

Section 7. Choreography

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FOLKLORE AS THE PRIMARY OF FORMING THE BOIKO'S DANCE

Abstract. The origins of folk of boiko's dance are substantiated. Historical and ethnographic factors that influenced the formation of the choreographic culture of the Prykarpattya fighters were revealed. It is substantiated art problem, which on the generalization of experience, enrichment of the Ukrainian choreographic culture with the achievements of national boiko's dance in the Carpathian region of the late XX – beginning of the XXI in scientific works is not covered. The methodology of research of the boiko's dance has been determined. The trends of folklore boiko's dance development have been determined. The importance of customs and rituals for the development of boiko's dance has been proved. The main tendencies of the development of the boiko's dance as an integral part of the study of Ukrainian dance as a whole and the peculiarities of the formation of the choreographic traditions of the fights are determined.

Keywords: choreography, folklore dance, boiko's dance, folk-dance, authenticity.

Music and folk dance customs are an integral part of boiko's dance. Reflecting the temperament and mentality of the Prykarpattya fighters, it has preserved the basis of the choreographic inheritance of its ancestors to this day.

Many domestic scientists have been engaged in researching the origins of choreographic productions and using elements of folk dance as their primary basis.

In particular, A. Buduzova [1] explored elements of folk dance and its semantics, K. Vasylenko [2] described dance and instrumental collectives as a component of folk-art festival, V. Vasyak [3] ana-

lyzed the use of folklore-ethnographic sources in the Ukrainian stage choreography, V. Verhovynets [4] defined the role of dance traditions in the patriotic upbringing of young people, described the synthesis of arts as a factor in the formation of the aesthetic attitude of the future choreographer teacher analyzed art folklore choreography, investigated the problems of studying virtuoso male movements in Ukrainian folk-dance, M. Marusyk [7] studied the influence of Ukrainian music-choreographic traditions on the musical and motor development of older preschoolers.

Folklore Ukrainian dance was established and developed during the times of Kiev's Rus, incorporating lexical, local, local, structural and compositional features, music of the areas where he lived, manners and a form of performance that distinguishes him among the eponymous Russian and Belarussian dances.

K. Vasylenko in her book states: "Folk dance has its primary, primary source. When it comes to the culture of a particular people, one has to take into account not only his immediate cultural achievements, but also the legacy he inherited from his ethnic predecessors, from which the people themselves were formed. It concerns the culture of all peoples of the world" [2, P. 9]. The choreography of fights is no exception, as it takes as its primary the folklore dance of the Ukrainian people, modifying it to meet the needs of contemporary audiences.

Folk-stage dance in contemporary choreographic art is presented in two variants. The first variant (referring to the famous Ukrainian folk dance artists E. Zaitsev and K. Vasylenko) is a dance that contains the creativity of the people, while preserving its national features, authentic features of its technical performance and expressiveness, which are emphasized and improved by modern ballet dancers. The second option – the dance retains unique features of folk choreography, which are combined with new modern styles and techniques, a special vision of the ballet master. It is a so-called stylized dance.

Folk dance is a kind of folk dance creativity created by an ethnos, spread in everyday life, which reflects ethnic features, choreographic language, plastic expressiveness of an ethnic or ethnic group, which manifest in character, coordination of movements, in the musical-rhythmic and metrical structure of dance, the manner of its implementation. The origins of folk dance are almost always associated with the countryside, although it can also be performed in cities.

Folk dance is the result of collective creativity. Moving from performer to performer, from genera-

tion to generation, from one locality to another, he enriches himself, reaching in some cases a high level of artistic skill, virtuoso technology. Each nation has its own dance traditions, plastic language, special coordination of movements, techniques of correlation of movement with music. In the melody of each dance, its plastic patterns, paints embody all the wisdom, all the wealth of imagination, beauty and originality of folk art. This is a wonderful, inexhaustible treasure trove where modern dance creators will draw and will draw their material. Only by loving, understanding and knowing folk art can one use it and bring it benefit.

Boyko's authentic dance has changed throughout history, but it is worth noting that today folk dances live only on stage and are not widespread among the population, which threatens their "oblivion". That is why we urgently need to research and promote them.

Important importance in the study of boiko's music and dance on the basis of folklore was made by R. Garasymchuk.

According to N. Marusyk, R. Garasymchuk's activities (1900–1976) characterize him as a multidisciplinary researcher-enthusiast of folk art-ethnographer, ethnologist, musicologist, ethno-choreographer, museum worker [7, P. 165].

Already as a student of the university, Roman Garasymchuk began to study the Boikivshchyna and specifically the authentic dance of Boiko. According to the researcher, he made his first field expedition to this region from April 19 to June 15, 1931, and his second – from February 12 to June 7, 1933. He was inspired by these studies by Professor Adam Fisher of Lviv University, who also contributed to the expedition.

Basically R. Garasymchuk paid attention to the boiko and hutsul dances. In the monograph of R. Garasymchuk [5; 6], more than 60 dances from different districts of Boykivshchyna and Hutsulschyna were certified and described, as well as 287 tunes, edited by F. Kolessa. The book also has a wealth of background material (geography of the distribution of individual

tanks, diagrams, graphic tables depicting dance moves and steps). The scientist used the dance recording system of the German ethnographer-choreographer R. Zoder, who used to design dance figures and movements in upper and lower Latin letters.

Considering the peculiarity of the choreographic art of Boykivshchyna, Roman Garasymchuk proposed his classification of folk tanks, dividing them into the following dance groups:

- 1) kolomykovy (the oldest, most recent, illustrative);
- 2) Cossacks (including the most recent and illustrative ones);
- 3) Kolomyko-Cossack and their newest variants in Halych and Bukovyna Hutsulshchyna;
- 4) rituals;
- 5) marching;
- 6) borrowed (with elements of Romanian vocabulary);
- 7) the latest (eg shimmy, foxtrot).

Close to him were the provisions of the essay "Robber Dance on the Podgall and its place among the warlike dances of the Slavs in general and between the Basque Pyrenees" by Professor Frantizk Pospizil, proclaimed at the Second Congress of Slavic Geographers and Ethnographers and Poland in 1927. He emphasized the importance of film for processing folk dances, emphasizing that this is the only way of research in Slavic ethnography [5].

R. Garasymchuk made an interesting comment on almost all the dances, which is based on a detailed study of local choreographic folklore, cited a large bibliography of ethnographic and folkloristic studies of domestic and foreign scholars and collectors of choreographic folklore. His work, according to A. Nagachevsky, absorbed the results of intensive field research. He continued his work on expeditions to the villages of Boykivshchyna in 1930–1932 in 1950–1952, when this territory was already part of the Soviet Union.

Roman Garasymchuk reworked and expanded his early research into a Ph.D. thesis, which he called

"The Development of Folk Choreographic Art of the Soviet Carpathian Mountains." After considering various contextual interpretations of dance, he carefully describes each specific dance and its local variations. He further gives a general description of both the structural and lexical evolution, and the musical peculiarities of dance, the dance repertoire of this region.

Roman Harasymchuk divided the material collected during the field research into two types. The first is to record your own observations, movies, photos. The second is dances recorded by specific locals. The same dances were recorded not only in one particular area, but also throughout the studied Boikivshchyna. This allowed the author to find out the differences in their construction, nature of performance and dance steps. Dance music was similarly recorded. In addition, the monograph contains: "a chronological list of the boiko's dances, indicating the specific locality where they were recorded and the time (year) when they appeared in the territory; 78 tables showing the steps of boiko's dance; 26 maps showing the villages and names of the choreographic works that existed there; 64 illustrations (pictures and graphic sketches) depicting the execution of dance figures and individual steps; 9 tables with symbols of dance movements and integral compositions indicating the areas in which the particular composition existed; 63 lyrics to dances, with reference to where and from whom they were recorded; a table showing the number of dances recorded in each specific boiko settlement; a list of dances that exist in the area, indicating it; a table explaining the dance tunes, indicating the names and names of the persons from whom they were subscribed, and what instrument or instruments the person owns (total 249 points); 287 tunes for boiko dances; explanations of conditional symbols and abbreviations (103 items); bibliography (184 items)" [12, P. 165].

Thus, Garasymchuk's main achievements are studies of authentic dance, conducted on the basis of analysis of the works of ethnographers, ethnolo-

gists, historians, musicologists, literary critics, who were engaged in the study of settlements, everyday life, the Polonynian economy, consumer, song and choreographic culture of the supernatural contribution to the development of authentic choreographic art.

In general, this study focuses on the authentic dance and music of Ukrainians, who have long been held in the collective memory of the people and are

now an important factor in preserving and restoring national consciousness. The research made it possible to: find out the true current situation of traditional Hutsul dance culture; to consider cultural, historical and religious outlook that significantly influenced the development and functioning of the Hutsul dance traditions; to find out ways to develop authentic dance by Roman Garasymchuk, who was involved in the research of boiko's dance.

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