacks (including the latest and illustrative);
- 3) Kolomiykovo-Cossacks and their latest variants in the Galician and Bukovyna Hutsul Regions;
- 4) Ceremonial;
- 5) Marching;
- 6) Borrowed (with elements of the Romanian vocabulary);
- 7) The latest (for example shimi, foxtrot).

He paid special attention to propositions of the essay "The Robber's Dance in Pidgallya and its place among the warlike dances of the Slavs in general and among the Basques in the Pyrenees" by Professor Františko Pospíšil, announced at the II Congress of Slavic Geographers and Ethnographers in Poland in 1927, where he emphasized the importance of the film for studying folk dances, emphasizing that this is the only method of research in Slavic ethnography [9].

Herasymchuk made an interesting commentary on almost all dances, which is based on a detailed study of local choreographic folklore, cited a large bibliography of ethnographic and folkloristic studies by domestic and foreign scientists and collectors of choreographic folklore. According to A. Nagachevskyi, his work incorporated the results of intensive field research. He continued his work in expeditions to the villages of Boykivshchyna in 1930–1932 also in 1950–1952, when this territory already belonged to the Soviet Union.

Roman Herasymchuk reworked and expanded his early research into a PhD thesis, which he called "Development of folk choreographic art of Soviet Carpathian region". After considering various contextual interpretations of the dance, he carefully describes each specific dance and its local variations. Next, he gives a general description of the structural and lexical evolution, and the musical features of the dances, the dance repertoire of this region [9].

In his monograph, Herasymchuk divided the material collected during field research into two types. The first included records of own observations, films, photographs. The second is dances recorded from specific local residents. The same dances were recorded not only in one specific area, but also throughout the studied Boykiv region. This allowed the author to find out the differences in their construction, performance, and dance steps. Dance music was recorded in the same way. In addition, the monograph contains: "a chronological list of Boyki dances with an indication of the specific area where they were recorded and the time (year) when they appeared in this area; 78 tables on which the steps of Boyki dances are reproduced; 26 maps showing villages and the names of choreographic works that existed there; 64 illustrations (photos and graphic sketches) depicting the performance of dance figures and individual steps; 9 tables with conditional notation of dance movements and integral compositions with indication of localities in which a specific composition existed; 63 lyrics of songs for dances with a reference to where and by whom they were recorded; a table showing the number of dances recorded in each specific Boyki settlement; a list of dances that exist in this area, with its indication; a table with an explanation of the dance tunes, indicating the surnames and first names of the persons from whom they were recorded, and what instrument or instruments this person owns (249 items in total); 287 tunes for Boyki dances; explanation of conventional symbols and abbreviations (103 positions); bibliography (184 items)" [9, p. 165].

The presence of a powerful statistical and empirical base and its multi-faceted structuring brings the understanding of ethno-choreographic folklore to a scientific level.

Therefore, R. Herasymchuk's monograph gained recognition among the progressive public and, as the author himself noted in his biographical reference, he was awarded the academic degree of Doctor of Philosophy (in ethnography and ethnology) "also for his scientific works, and most importantly for the work "Hutsul Dances", which appeared printed in Polish in 1939".

Based on the materials of the candidate's thesis "Development of the folk choreographic art of the Soviet Carpathians", the researcher prepared the monograph "Ukrainian folk choreographic art, part I. Hutsulski and Boykivski dances" (1962). However, as O. Kvetsko pointed out, "it was not possible to print it, as well as the large monograph (60 author's sheets), completed in 1969, "Western Ukrainian choreographic art: Hutsul, Boykiv, Lemkiv dances. Podilsk and Bukovyna, Volyn and central Lviv regions", which was being prepared for publication and for the defense of a doctoral dissertation" [9].

Thus, the main works of R. Herasymchuk are the studies of authentic dance, conducted on the basis of the analysis of the works of ethnographers, ethnologists, historians, musicologists, literary scholars who were engaged in the study of settlements, everyday life, the Polonyna economy, practical, song and choreographic culture of the Hutsuls, which is extremely important contribution to the development of authentic choreographic art. Today, Ukrainian folk dance continues to develop and occupies an important place in Ukrainian culture. Many choreographic groups continue to perform traditional Ukrainian dances, as well as create new, modern compositions that combine Ukrainian folklore with modern dance techniques.

Ukrainian folk dances represent one of the most prominent elements of Ukrainian culture and are integral part of Ukrainian identity. This dance occupies an important place in the life of Ukrainians and is performed on various holidays and events that are a symbol of national unity.

The development of folk dance in Ukraine is an integral part of Ukrainian cultural heritage. Today, this dance continues to be performed in Ukrainian villages and cities, preserving its traditions and the spirit of Ukrainian culture. This dance not only preserves traditions, but also helps people feel their roots and sense of national pride.

Today, there are various collectives that perform folk dances throughout Ukraine. Among them, we can single out the ensemble of Ukrainian authentic singing "Bozhychi", one of the main activities of which is the scientific research of Ukrainian villages aimed at recording authentic examples of folklore. Since 1999, the leader of the group, Ilya Fetisov, has been organizing folklore kayaking expeditions along the rivers of Ukraine with the participation of other participants. Later, "Bozhychi" founded the School of Traditional Folk Dance, and since 2016 it has been called the "Bozhychi Ensemble Dance School", the first full-fledged folklore ensemble in Ukraine [1].

The family dance ensemble of the Vanjurak family of Vipche village, Verkhovyna community, Ivano-Frankivsk region deserves special attention. Vasyl Vanjurak is the organizer of this family dance ensemble, who remembers the old Hutsul dances from the stories of their older relatives, which are passed down from generation to generation to this day. Their most interesting dance is "Arkan". As it is already known from history, men perform this dance, but this ensemble can show "Arkan" performed by both men and women. Vasyl Vanjurak says: "Once upon a time, everyone danced, both men and women. A woman is a Hutsul girl with a strong spirit, and therefore even men can compete with her". The repertoire of the dance team of the Vanjurak family includes many folk dances, including "Dove", "Hutsulka", "Verkhovynskyi", and many other interesting compositions.

Thanks to the performance of Ukrainian folk dances, Ukrainian culture has become more accessible to foreign tourists and guests of the country. Many of them come to Ukraine to see with their own eyes national dances and feel the spirit of Ukrainian culture.

In conclusion, one can say that the formation and development of folk dance in Ukraine is an important part of the cultural heritage of the country. This dance not only preserves traditions, but also promotes the popularization of Ukrainian culture in the world and the strengthening of the national consciousness of Ukrainians. Performing folk dances is a great source of joy and satisfaction for people who love Ukrainian culture and traditions.

Thus, customs and traditions deeply permeate Ukrainian folk dance. They are the main component of its history and cultural heritage. Reproducing and preserving the traditions of performing folk dances is an important task for the preservation of Ukrainian cultural heritage.

In the modern world, Ukrainian folk dance is of great importance, as it helps to preserve and pass on to the next generations the multifaceted cultural heritage of Ukraine. In addition, folk dance is an important element of national self-awareness and identity.

Folk dance can be staged for performance at modern performances, festivals or competitions. Staging involves the addition of various artistic elements that help convey the meaning of the dance and make its performance more effective and emotional.

First of all, staging may involve creating an appropriate costume that reflects the ethnic style and traditions of the region from which the dance originates. Costumes can be decorated with embroidery, colorful fabrics, jewelry and accessories that reflect the nature of the dance and help convey its mood and emotions.

In addition, various choreographic elements can be added to enrich the dance. These can be movements that further express the mood, emotions, and ideas that are conveyed through dance. Various light and sound techniques can also be used to create an impressive atmosphere and emphasize the mood of the dance.

It is important to preserve the main characteristics of the dance and take into account its historical and cultural context. Staging of folk dance can be performed both in traditional style and in modern interpretations that combine elements of traditional dance with modern dance techniques and styles. This allows performers and choreographers to freely express their creativity and individuality while maintaining the spirit of tradition.

Evidently, an important element of preserving and spreading the country's culture and history is the restoration and performance of authentic dances. This will preserve the memory of Ukraine's past, promote raising of national consciousness and the development of tourism and cultural heritage.

Unfortunately, with the development of modern technologies and changing stereotypes of life, many Ukrainians have lost interest in folk dances. Therefore, it is very important not only to preserve traditions, but also to popularize this art form among young people. For this, it is necessary to organize exhibitions, festivals, and competitions, to attract the attention of the media to this topic.

Ukrainian folk dance is one of the most important elements of national culture. It reflects the history, traditions, and beauty of the Ukrainian people. To this day, folk dance remains popular in all regions of Ukraine and is not only a means of expressing cultural heritage, but also an important element of national identity.

Therefore, folk dance is one of the main assets of Ukrainian culture, which not only preserves traditions, but also helps to develop health, promotes the popularization of Ukrainian culture in the world and strengthens the national consciousness of Ukrainians. This art needs attention and support in order to

preserve it for future generations and pass it on as a legacy from ancestors.

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