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TRADITIONS OF DANCE CULTURE IN CULTURAL DISCOURSE

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Abstract. The goal is to reveal the traditions of dance culture in the discourse of cultural studies.

Research methodology. The interdisciplinary character of the study is based on the combination of theoretical justification of traditions in the discourse of cultural studies. The power of influencing the content of cultural knowledge lies in explaining the present through the past and in projecting future progress. This is how we consider the methodological key to understanding the dialectical unity of the phenomena of traditions and innovations. The common link between the past, present and future is the originality of the historical place of the people's culture, its national spirit is immersed in ethnocultural genesis. The article emphasizes the structural-functional method as the leading one between the traditions and chronotopes of cultural regionalism from the philosophers of ancient eras, artists of literature to the leading culturologists of modern Ukraine.

Scientific novelty. The traditions of dance culture in the cultural space are revealed. Dance traditions are a phenomenon in cultural discourse in the space of ethnoculture.

Conclusions. Dance traditions are considered in the plane of cultural discourse. The dynamics of traditions in spatio-temporal introjection, which are produced by dance and normalized as an important component in the system of preservation of traditions, are highlighted. During the thousand-year historical and cultural development, the dance demonstrates the spiritual unity of the people, the integrity of culture as a factor of the value basis of the individual who integrates into society, realizing the motivation of spiritual needs.

Key words: culturology, dance, traditions, personality, discourse.

Introduction. Argumentation of traditions in the space of cultural studies objectifies the specified problem in the discourse of spiritual culture. After all, the breadth of cultural studies makes it possible to express the meaningful relationship of a person in the plane or not all aspects of activity in various spheres of his professional focus, from references to ancient traditions to modern theoretical searches.

As a cultural phenomenon, traditions are at the intersection of various fields of scientific knowledge – pedagogy, psychology, philosophy, cultural studies, art history, sociology, etc., so they are studied and analyzed from different points of view. Special acuteness can be seen precisely today, because Russia's war with Ukraine raises the question of the interpretation of this issue exclusively in the spiritual sphere.

The topic of the discourse on the traditions of dance culture is gaining importance today in the context of the transformation of the cultural-historical process that is taking place in society due to the fact that ancient ideologues have faded into oblivion, and modern ones are mostly being developed. The problem of preserving traditions appears before the scientific community at a time of uncertain signs of the variability of the social space, when the life activity of an individual involves integration into a social movement into a harmonious system of society. Therefore, if we look back at the reverse side of historical existence, such problems were faced by man, both in previous eras and now.

The analysis of research and publications related to the outlined issue cannot be artificially localized. That is why we consider the researched problem from the time of ancient philosophy to modern scientific interpretations. In our study, we emphasize cultural discourse in the area of dance traditions. We distinguish the circle of researchers who clarify the problems of dance traditions by the

methodology of cultural research: the structural-functional method. Of course, thinkers of past eras left a significant theoretical legacy to modern researchers. Therefore, thanks to the implementation of traditions in the sphere of spiritual culture, modern scientists have the opportunity to discuss in the plane of its essential content basis. Since dance, by its very nature, can combine scientific research with aesthetic activity, philosophical considerations with traditional plastic culture of reproduction, cultural studies with bodily visions, therefore the scientific work of domestic authors is the driving force behind the cultural dimension in the context of dance culture. In view of this, the ability to ensure the effectiveness of self-development, promotion of the essential characteristics of aesthetic activity, normalization of the structure and genesis of spiritual culture, in which dance culture enables the fixation of traditions with a certain integration on the modern ground, is singled out. After all, cultural studies has its own motivation of a range of problems that are integrated in a certain environment thanks to traditions.

In the scientific literature, there is a variety of approaches to the concepts of traditions and, accordingly, the interpretation of the conceptual foundations and methods of their research. It is known that traditions form a value system, among which there are dominant and subdominant ones. Thus revealing the inner world of the individual, art attracts a person to the most common forms of his activity, to a certain personal and social ideal. A work of art brings a person to a creative basis, gives him a stimulus, exerting a transforming influence. Art, science, education are powerful factors of traditions. They model the spiritual world of a person, setting the basis for the system of views and beliefs that form the foundation of worldview and creativity. In this aspect, thinkers of the ancient world showed scientific interest to modern theorists.

In the era of Antiquity, the ideal of a harmoniously, comprehensively developed person was recognized. At the same time, a new value paradigm arose and began to develop – beauty (the ideal of a person), which is directed, first of all, to the spirit and body of a person.

The purpose of the article. Consider and analyze the methodological discourse of the cultural study of dance traditions.

Presenting main material. We consider traditions as a spiritual virtue of culture. The science of virtues has been normalized since the time of the work of the ancient Greek philosopher Aristotle, who created the pronoun “ethnic” from the word “ethics” (the science of morals, morality) in order to outline a group of qualities that make up the structure of a person's character – kindness, confidence, mercy, generosity, love. In Aristotle's understanding, ethics studies the moral problems of human life, defining the categories of good and evil, and considers various models of interpersonal relations. Throughout the entire history of cultural progress, the concepts of good and duty, nobility, mercy, conscience, love, etc. dominated the main categories. At the same time, some philosophers (Plato), reflecting on the concept of good (good), singled out a value plane: goodness, the meaning of human life, others – mostly the concept of responsibility (I. Kant). Knowledge was recognized as the highest value – a good that allows us to distinguish true good from imaginary; basic truths: soul, personality, freedom, choice, independence (Socrates); wisdom, truth, goodness, beauty (Aristotle).

In the Renaissance era, belief in the limitless possibilities of man, his will, creativity, virtues are grouped into a system of coordinates with truth, goodness, beauty (M. Montaigne, E. Durkheim, M. Weber). That is, this is how traditions are outlined in the plane of values. The humanist M. Montaigne considers values only in relation to a person. He substantiates the reasoning that priorities should be considered through the prism of awareness of the self-worth of the human personality. Therefore, values depend on what opinion is dominant in a person.

In our opinion, traditions can be prioritized only when they are accumulated in the space of spiritual culture. This is how traditions stand out as a spiritual value in the mind, and have a clearly defined essential-content basis of self-evaluation of the individual. Self-esteem is considered as an assessment of oneself, one's virtues and shortcomings, ultimately, one's actions. Self-esteem is

responsible both for one's own value and in the context of additional external evaluation – parents, teachers, peers.

In the Age of Enlightenment, ideas about the values of freedom, justice, goodness, truth, faith, reason, morality, and love for the Fatherland became significant (J.-J. Rousseau, I. Pestalozzi, W. Thomas, I. Kant, V. Windelband, K. Jaspers,). In Rousseau's pedagogical treatises, the idea of free human education is imbued with the spirit of humanism and democracy. Love, respect, education of a “good heart”, “good will”, and “good reasoning” became the leading values of the French teacher. A certain isolation of the individual from traditions and culture is negative in Rousseau's theory and practice. After all, if a person does not have internal consumption of traditions and cultural content, he stops in his development or growth, shrinks, becomes spiritually impoverished.

One of the bright manifestations of spirituality, which embodies worldview and aesthetic information and is the main means of significance of the modern era, are the traditions of various spheres of life. We focus on dance traditions that enable the process of transmission from generation to generation of authoritative spiritual values in the past, active factors of cultural discourse that provide cultural content to this day. This is how culturological principles are made possible by functional groups against the background of which orientation towards creative activity based on traditions is carried out. Today's worldview transformations have led to a new awareness and understanding of the role of dance traditions in culture-creating processes – this is how the movement from dehumanization to post- and trans-humanism takes place. Therefore, the most significant component that preserves the people's memory of the mental archetypes and stereotypes of humanistic existence are traditions.

With regard to the realization of spiritual beliefs in the plane of creative abilities and skills, there is an interrelationship of cultures, communication systems, interrelationship of culturology with the reproductive beginning of landmarks on traditions. Thus, the ideas of dance traditions are genetically represented by the phenomena of revaluation of values in the process of their preservation and transformation. Separated spiritual considerations ensure their descriptive functions, define traditions as leading universals of cultural discourse.

It is customary to associate theoretical achievements about priorities and moral experience based on this in the 19th century with the names of domestic writers, poets, philosophers, teachers, psychologists, among whom we single out I. Kotlyarevskii, Lesia Ukrainka, T. Shevchenko, I. Nechui-Levytskyi, I. Franka and others.

The oldest information about the names of Ukrainian dances in poetic and prose coverage comes from I. Kotlyarevskyi's poem “Aeneid” (1796, 20 years after the defeat of Zaporozhian Sich). The memory of the people has strong roots and the dance and some movements (vykrutas, vyhylyas, tret-yak, gaiduk) are remembered by I. Kotlyarevsky under the names “Gorlitsa”, “Gotsak”, “Vegerya”, “Dudochka”, “Crane”, “Zub”, “Blizzard”, “On the beams”, “Sanzharivka” (Kotlyarevskyi, 2012: 272).

Folk creativity was almost the basis of I. S. Nechuy-Levytskyi's beautiful writing. The writer proclaims the narratives of nationhood and nationality as the guiding principles, guiding the reader to understand the high life ideals of beauty and artistic truth. In the spirit of the people, the writer concentrated the descriptions of details of entertainment – evenings with music and dances at professorial gatherings. The gentlemen danced a quadrille, a polka, a waltz: “The young professors and merchants did not even want to drink tea and kept waiting for the music to play faster for the dances... The musicians cheerfully and loudly hit the signal...” (Nechuy-Levytskyi, 1977: 54).

Lesya Ukrainka's prose (the story “Friendship”) talks about the entertainment of the villagers of the village of Kolodyazhne in Volyn – their songs, dances, and music. Some of them the author, as a folklorist, sporadically (without detailing) described the dances “Krutyakh”, “Cossack”, “Chumak”, “Valets”, “Grechaniki”. In other works, we learn about “Cossack”, “Sabadashka”, “Popadia”, dance on the table, dances of mermaids and monkeys. Artistic descriptions of the dance art of Ukrainians serve as valuable ethnographic material for choreography. After all, the writers actually visited the

places where Ukrainian youth started their dances (evenings, streets, holidays, weddings, funerals, etc.), carefully observing all the nuances of the action, they never invented new names for dances and dance movements (Kulinska, 1976: 165).

Given the above, the problem of spiritual priorities arises as a reaction of public consciousness to the objective discourse of historical and cultural development. Therefore, already before the man of the 21st century, in the conditions of spatial transformation of values, the question of the interaction of dance with personality is actually relevant both in the traditional basis and in its transformation into the modern plane.

The beginning of the third decade of the 21st century is marked by the fundamental nature of changes and global problems in the economy, politics, ecology, morality, education, and culture. Therefore, modern conditions direct young people to various types of activities, where culture and art (at their core, dance) play the role of an indicator of the level of their adaptation to the aesthetic space. Obviously, intensive changes require scientific justification and involve the search for promising strategies for the development of priorities as leading components of the modernization of young people's lives. In view of this, the need for awareness and understanding of the needs of the formation of a new level of understanding and scientific analysis by researchers of modern challenges of humanity is being formed. By chance, worldview issues are formed and resolved, values are determined, priorities are formed.

For high-quality and effective adaptation, we single out dance traditions that take place under the influence of fundamental shifts. Priorities are formed on the basis of behavior, actions, life orientations, moral, ethical, aesthetic beliefs, significant orientation, which can characterize the interaction of individual activity with a certain worldview as a complex social phenomenon. Priorities currently suffer from rapidly changing dynamics, and this causes the need to understand the updated value matrix. To a certain extent, the stated thesis encourages young people (who are engaged in dance) to organize personal space against the background of modern conditions and, in accordance with the requirements of the functioning of society.

Human existence is inseparable from traditions, that is, objects that have a special magnetic power and are an indicator of the level of culture. Therefore, by filling the motivational and meaningful potential of dance traditions with a specific substantive form, they interact and regulate interpersonal and social relations (for example, dance and personality, traditions and modern culture). The basis of dance traditions is the synthesis of the creation of plastic movement by the person who "creates" the dance and, accordingly, the personal component. Demonstration of spiritual culture by means of dance at all times contributed to its visualization and understanding and built the worldview and aesthetic connections of a person with a certain social environment. This is stated in the writings of leading culturologists, art critics and teachers, who update the axiological characteristics of the field of choreography in the conditions of modern civilizational pressures and threats.

At the present stage, the essence of dance traditions in terms of their own existence and functioning of their values has not been sufficiently explored. Therefore, the basic sources of our research are the works of modern cultural experts and art historians O. Afonina (artistic space), Zh. Denisyuk (ethnocultural values), P. Herchanivska (Ukrainian folk culture), O. Kopievska (cultural practices in civilized studios), O. Kolesnyk (phenomenon of interpretation in artistic culture), S. Sadovenko (Ukrainian folk song creativity), V. Lychkovakh (representations of ethnoculture in art) and others. Respected authors associate culture and art, as a rule, with the ability of human consciousness to reflect and fix the meaning of spiritual or material, real or imaginary objects to satisfy human spiritual needs and interests. His (personal) specific contribution to the development of society or, at least, the filling of his personal life with a truly human meaning and real humanistic content depends on how deeply traditions will enter the life of an individual, which was declared in philosophy from the era of Antiquity to modern narratives.

In this regard, the interaction of philosophy and cultural studies was analyzed in V. Lychkovakh's monograph "Philosophy of Ethnoculture" (Lychkovakh, 2011: 196). The general instruction of the author, as can be understood from his research, is an attempt to present the philosophy of ethnoculture as a study of the "language" of spiritual culture, which reveals its universal and national discourses. Entering into a kind of dialogue with culture, "listening" to this language, the philosophy of ethnoculture seeks to reconstruct the mentality of peoples, which is reflected in art, literature, regional traditions, etc.

It is culturology that makes it possible to delineate the circle of values that have universal significance both in the ontological and historical-cultural sense. However, some scientific approaches (psychological, pedagogical, sociological) are oriented to the study of priorities that are significant for the society of this or that specific historical time, or for certain social strata, groups, individuals, to the study of traditions as values through the prism of motivational drives, interests, desires, attitudes, etc.

We singled out a slightly opposite vector of scientific interest, i.e. the dance tradition. We believe that it is somewhat sporadic to present a theoretical complex related to dance traditions: dancing itself, the culture of dances, the science of recording them, the creativity of directors, scientific research in the field of choreography, the socio-cultural value of the art of choreography. The key concept in defining the subject field of the dance tradition is the concept of "dance", which should be justified on the basis of the variety of spheres of its coverage.

Thus, the dance tradition should be considered from the point of view of the historical and cultural carrier of creative, plastic, physical and intellectual potential for the individual. In this plane, special knowledge and skills are developed, such as imaginative thinking, sensitive perception of cultural processes, awareness of the historical picture of the world. Dance traditions have the ability to introduce a new vision of life forms into life creation, eliminating conservatism and stagnation. In this vision, dance traditions are the leading factors.

In the theoretical argumentation of universal human values, dance can be considered in the discourse of cultural studies at the level of modern realities, therefore, we concentrate the activation of the process of cultural and historical development precisely on the traditions of dance culture.

Therefore, the modern period of cultural development requires the actualization of folk choreographic art, the characteristic feature of which is its traditionally oriented nature and saturation with archetypal symbolism.

In view of this, the study of the connections between dance traditions and the world of life of a certain ethnic group, with its ideas, celebratory and ritual spheres, is of particular importance. The specified trends determine the need for a scientific analysis of ethnocultural archetypes of authentic choreographic forms, which are characterized by the solid stability of plastic "ethnocodes" and the underlying idea underlying their semantics. Ethnoimages are born in dance, which can be mediators in the dialogue between ethnocultural archetypes and the symbolism of Ukrainian choreography. In this context, the ritual culture of everyday life, the family, the family, the national calendar is being updated. Accordingly, the role of dance in the ritual complex is seen as the aesthetics of the artistic image, which forms the aesthetics of action, models communications, contributes to the preservation of traditions and their translation into cultural memory.

It should be noted that in the context of cultural studies, we present dance as a driving force for the preservation of plastic traditions, signifying identity and self-identification, integrating plastic traditions into modern culture. As a leading part of this process, we define dance traditions as a means of forming spiritual foundations, educational and cognitive activities in the system of spiritual culture.

In the field of cultural discourse, dance art can act as spiritual landmarks and organically connect with the concept of "purpose" in life. If it is considered that any human activity is purposeful, then, accordingly, any goal should have signs of goals-values. We foresee that creative and aesthetic ideas and relations, which are modeled and introduced into the discourse of cultural studies, in part, thanks to dance culture, act as such.

The activity (choreographic art) of a person is connected with the consolidation of a system of archetypes in the individual and collective consciousness, on the basis of which reference markers of behavior are implemented, which have the ability to regulate the practice of achieving goals-values. After all, values are associated with the awareness of regulating the activity of a creative person aimed at achieving a certain goal.

Dance traditions in the context of cultural discourse should be considered as a cultural-historical phenomenon, which in its own way realizes the ethno-cultural features of the nation. Throughout the entire history of existence, dance interacts with the environment, the spheres of various arts, enables knowledge of the world and awareness of oneself in the world. The dance at each stage of the development of society correlates with a certain area, preserves its regional spiritual and worldview features and is reproduced on the basis of ethno-cultural traditions. Sources and semantic codes of traditional culture are encoded in the dance, originally embedded in the dance heritage, which is reflected in the modern system of cultural knowledge.

Conclusions. Since traditions are the subject of cultural creation, they direct efforts to preserve the national identity of Ukrainian culture and take a balanced view of globalization transformations. Therefore, dance traditions in the aspect of the current state and prospects of the development of ethnographic, cultural, and art studies, as well as many other social sciences, are an expression and an important factor in the justification of spiritual culture. Today, despite the ultra-modern means of communication and information, traditions as a special cultural tool of dance have a powerful ability to influence not only the content of social relations, but also to generalize human experience, to form spirituality in its cultural-historical discourse.

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