

DANCE TRADITIONS IN THE SCIENTIFIC DISCOURSE OF YOUTH CULTURE**Liliia Savchyn**

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Summary

We consider dance traditions in the scientific discourse of youth culture in the field of choreographic activity (culture, education, leisure) as a means of youth culture. Dance traditions require attention from the scientific discourse of cultural studies. Therefore, we consider traditions as an integral component of Ukrainian culture, education, and recreational institutions. An overview of publications is presented, in which traditions and choreographic activity are analyzed directly in the scientific discourse. The role of dance in promoting the optimization of cultural communication, the acquisition of knowledge, the study and assimilation of samples of national culture, and the education of young people through the means of culture is analyzed. In particular, the role of educational institutions and institutions of culture and arts as centers for providing cultural requests of youth is sporadically highlighted. It was revealed that the culture process directs the youth to the European integration vector with its orientation to the future, the transmission of traditions in the plastic manifestations of folk art to future generations, the assimilation of values and priorities of cultural ideals.

The implementation of traditions in choreography involves factors of a complex nature: training of professional dance disciplines in the cultural context of humanitarian sciences : philosophy, aesthetics, ethnocultural studies, art history. The complex character solves the leading tasks of art education, in which culture plays a leading role, so young people focus on the formation of special knowledge, practical skills and skills for improving special techniques and performing skills.

Key words: choreography, traditions, culture, youth, scientific discourse.

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1. Introduction

The relevance of the topic of the study. The priorities of choreographic education standards form an understanding of the patterns of youth culture. We consider regularities in the plane of reinterpretation of historical and cultural traditions in the focus of a modernized interpretation, where traditions play the role of the meaningful basis of the life and activities of young people. Traditions in various spheres of life and activity, in particular, we analyze in scientific discourse (culture, education, leisure) as a powerful means of youth culture.

Traditions have an independent value. That is, they are introduced into education, dance creativity and cultural activities as (according to I. Kant), formed in the "game of mind and feelings". Traditions normalize worldview and aesthetic values, form artistic ideas, creating a background for youth culture, directing it to the path of basic creative abilities. This is how young people acquire basic knowledge, abilities and skills in creating an aesthetic image and

a dancing face in plastic reproduction. Thanks to this, dance activity requires attention from the side of cultural science, that is, traditions should be considered in the plane of the primary source of choreography.

Formulation of the problem. Artists, culturologists, teachers whose activities unfold in the space of the choreographic sphere mostly produce convictions about the preliminaryness of the artistic thinking of young people as a supporting basis in aesthetic demand, scientific discourses and priorities of directions of educational institutions of Ukraine. Basically, educational institutions of Ukraine accumulate choreographic education in educational and scientific parameters. In the conditions of the Russian-Ukrainian war, educational institutions of education, culture and art were relocated territorially from the northern, eastern and southern regions to the west : their overarching task (given the complexity) is the popularization of national dance culture, the education of young people in patriotic intentions, thus the culture of young people is outlined as a stabilizing factor from emotions to activity. After all, culture in such a time has a special importance, that is, it acts as the basis of civilizational wealth. It is in the cultural dynamics of civilization that the youth of culture is formed, which is able to demonstrate the ability to bring humanity itself to another level of knowledge, and, accordingly, to reorient the scientific discourse to the vector of traditions.

Analysis of recent research and publications. In the dimensions of modern theory and history of culture, we are trying to conceptualize the concept of "youth culture", which is demonstrated through the dynamics of changes in historical and cultural events and circumstances in time-space existence.

For example, H. Dvortseva (a person of culture develops in himself spirituality, humanity, independence, the ability to be creative), A. Kloskovska (argues about culture as a path to the ethno-cultural plane, explores the philosophy of the potential culture of society), L. Kolakovsky (considered the problems of the culture-creating nature of traditions , their socio-cultural significance in the life of the people), N. Myropolska (elaborates on the ideas that art disciplines in a university contribute to the assimilation of the basic concepts and laws of other sciences from the standpoint of aesthetic categories : beauty, harmony, aesthetic perfection, aesthetic perfection), M. Mead (justifies traditional features of inculturation, which are based on a variety of communication contacts), O. Otych (motivates art education as a special personal form of a person's reflection of the surrounding world), H. Padalka (emphasizes the educational essence of art), L. Savchyn (culturalization of youth), T. Khomenko (a person of culture has a choice in favor of an "aesthetic" personality), M. Chikarkova (a person of culture cannot exist outside of culture).

The purpose of the article. To justify dance traditions as factors of means of scientific discourse of youth culture, among which the traditions of choreographic education are basic. Since the traditions in choreographic education provide for the introduction of the complex nature of teaching professional dance disciplines in the context of humanitarian sciences : philosophy, aesthetics, cultural studies, art history. Therefore, the complex character (priority of the scientific discourse) solves the leading tasks of art education, therefore the student youth (higher education graduates of the "choreography" specialty) use special knowledge, practical skills and skills to improve technique and performing skills based on authenticity, development of professional abilities, formation of professional skills.

2. Presenting main material

The leading feature of the process of youth culture is socialization, that is, the entry of individuals into the core of national culture. However, indifference to the cultures of other ethnic groups can lead to the severing of contacts between peoples, which threatens the upheaval in the preservation of the original sources of culture. The discourse of youth culture deals with the formation of social dimensions of personality. In view of this, the study and assimilation of traditions and ethnoculture contribute to direct social long-term contacts with the content of artifacts.

Traditions in choreography developed on the basis of many archaic cultures : from Artania to Tripillia. Later, dance images were formed on the archetypes of ancient Slavic culture, inheriting its ancient symbolism. The significant preservation of archetypal traces of antiquity in Ukrainian folklore is confirmed by the existence to this day of such archaic folk customs with games and celebrations as walking with a goat, driving a bush, celebrating Kupala, rozerga (mermaid Easter), and separate rites of the family and family cycle.

This article is devoted to the justification of previously unresolved issues of youth culture, i.e., youth who study choreographic art and become a choreographer at a university or are members of an amateur dance team. Therefore, he unfolds his own creativity in the plane of dance, and in such a vector of action, relying on traditions is primarily a guide to a certain methodological apparatus, in particular, artistic pedagogy. Its priority is the achievement of philosophy, cultural studies, aesthetics, art history and is focused on filling the gaps in the deficit of culture in society or the loss of value orientations. Therefore, the actions of social institutions are aimed at attracting young people to the sphere of culture and education in which culture is a prerogative.

In scientific literature, the concept of youth culture is interpreted by the reasoning of the Dutch scientist G. Hofstede (N. Hofstede, unique studies of cross-cultural communications). It should be noted that the author focused on a rare set of genetic features and unique personality programming against the background of culture (*Hofstede, 1994: 5–6*).

In view of this, the Polish scientist A. Kłoskowska uses the researched term culture to mean the process of a person's entry into ethnoculture through household and family traditions, cultural environment and institutions of education and culture. The researcher substantiated the philosophy of the potential culture of society. The indicated tendency is implemented through the processes of socialization and inculturation. In fact, traditions cannot be assimilated outside of communication, so interaction with the content of culture (communication, beliefs, artistic works, scientific progress) acquires an essentially substantive basis and meaning in the modern space as well.

Thus, culture as a leading communicator creates life thanks to practical contact, the epicenter of which is family, cultural and educational institutions : that is, mainly in a traditional environment. The designated groups mostly perform a protective role and perform broadcasting functions, paving the way to the content of artifacts and traditions. Most often, this is how direct social contacts are formed: the core of cultural works with deep cultural memory, as if traditions create a person of culture, i.e. enculturate him. This means that culture not only unites young people and directs them to the space of gaining experience, determining their social environment, but also contributes to the assimilation of the priorities of the native culture and the cultures of neighboring ethnic groups. Therefore, the concept of "youth culture" can be identical to socialization, inculturation, culturalization and be used as synonyms with a somewhat substitute factor.

Likewise, modern means of telecommunications and Internet resources are based exclusively on mediated contact between consumers and creators of culture. Traditions and works of culture are partially absorbed by people who have no connection with their creators :

inculturation takes place on the basis of socialization, implementation of youth in the peculiarities of the modern cultural process.

The American researcher M. Mid (M. Mid), who developed the leading problem of "culture and personality" in three areas (problems of children's socialization; the cultural meaning of sexual roles; the social and cultural dimension of personality), believes that it is parents (mainly) who transmit values traditions to their generations. She substantiates that the traditional features of inculturation are based on various communication contacts (*J. Gordon, 1980*).

In the same way, art education in the scientific discourse needs new qualities of cultural thinking, which meet the modern requirements of creative development of the individual, in particular, the achievements of cultural memory. Focusing on the achievements of philosophers, culturologists, pedagogues, and psychologists, youth culture takes place through life creation and therefore moves towards self-discovery through the means of creative activity : the "Promethean" (according to M. Dufresne) role here belongs to art.

In the context of art education, dance traditions rely on the integration of different types of art in a single artistic space, creating conditions for the awareness of historical connections with the artistic diversity of ethno-traditions in folk culture.

A whole cohort of scientists addressed the problems of the culture-creating nature of traditions, their socio-cultural significance in the life of the people. Leszek Kolakowski emphasized: "If people were to maintain unconditional loyalty to tradition, they would still live in caves, but if they broke off their relationship with it completely, they would still have to return to the caves" (*Kolakowski, 1970: 16*). Therefore, it is clear that to remove tradition from life means to separate the nation from mother's milk. On the contrary, the inheritance, preservation and creative development of traditions ensures the self-sufficient existence of the ethnic group, enriches the world treasury of culture, shapes the future of the nation, nurtures : thus forms the culture of the youth.

In order to master the dance traditions of the people, the leading necessity of the youth is interest in artistic types of aesthetic activity. That is, culture and art, in the space of which dancing takes on essence, meaning and significance when young people, approaching the exhaustion of static forms of aestheticization of emotions, realized the need to solve the problem through dynamic plasticity.

Thus, in the humanitarian environment of Ukraine, attention is focused on a person-oriented cultural approach. The main goal of this approach is a person of culture (*Nomo culturalis*), who will effectively realize abilities in accordance with professional competences. In addition, it involves the penetration of a person into those areas of culture in which he had not previously intervened, including in the sphere of culture.

In our opinion, it is culture (as a scientific discourse) that comprehensively unites various aspects of interest and activity in art, and therefore the consideration of choreographic education in the context of a single humanitarian paradigm.

In the cultural context, choreographic art should also be considered through the prism of figurative and aesthetic thinking, thus developing psychological mechanisms of consciousness (reflection, empathy) on the basis of general cultural knowledge, ability, artistry, musicality and dancing : that is, harmoniously forming a personality as *Homo culturalis*.

In order to implement these tasks, educational institutions resort to various experiments, introducing the relevant substantive and substantive sub-fundamentals of art education in the professional training of future choreographers. Thus, in the course of the educational process, we discovered that, forming the professional competences of the future choreographer, a creative approach is distinguished, which is associated with the creative nature of professional training,

when acquiring the pedagogical and performing competences of future choreographers. This approach is integrated with the cultural approach, it has gained wide application, which is evidenced by some scientific works of teachers : artists and choreographers. The authors are mostly united by common considerations regarding the establishment of a creative approach in art pedagogy, which is determined by the study of the creative potential of the teacher's personality and the personification of his creativity as a dynamic characteristic of pedagogical creativity in choreography.

Art education is the subject of H. Padalka's research. The author emphasizes that "the educational essence of art derives from the ability of artistic images to evaluate the phenomena being reproduced" (*Padalka, 2008: 10*). Continuing the analysis of the development of modern art education in the context of globalization changes and modernization, G. Padalka notes that "among the priority problems of the development of art education, such as the national basis for the formation of the content of education, the humanitarian paradigm and its implementation in the process of artistic formation of the individual, the creative the development of students as the goal of art education, the formation of the spirituality of an individual, the cultural basis of art education" (*Padalka, 2016: 72–89*).

Art as a result of artistic creativity is explored by O. Otych "art education is a special personal form of a person's reflection of the surrounding world, in which his creative individuality is expressed, it has an inexhaustible potential for the formation of an integrative systemic quality in everyone who, of his own volition, is purposefully involved in mastering it" (*Otych, 2010: 62–70*).

N. Myropolska pays special attention to the significance and cultural context of art education: "today scientists and practitioners are updating art disciplines that contribute to the formation of competences, cognitive and practical creativity in the field of a certain type of art (musical, visual, theatrical, choreographic, screen, etc.) as well as the assimilation of the basic concepts and laws of other sciences from the standpoint of aesthetic categories – beauty, harmony, aesthetic perfection, aesthetic perfection" (*Myropolska, 2013: 9*).

In view of this, dance traditions are smoothly transformed, transforming people and society, directing integration into social groups, shaping the cultural experience of young people. That is, culture makes it possible to choose clusters of cultural priorities, forming a personality in the space of the social environment. Therefore, culture contributes to the elimination not only of one's own culture, but also of other cultures.

In this way, young people create life in various spheres of activity and the functioning of various systems in the field of dance projects. This is how the important function of education and culture is fulfilled: culture-creating. Its substantive basis sporadically declares the process of mastering the cultural field of Ukrainianness in which traditions are produced in the plane of the modern world.

In addition, education and culture as a segment of choreographic study partly demonstrate the final stage of a certain form of education, as it acts as an episode of the context of cultural realization. Having mastered the basic knowledge and acquired the skills of a cultural and national person, the youth is an exponent of culture, a translator of Ukrainianness with its nobility, and an illustrator of the mechanisms of the functioning of traditions. That is, it is the youth who are the driver and bearer of the national character. In the system of modern education, the phenomenon of dance traditions consists in the transmission of dance experience through the transmission of dance rules, canonical samples, adapted options, which are included in educational programs taking into account certain requirements (higher educational institution, college) for student youth.

In a state of inspired activity (a person dancing, playing, playing music, reciting) the personality is revealed, realizing its own creative potential as *Homo culturalis*.

The problems of plastic creation and artistic activity in the artistic space by means of choreography encourage scientists to thoroughly investigate the theoretical and practical aspects of art and cultural studies in the context of modern realities. The productivity of research on dance traditions in art education prompts us to turn to cultural scientific discourses where regional values and traditions are implemented in artistic creativity and are revealed through ethnocultural archetypes, symbolism, interpretation of artistic images, aesthetic thinking. Let us emphasize that the most characteristic form of youth culture in the scientific discourse is the ethnic-cultural component, which is presented in the curricula by the disciplines of folk dance and folk-stage dance, within which the assimilation of dance vocabulary occurs in parallel with the awareness of ethno-national traditions, which are transmitted in movements, figurative archetypes, semiotics of dance, in costumes, gender distribution of roles in the dramaturgy of the dance scenario, etc.

The logistics of the aesthetic value of dance traditions in the scientific discourse are that the physical, emotional, intellectual and spiritual processes of the "dancing person" are united into a single whole, and the body becomes not only an instrument, but also a creator. Thanks to the traditions of dance, changes in a person's state of well-being bring a feeling of powerful strength, a convincing inner core, confidence in behavior in space, which enables its study by cultural experts, art critics, historians, educators and psychologists.

Dance traditions are capable of deepening human feelings, forming the need to empathize aesthetically, perceiving the wonderland of plastic beauty. After all, it is impossible to impose or instill something on a person, if he himself does not want it and does not understand the significance of art for personal growth. An important role in this process is played by dance, as a means of developing aesthetic consciousness and the creative basis of the individual.

Improvising to the music, the dancer recognizes himself as a source of his own strength and creative resources, models the internal mechanisms of activating the body and mobilizing their plastic-dynamic reproduction. The kinship of music and dance as procedural intonation-expressive arts is emphasized by their common characteristics (time development, rhythm, intonation, drawing, etc.).

The dancer, for the most part, does not think about any laws, he simply acts (dancing) in accordance with his aesthetic needs, thereby forming a dance pattern as a plastic graphic of self-expression. Thus, the ideas of the dance, having an adequate attitude and preparation, are mastered by the audience. Therefore, the interaction of the choreographic idea and heritage : the dancer as a bearer of the ethno-cultural spirit and plastic beauty : the aesthetically prepared audience and the choreographic tradition forms the content of dance study as a cultural phenomenon.

Considering the nature of the dance, the dance tradition is accumulated and transmits the accumulated aesthetic experience by the means of plastic language in the meaning of the artistic model. So, examples are various versions of the "hopak" dance; folklore canon "Greeks"; folk model "crawler" and others. Such aesthetic experience accumulates in primary forms of folk dance (reproductive-traditional options) and secondary (productive options) forms of amateur folk dance and professional art.

In 2019, the ethnographer Raisa Tsapun in the Zhytomyr region recorded information from Bas Maria, born in 1930, who told about the dances and songs "Yabluchko", "Zarechenka", "Karapiet", "Polka", "Valets", "Korobochka", "Serbian woman", "Goira", "Vasylykha" and others.

3. Conclusions

Dance traditions contain a powerful artistic and pedagogical potential to influence the processes of education, upbringing, formation of aesthetic culture, acquisition of dance skills. That is, thanks to dance art, traditions are integrated into the creative and pedagogical process, creating conditions for a comprehensive perception of ethnoculture in the education of modern Ukrainian youth.

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