

ETHNOCULTURAL FEATURES OF UKRAINIAN DANCE TRADITIONS IN HUMANITARIAN REFLECTIONS

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Summary

The presentation of a holistic system of scientific research partly takes place in the space of humanitarian reflections. After all, they have the ability to highlight issues ranging from the preservation of cultural heritage to the creation of cultural industries. The article announces the scientific principles of reflection and introspection, analyzes philosophical, cultural, historical, and psychological studies on the problems of substantiating ethnocultural features of traditions. Emphasis is placed on the traditions of Ukrainian dance.

Humanitarian reflections are complex in nature, they enable the study of material and spiritual aspects in the context of preserving cultural heritage, the traditional basis of human existence. Scientific novelty. The features and prospects of ethnoculture are investigated in the space of humanitarian reflections aimed at understanding the human experience of culture and society.

The concept of "humanism" is clarified, as well as the theoretical developments of leading cultural scientists of modern scientific thought. Conclusions. Since traditions are a subject of ethnoculture, we present the historiography of the issues under study at the main stages of the formation of philosophical reasoning, cultural approaches in modern science are substantiated in understanding the ethnocultural features of traditions in view of sociocultural and geopolitical problems.

The nature of the relationship between the traditions of Ukrainian dance in humanitarian reflections has been clarified, that is, we focus on the values of traditions. The ethnocultural features of traditions have been preserved for centuries and influence the life of society.

Thus, an attempt has been made to isolate the regional component of the peculiarities of dance traditions in the ethnic culture of Ukraine. Emphasis has been placed on the preservation and transmission of the ethnocultural peculiarities of Ukrainian dance traditions as a means of uniqueness and identity of the nation.

Key words: ethnoculture, humanitarian reflection, Ukrainian dance, traditions.

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1. Introduction

The humanitarian aspect of the scientific sphere currently holds a leading role in education and culture, actualizing various areas of research. Among the diversity, we single out mutual understanding and respect between peoples, interpersonal and social relations.

The modern cultural and educational space is unthinkable without a successful personality capable of creative self-expression. Therefore, humanitarian reflections use knowledge from various fields (philosophy, sociology, history, art history, pedagogy, psychology, etc.) for this purpose, reflecting the trends of modern culture and education. This forms the background for the preservation and transformation of traditions, the ability to connect the individual to

universal human values (language, customs, religion, folk art, worldview), outlining the goal of instilling a tolerant attitude towards different peoples and cultures, forming the individual as the face of the nation.

2. The problem formulation

We have learned about the traditions of ethnoculture as a leading source of self-knowledge of the people since the 19th century from the ideas of M. Shashkevych (*Stepiko, 1998; Shashkevych, 1996*), from which it becomes clear that we are talking about the cultural and historical conditions for the existence of an ethnos and the preservation of its ethno-root system.

The traditions of Ukrainian dance in the modern world are of particular importance. By dancing, a person develops his emotional and volitional sphere, forms national and cultural values, and is oriented towards a healthy lifestyle. This is how the important spiritual, intellectual, and physical qualities of the future generation are purposefully developed.

From the list of universal human values, we single out the features of the traditions of ethnoculture. Since traditions are the subject of cultural creation, they direct efforts to preserve the national identity of the features of Ukrainian culture.

In the aspect of the current state of ethnographic, culturological, and art studies, we consider the traditions of Ukrainian dance as an expression of the preservation of cultural heritage. Of course, dance can be called a universal language of communication, a powerful lever in the formation of ideals and values. At the same time, it should be added that Ukrainian dance, influencing the formation of the moral principles of the individual, is an important factor in philosophy, culture, education, and the historical and ethnographic component of the nation.

3. The problem formulation

Despite the high modern means of communication and information, ethnocultural features of traditions play the role of a “tuner” that tunes an instrument in the orchestra. This way, ethnoculture can be justified in the context of a cultural paradigm and an important factor in the harmony and balance of society.

The leading strategic goal of humanitarian reflections is the concept of ensuring cultural memory and transforming ancient traditions into the spiritual world of the modern space. Therefore, dance enriches the inner world of the individual and is part of ethnocultural characteristics.

This refers to a Ukrainian dance that was created by a certain ethnic group, is widespread in everyday life (calendar or family ritual), and reflects the ethnocultural characteristics of the corresponding region.

Types of dance patterns are conventionally divided into ritual (ritual) and (non-ritual, everyday) that is, non-ritual. These include round dances, everyday, story-based; solo, pair; folk and folklore, folk-stage, and academic dances.

Not to mention the character, manner of performance, and musical and rhythmic structure of the dance. For the most part, folk (folklore) dance is associated with rural areas, and is often performed in cities as part of festive and concert programs and festival culture.

After all, dance realizes the role (psychological component) of the all-pervading ability of empathy between dancers and spectators, conveying emotions through movements that express the inner world of the dancer and the palette of dance colors. At the same time, emotional intelligence is formed, illuminating the inner world of dance and the dancer through the means of movement, music, and costume.

Thus, through the knowledge of Ukrainian folk dance, the dancer (and the viewer) comprehends the ancient culture, concentrating the semantic structure of human existence with embodied and inherited values, ideals. Therefore, humanitarian reflections are an effective tool for understanding traditions as a mechanism for forming a symbolic and figurative awareness of the foundation of ethnoculture.

Considering the traditions of Ukrainian dance as a segment at the core of humanitarian reflection, one should trace the objective reality of the past artistic heritage. The inherited art of dance partly serves as a source of understanding the historical and cultural background of the people's spirituality. It is the spiritual fullness of modern culture, based on the past traditional foundation, that serves as a kind of ladder of the hierarchy of life values, the ideological depth of the reflection of the world of ethnoculture.

4. State study of the problem

Ruslana Atashkaden's scientific research extensively analyzes the concept of tradition formation in philosophy. The author draws on the works of famous Ukrainian researchers A. Steshenka and M. Rusyn. We fully agree with such fragments of the double historical imitation of traditions, both the path "from below" (a spontaneous process), and the general interest of broad segments of the population interpreting "the ancient into the modern" (*author Savchyn*). This is how the spread of rituals occurs, in wide ceremonies, the search for renewal of ancient objects, for innovations, turning traditions into a social fact. R. Atashkaden emphasizes that the assimilation of traditions occurs in multi-vector ways: awareness, the course of the historical process, relations between people, economic, political, social and spiritual shifts in the life of society (*Atashkadeh, 2021*).

In the course of the historical-cultural, socio-cultural process, traditions should be identified with the innovative basis of the modern existence of society. In this context, it should be noted that tradition is not a static substance, it is a constant dynamic that performs mostly a stabilizing function of human activity (of the dancer and the spectator – author Savchyn), stimulating the progress of society.

In this regard, comprehending the reasoning of M. Rusyn, it should be noted that "the content of the concept of "tradition" is not only the experience of past generations, but also the experience that involves the conditions of development at a certain historical stage, in specific conditions of society" (*Rusyn, 1991*). The definition of tradition is academically spelled out in the philosophical dictionary

"Tradition is a concept that defines various forms of influence of the past on the present and the future" (*Shinkaruk, 2002:646*).

Therefore, we understand that socio-historical circumstances fundamentally influence the life of society, including the traditional basis as a translator of cultural memory. Cultural memory is a special information cluster of ethnoculture with its values and essential and meaningful basis. This is discussed in detail in the studies of the most authoritative expert on the issues of traditional societies, K. Geertz, "The Interpretation of Cultures" (*Geertz, 2001*) and P. Connerton, "How Societies Remember" (*Connerton, 2004*). The authors highlight the understanding of traditions in the plane of representation of the past. Paul Connerton's work deals with social memory, which is formed, preserved and transmitted between generations through three main directions, among which bodily practices (body memory) are distinguished.

5. Purpose and research methods

The article announces the scientific principles of reflection and introspection, analyzes philosophical, cultural, historical, and psychological studies on the problems of substantiating ethnocultural features of traditions. Emphasis is placed on the traditions of Ukrainian dance.

In modern Ukraine, interest in cultural studies is growing in the area of humanization as a leading vector of socio-cultural phenomena. The world scientific community is paying more and more attention to preserving the traditional basis of festive and ritual culture. It is about the background of national culture and the interconnection of regional and national cultures that form global integrity. After all, the progress of humanism should unite humanity against the background of universal human values, the spread of scientific knowledge and advanced technologies, and the enrichment of national cultures.

6. The purpose of article

The leading directions of research on traditions in the humanitarian sphere are their origins. This is how historical and cultural sources are studied and the social conditions (then and now) that contribute to the preservation and transformation of traditions are understood.

We consider the issues of the current state of the meaning of traditions through the prism of humanitarian reflections: the formation of identity and the transfer of knowledge through the means of preserving the cultural memory of ethnic heritage.

In the presented topic, we focus on humanistic cultural studies, where the traditions of Ukrainian dance are considered in various spheres of life: everyday life – the influence of traditions on family relationships; society – social behavior; professional sphere – art; education and other aspects of social life.

7. Research information base

In this context, it would be appropriate to emphasize the leading epistemological principle of the humanist movement research method according to Paul Kurtz. The philosopher, cultural scientist, and humanist movement figure emphasizes reason and scientific objectivity (Kurtz, 2007:5).

Given the reasoning (institutionalization of "humanism") of the American philosopher, the use of the term "humanism" is dynamic and sometimes unstable, an attempt to emphasize the deep connections at the level of interaction between man and culture.

Culturology in the plane of humanism creates a holistic and unifying space of culture based on the interaction of ideas, values, lifestyles, traditions, and ideals, and is a unique "litmus" of worldview. The problem of humanism and cultural studies, their awareness, interaction, interconnection, and communication mechanism is actualized in the context of special requests of intellectual practice in the cultural industry.

Scientist M. Poplavsky accurately and concisely formulated a humanistic algorithm for rethinking the prerequisites of standards, values, models, and criteria of humanism. He postulates the existence of a community of people based on unification through communication, customs, and understanding the meaning of culture (Poplavsky, 2022).

We mean that the issue of ethnocultural features of dance traditions is an important component of humanization – from scientific works of domestic researchers to practical presentations. Thorough research was carried out by domestic scientists A. Golovchenko,

V. Kremen, V. Lychkovah, P. Gerchanivska, M. Poplavsky, M. Cherenkov, I. Shandruk and others.

Considering the stated topic of the study, attention should be focused on works that reflect the creative and artistic component of the traditions of Ukrainian folk dance: S. Vasiruk "Historical and Everyday Dance" (*Vasiruk, 2012*), O. Golubets "On the Question of Genre Classifications of Spring Calendar and Ritual Folklore" (*Golubets, 2010*), S. Zubatov "Dance compositions and etudes of Ukrainian folk dances" (*Zubatov, 2021*), V. Kyrylyuk "Problems of the development of folk choreography in Ukraine" (*Kyrylyuk, 2017*), K. Kinder "Semantics of plastic movement" (*Kinder, 2007*), L. Kozynko "Terminology of Ukrainian dance in the studies of V. Avramenko, V. Verkhovynets and A. Humenyuk" (*Kozynko, 2023*), V. Lytyvnenko "The Language of National Dance" (*Lytyvnenko, 2011*), B. Stasko "Choreography of Ivano-Frankivsk Region" (*Stasko, 2004*), etc.

The unifying content of publications and scientific sources is an idea adapted to the new requirements of modernity, in which folk dance developed mainly under the influence of historical, social and geographical conditions of life of a certain ethnic group. Ideas contain the imprint of place and time, national traditions, psychology, and the system of artistic understanding of the people.

The publications are dominated by the idea of using traditions in scientific research and their implementation in the practice of dance culture. Along the way, some forms fade into oblivion, but thanks to famous folklore groups, dances and songs acquire a new sound: in Volyn (Lutsk) the exemplary children's and youth folk dance ensemble "Volynyanochka" has been demonstrating the harmony of life for more than thirty years. Their repertoire includes more than thirty productions, including "Veseli lychaky", "Cherevichki", "Chybyryachyk", "Polka-graika", the dance-game "Kizlyk", the dance-game "Yarovytski zabavlyanky", dance-game "Oh, Cucumbers, Wriggle", "Dudariki", "Dzhurinsky Antics", "Polissky Vykrutasy", "Go, Go Rain", "Gray Cat", "Grytsia, Grytsia to Work", etc.

The best groups of Galicia (Lviv) are an indicator of a high level of professionalism, performing skills and special success. Among the numerous ones are the folk dance ensemble "Druzhba", the vocal and choreographic ensemble "Vykrutasyki", the folk dance collective "Samotsvity", the folk music and dance ensemble "Gorgany", honored Dance Ensemble "Yunist", Zenon Kolobych Folk Dance Ensemble "Horytsvit" of Lviv National Medical University, etc. The repertoire policy of the ensembles lives in humanitarian reflections of love for the Motherland, the preservation and development of the most valuable forms of traditional culture.

As the analysis of scientific works shows, in this context we can consider and actualize the issues of dance traditions in the system of humanitarian reflections. Naturally, traditions are studied using methods of historical analysis, ethnographic research, comparative analysis, semantic analysis, and sociological analysis.

We coordinate ethnographic research to the maximum extent possible: field research, observations, and the study of contemporary practices in the use of dance traditions. The basis of the integrity of research on traditions is an interest in preserving cultural heritage and national identity.

Since only that which has not lost its social significance is inherited and developed today, it is necessary to clearly understand what social processes have influenced the modern cultural transformations of traditions. After all, the art of dance has the ability to reflect objective reality based on cultural memory and ideas about the past.

Therefore, naturally, they serve as sources of history and culture of a certain time, capable of being realized against the background of a certain region with signs of conservatism.

Conservatism, which forms a stabilizing function and is realized in humanitarian reflections as an element of innovation.

We mean that the trends of human activity stimulate social progress, integrating the spiritual foundations of the past into the sphere of higher values. A return to spiritual origins will help overcome national oblivion and the individual will join the cultural memory and greatness of the world of ethnoculture.

Ethnoculture as a phenomenon of humanism has a special dependence on nature, as evidenced by the names of folk dances, which are poeticized by the spirit of nature, agriculture, and the nature of the activities of ethnic groups. The names encode the “tactile” feeling of the surrounding world: “Peanut”, “Oh, there is rye in the field”, “Pea”, “Poppy”, “Green Noise”, etc. (*Kinder, 2007*).

Similarly, V. Lytvynenko emphasizes that “each folk dance carries within itself national characteristics, the specifics of native nature, way of life, customs, way of life, moral, ethical and aesthetic views and beliefs of the people. The language of dance is 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*).

Therefore, the driving force of the features of ethnoculture in the field of Ukrainian folk dance is artistic culture, in which dances are conditioned by specific conditions of cultural and historical existence based on the conditioning of a certain hierarchy (*Kinder, 2007:19*).

The leading strategic goal of the historical sphere as a component of humanitarian reflections is the desire to enable knowledge of the past by actualizing aesthetic feelings. This is how values, norms, and ideals are embedded in society and generalize human experience, influencing the self-awareness of the individual.

Similarly, the history of cultural memory becomes an effective tool for understanding the phenomenon of ethnoculture and interprets traditions by combining symbolic and figurative knowledge (we mean folk dance) into the paradigm of humanitarian reflections in several variations. Firstly, the interest in understanding folk dance as a socio-cultural phenomenon in the family space can be outlined by the wealth of traditions of festive and ritual culture. The family has always been and is the center (mostly in the countryside) of the social organization of a community of people in certain natural living conditions, hence – demonstrations of the traditional heritage of family relations. Thanks to traditions, as a stable basis of elements of a powerful ethnosystem of upbringing, dance features reflect the experience (economic, everyday, cultural) of the region, ethnic group, and people.

Here, folk dance plays the role of a powerful psychophysical factor in which the cultural values of the Ukrainian people are imprinted. This ensures the creation of family traditions at the level of the formation of the ethnos of each nationality.

N. Babenko's monograph states that the long-term historical functionality of family traditions, holidays, and rituals of a particular people is evidence of their spiritual and physical vitality, civilization, cultural endurance, and the expediency of their existence in the world space (*Babenko, 2001*).

Secondly, the ritual of the folk calendar uses Ukrainian dance in celebrations, where the religious component does not contradict fun and dancing. We are talking about the winter, spring, summer and autumn cycles. Of course, there is a specific use of dance – girls', boys', children's and adults' dances.

That is, every holiday, due to the power of emotional excitement, requires personal attention, and the performance depends on the age category, a certain gender – it ties to the life of

one's native village, city, country. Thus, dance plays a crucial role in humanitarian reflections (among many) – from raising a child to identifying a nation.

To foster national identity, the NGO “National Institute of Ukrainian Studies” considers the introduction of Ukrainian studies as a science into the education system to be one of the most important areas of education. “Without knowledge of history” notes Y. Kalakura, it is impossible to comprehend the scientific principles of the ethnogenesis of the Ukrainian people, the formation of the Ukrainian nation, the development of language, culture, mentality, and the state-building process (*Kalakura, 2004:38*).

The current situation in Ukraine (Russian-Ukrainian war 2022): an extremely weakened, bloodless culture, subjected to aggression and destruction, is experiencing depression, and therefore another transformation of regional identity. For the sake of democratic values, the people respond to world impulses to enter the new parallels of ethnoculture – art projects, concerts, creative academies in Ukraine and EU countries, where dance art plays a unifying role: environment and space in humanitarian reflections.

Thus, ethnoculture motivated by socially transformative practices (as a system of institutionalized educational and educational practices) is a means of preserving and translating sociocultural experience and a mechanism for ensuring intergenerational inheritance.

Thus, ethnoculture reflects the history, worldview, and values of the people and is transmitted through forms of intangible heritage: knowledge, skills, language, festive and ceremonial culture, folk dances, children's games, and folklore.

Intangible cultural heritage always interacts with oral and practical transmission, which requires certain efforts for its preservation, as it is associated with living bearers of traditions. To this day, traditional cultural heritage reflects the ethnocultural identity of historical and ethnographic regions of Ukraine. In Galicia and Polissya, Slobozhanshchyna and Severshchyna, Volhynia and Podillia, Bukovina and Pokuttya, Tavia and Crimea, Don region and Subcarpathian Ukraine, Ukrainian folk dance is still a powerful layer of traditional culture.

Regional kinship and differences prove that in every village and city the art of choreography has been preserved to this day with inherited traditions that characterize the plastic art of the people in the space of ethnoculture.

8. Conclusions

The art of choreography is therefore a unique resource of Ukrainian ethno-regionalism and has the ability to reconstruct fragments of the most ancient forms of folk dance. All folk dance and song groups have their own, unique face. Their repertoire preserves the unique performing traditions of a particular region, the authenticity, truthfulness and purity of the dance pattern. The repertoire is based on traditional folk games, entertainment, and ceremonial actions using appropriate attributes and musical instruments. Years of searches and field research findings in traditional culture have shaped productions dominated by a variety of artistic images, stage, and distinctive costumes.

This is of great importance for future historical, cultural, and educational prospects. Under the conditions of development and dynamic progress of ethnoculture, a connection with the historical past is established and the landscape of future generations is built, and the interaction of ethnic groups with the surrounding world becomes consistent, a value system is developed, the norms of social relations are regulated. All this allows us to consider the features of ethnoculture as a powerful prerequisite for the harmonious development of society and all its systems with all the diversity of sustainable social interactions.

The work of modern dance groups organically combines dance performance traditions and innovative trends – an attempt to synthesize folklore melodrama with the dance style of the avant-garde of pop music, and modern artistic technologies.

This stylization of dance significantly enhances the means of expression – complication of drawing, vocabulary, strengthening of dynamics, expression, performance style, development of new dramaturgy, introduction of directing techniques.

The very history of the culture of a certain ethnic group in the context of social communication (in particular, language and the plastic language of dance) contributes to the functioning of a system of folk traditions, which constantly enrich the picture of the movement of life in the world from simple everyday relationships, stereotypically repeated in everyday images of movement, to complicated artistic images, in their sign-symbolic forms. That is, in the content dynamics of humanitarian reflections, similar to the historical development of humanity, there is a movement from simple to complex on the basis of the acquired life and artistic experience of the people.

Historically consolidating customs, and hence rituals, ethnocultural traditions were subsequently born. Their accumulation and cumulation consistently went from the assimilation of a certain recurring custom to the formation of an entire system of traditions, thanks to which there was awareness and knowledge of the complex worldview and mental support in preserving the traditions of ethnoculture.

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