

UDC 793.3.01:001.8

DOI 10.32461/2226-3209.4.2022.269427

Цитування:

Karpenko D. (2022). Theoretical understanding of «choreographic culture» concept in scientific discourse. National Academy of Managerial Staff of Culture and Arts Herald: Science journal, 4, 30–34 [in English].

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Карпенко Д. В. Теоретичне осмислення поняття «хореографічна культура» в науковому дискурсі. *Вісник Національної академії керівних кадрів культури і мистецтв* : наук. журнал. 2022. № 4. С. 30–34.

THEORETICAL UNDERSTANDING OF «CHOREOGRAPHIC CULTURE» CONCEPT IN SCIENTIFIC DISCOURSE

The purpose of the article is the theoretical understanding of the «choreographic culture» concept in scientific discourse. **Research methodology.** The method of system analysis has been applied to study choreographic culture and its understanding as a unique cultural phenomenon; the method of terminological analysis of concepts has contributed to the understanding and comprehension of the content essence of the definition of the concept of «choreographic culture». **Scientific novelty.** A conceptual understanding of the author's definitions of the concept of «choreographic culture» presented in the scientific works of leading foreign researchers has been carried out; essential features of the concept of «dance», starting from antiquity to the 17th century; its transformation has been analysed in the context of the development of folk choreographic culture of Ukraine in the 20th-early 21st centuries. **Conclusions.** The analysis of research on the problems of choreographic culture proves that it is characterised as a complex concept with the inclusion of scientific records of dances, creative personalities (directors, artists, teachers, art critics, musicologists, and theatre critics) inherent in the art of choreography. The study has revealed that in the scientific dimension of the XX–XXI centuries. most of the works are devoted to the stages of the formation and development of Ukrainian choreographic culture, its role in the preservation of national cultural values, the generalisation of the creative heritage of outstanding ballet masters, the regional specificity of Ukrainian folk dance, and an attempt to introduce the concept of «choreographic culture» into the scientific discourse. It can be noted that the development of choreographic culture invariably involves constant updating of theoretical analysis and the establishment of new aspects of understanding its specificity at the request of modern cultural processes.

Key words: culture, choreographic culture, choreographic art, theory of choreography, history of choreographic culture, outstanding representatives of choreographic culture and art, dance.

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Теоретичне осмислення поняття «хореографічна культура» в науковому дискурсі

Мета статті полягає в теоретичному осмисленні поняття «хореографічна культура» в науковому дискурсі.

Методологія дослідження. Застосовано метод системного аналізу для вивчення хореографічної культури та її осмислення як унікального явища культури; метод термінологічного аналізу понять, що посприяло розумінню змістової сутності дефініції поняття «хореографічна культура». **Наукова новизна.** Проаналізовано представлені в наукових працях провідних зарубіжних дослідників авторські визначення поняття «хореографічна культура»; виділено сутнісні ознаки поняття «танець» в історичному розрізі – з античності й до XVII століття; виявлено його трансформацію в контексті розвитку народної хореографічної культури України XX – початку XXI століття. **Висновки.** Аналіз досліджень проблематики хореографічної культури дав змогу засвідчити, що вона як комплексне поняття спирається на наукові записи танців, їх практичне втілення та теоретичне осмислення творчими особистостями: постановниками, виконавцями, викладачами, мистецтвознавцями, музикознавцями, театрознавцями. Виявлено, що в науковому вимірі XX–XXI століть більшість робіт присвячено етапам становлення і розвитку української хореографічної культури, окресленню її ролі в збереженні національних культурних цінностей, узагальненню творчої спадщини видатних балетмейстерів, регіональній специфіці українського народного танцю та спробі ввести в науковий дискурс поняття «хореографічна культура». Підсумовано, що розвиток хореографічної культури потребує постійного оновлення теоретичного аналізу і встановлення нових аспектів осмислення її специфіки на вимогу сучасних культурологічних процесів.

Ключові слова: культура, хореографічна культура, хореографічне мистецтво, теорія хореографії, історія хореографічної культури, видатні представники хореографічної культури і мистецтва, танець.

Relevance of the research topic. At the current stage of cultural thought development, the concept of «choreographic culture» has not been identified. However, word combinations are found in art history literature, but they do not always receive clear, systematised, and generally approved definitions. As a result, there is a need to understand and introduce it into cultural circulation, it is necessary to start with the consideration of culture. The term «culture» in encyclopedic sources is defined mainly as a set of material and spiritual assets of mankind, and in monographic editions there is both a generally accepted and a more socially oriented definition.

The broadest definition of culture was given by the researcher P. Herchanivska in the publication «Kulturology: Terminological Dictionary» [2]. The author characterises (lat. culture – cultivation, upbringing, education, development, respect): 1) in the general sense – a set of artificial orders and objects created by people as an addition to natural, learned forms of human behaviour, acquired knowledge, images of self-knowledge, and symbolic signs of the surrounding world; 2) an ordered living environment of people, organised with the help of specific human methods (technologies) of activity and saturated with products (results) of this activity; 3) the world of individuals whose consciousness and behaviour is motivated and regulated not so much by biological as by social interests and needs, generally accepted norms and rules for their satisfaction; 4) the world of collectives of people, united by common existential orientations, social problems, and the experience of joint life activities; 5) the world of special normative orders and forms of activities and images of consciousness, accumulated and selected by social experience on the basis of the criteria of their acceptability in terms of social cost and consequences, their admissibility from the point of view of maintaining the level of social consolidation of communities and embodied in systems of social goals, values, rules, customs, social standards, technologies of socialisation of the individual and reproduction of communities as stable functional wholes, which are reified in the specific features of technologies and products of any socially significant and purposeful activity of people; 6) the world of symbolic designations of phenomena and concepts, constructed by people for the purpose of recording and broadcasting socially significant information, knowledge, ideas, experience, ideas; 7) the world of creative innovations – methods and results of cognition, intellectual and imaginative reflections of existence and its practical transformation with the

aim of expanding the scope of production, distribution, and consumption of social goods [2, 96].

Analysis of research and publications. The theoretical understanding and study of the fundamental problems of culture was achieved thanks to the work of contemporary domestic scientists (O. Antoniuk, Yu. Bohutskyi, P. Herchanivska, M. Korinnyi, M. Popovych, S. Povtoreva, V. Rozhok, V. Saveliev, V. Shevchenko, V. Sheiko, and many others), which was implemented in a number of important cultural reference and encyclopedic publications. These include: «Short encyclopedic dictionary of culture», «Culture and cultural studies. Dictionary», «Ukrainian Soviet Encyclopedia», «Cambridge Dictionaries Online», «Encyclopedia of Modern Ukraine», «Cultural Dictionary», «New Terminological Dictionary of Cultural Studies and Art Studies», «Cultural: Terminological Dictionary» and others.

Scientific and educational-methodical research in the field of choreographic culture can be conditionally differentiated by groups: fundamental research on Ukrainian folk choreography (V. Avramenko, K. Vasylenko, V. Verkhovynets, A. Humenyuk); works of Soviet and modern art critics, in which the creative heritage of Ukrainian ballet masters of folk and stage dance is analysed (H. Borymska, N. Vadiasova, M. Vantukh, V. Lytvynenko, Yu. Stanishevskyi, B. Stasko, V. Chernets, V. Shulhina); explorations of modern scientists, in which regional stylistic features of folk choreographic culture are highlighted (O. Bihus, V. Hordeev, O. Kvetsko, T. Medvid, I. Mostova, A. Pidlypskyi, A. Tymchula, L. Shchur); works on highlighting choreographic culture as a system of national cultural values (K. Kinder, S. Lehka, V. Nechitailo); modern scientific research presents an attempt to define the concept of «choreographic culture» (N. Semenova, P. Friz, D. Sharikov).

The purpose of the article is to theoretically understand the concept of «choreographic culture» in scientific discourse.

Presenting main material. The concept of «culture» is closely related to intellectual consciousness. It is the intellect that is responsible for the perception of information, feelings, and understanding. Therefore, it is not surprising that a component of culture is spirituality, emotional, and psychological human activity. The activity is aimed at producing something new, artistic, imaginative. Artistic culture presents complexity, multi-layeredness and unites: 1) all types of art; 2) the very process of artistic creativity, its results; 3) a system of activities for the creation, preservation, and distribution of artistic values,

education of creative personnel and the audience [1, 181].

One of the components of artistic culture is art. Its system formation is defined as a form of culture associated with the ability of the subject to aesthetic assimilation of the life world and its reproduction by figurative and symbolic means, relying on the resources of creative imagination [1, 288]. Art is divided into types, each of which reflects the multifaceted nature of human existence and has its own characteristic system of means of expression.

Among art forms, choreography is a spatio-temporal (spectacle) type. Aesthetically and poetically meaningful, musically organized, rhythmically changing movements and postures of the human body are the means of embodying artistic images. In addition, they are supplemented with pantomime, costumes and props, which together reveal the character, emotions, feelings and thoughts of people. The main types of choreographic art are folk, classical, modern and ballroom, which developed gradually.

The first mentions of dance are reflected in ancient cosmological myths, where dance accompanies the birth of the world from chaos (for example, Hindu mythology) [10]. And the basis of ancient Greek mythology is animism, which is associated with the human-likeness of the gods and the interpretation of their behavior with the help of myths. Also, among them is Terpsichore - the patroness of dances and choral singing, who is depicted as a young woman with a smile on her face, sometimes in the pose of a dancer.

In Antiquity, the first works appeared in which the problems of the "musical" arts, especially dance, were highlighted. The ancient Greek poet Homer emphasized that sleep, love, singing and dancing are the most pleasant and beautiful things in the world. Pythagoras saw dancing and playing a musical instrument as a symbol of moral and aesthetic education of citizens, and Socrates highly valued the grace and harmony of movements, the nobility of human posture [7]. Plato describes the advantages of dancing and believes that if a person does not know how to dance, he is ignorant and impolite, and an experienced dancer is the embodiment of a cultured person.

Dance was critically analyzed from the standpoint of early Christianity in the performing arts by thinkers of late antiquity, Cyprian, Lactantius, and Tertullian, but at the same time, its useful role in awakening the soul's aspirations to God was considered [10]. In the Middle Ages, philosophical understanding is divided into two opposite types of thinking. Some, Clement of Alexandria and Basil the Great, considered dance a

symbol of unity with God, a symbol of understanding his cosmic essence. And others, St. Ambrose and Augustine the Blessed, accused him of arousing the apologists of religion to sensuality [10, 222].

During the Renaissance, there was an exciting flowering of body art. Anthropocentrism, humanism, modification of the medieval Christian tradition led to the transformation of art into a professional activity. Along with radical changes in views on the content of the inner and outer being of a person, the body was relegated to the meaning of self-sufficiency and beauty [10, 222]. There are also systematic works on dance technique, dances and their basic movements, established compositions and methods of performance, the nature of costumes and accessories: E. Guglielmo's «On the Practice or Art of Dance» (1463), A. Cornazano's "Book on the Art of Dance", F. Caroso's "Dancer" (1581), K. Negri's «Mercy of Love» (1604) [10, 223]. In the 17th century, the theoretical foundations of the dance art were developed: a system of recording choreographic elements was created, ballet positions of hands and feet were formed.

The philosophical priorities of D. Diderot and J. Voltaire influenced the development of choreographic thought of the Enlightenment. In addition, the reform of Zh.-Zh. Noverra on the formation of ballet and its authority as an art form. Since then, dance has become a constant topic of countless theoretical studies [7; 10]. From the consideration of theoretical studies from Antiquity to the Enlightenment, it can be noted that dance was of great importance in social life and affects human development harmoniously, aesthetically, and physically. Regarding the understanding of choreographic culture, in the Ukrainian scientific discourse of the 20th-21st centuries, it can be conventionally divided into several main groups.

Fundamental works on Ukrainian folk choreography (V. Avramenko, K. Vasylenko, V. Verkhovyns, A. Humeniuk) belong to a more developed and ancient group of studies. They developed an original method of recording choreographic material, described and systematised dance movements and combinations; the national features of Ukrainian dances are revealed based on the analysis of their choreography, music and regional stylistic features; the classification of descriptions of various subjects and genres of dances was carried out for the work of ballet masters in solving plot artistic ideas.

The next group of works reveals the peculiarities of the development of choreographic culture in different periods (H. Borymska,

N. Vadiasova, M. Vantukh, V. Lytvynenko, Yu. Stanishevskiy, B. Stasko, V. Chernets, N. Shulhina). Special attention is drawn to the creative heritage of outstanding Ukrainian choreographers of folk stage dance. Theoretical understanding of artistic ideas and generalisation of the creative heritage of outstanding choreographers: M. Vantukh, P. Virskiy, V. Petryk, V. Chuperchuk, Ya. Chuperchuk.

Regional and stylistic features of the folk choreographic culture of Ukraine are represented by the research of modern scientists such as V. Hordeev, O. Kvetsko, I. Mostova, A. Pidlypskyi, A. Tymchuly, L. Shchur, in particular Transcarpathia, Prykarpattia, Podillia, Polissia, Slobozhanshchyna, and Kherson region.

Choreographic culture as a system of national cultural values is analysed in the works of contemporaries (K. Kinder, S. Lehka, V. Nechitailo). Each of them has their own specifics. Researcher K. Kinder pays considerable attention to the study of dance symbols of Ukrainian folk dance in a broad historical context in the work «Semantics of Plastic Symbols of Ukrainian Folk Dance Culture» [3]. She notes that plastic language is a synthesis of movement, drawing and artistic image, which function as a symbolic expression of the semantic dominants of human existence.

Researcher S. Lehka in her dissertation «Ukrainian choreographic folk culture of the 20th century» [4] considers folk dance as a carrier of the cultural code of the people, which embodies important features of national choreographic culture and conveys a system of values (social traditions, norms, models, and ideals). According to S. Lehka, choreographic culture «includes the entire complex related to dance art: dances themselves, the art of dances, the science of recording them, the creativity of their directors, scientific research, the system of training specialists for this field» [4, 7–8].

In his dissertation «Folk choreographic art as a factor in the transmission of national and cultural values in modern Ukraine» [5] V. Nechytailo noted that Ukrainian folklore is based on symbolic and cultural codes and archetypes, which are reproduced in artistic forms. On the basis of Strauss-Hove's theory of generations, the concept of «value» has been clarified within the framework of the study of folk choreographic art. It also shows the current state and outlines the prospects for the preservation and transmission of national and cultural values.

Modern scientific studies present an attempt to define the concept of «choreographic culture» (N. Semenova, P. Friza, D. Sharikova). Researcher

P. Friz in his dissertation «Choreographic culture as a factor in the creative development of a child's personality» [8], considers choreographic culture as a whole system of artistic meanings with the corresponding logic of the cultural-historical process, which is addressed to human subjectivity, needs theoretical research on the basis of practical generalisations of the internal logic of its artistic and aesthetic content, which appears as a palette of connections with other types of art; as performance culture and development of choreographic skills and abilities; as improvisation of the form and interpretation of the artistic and aesthetic content of music and dance works, revealing the specificity of the figurative language of the art of choreography; as the assimilation of knowledge (special terms and concepts) and awareness of the synthesis of artistic forms [8, 7].

In the study «National ballet performance in the Ukrainian choreographic culture of the 20th – early 21st centuries» by N. Semenova, it is substantiated that the Ukrainian choreographic culture includes the history, theory, and practice of the national choreographic art. These comprise creativity of ballet masters, performers, and choreographic pedagogy; heritage in folk stage dance, ballet theatre, experimental choreographic works of modern directors; methods of performing and teaching movements, laws of choreographic works construction; interaction of national choreography with other types of art [6, 3].

Instead, the researcher D. Sharykov offers the following definition: «Choreographic culture is a generalising concept in artistic culture to denote the combined terms with a single representational, emotional-symbolic, audiovisual, rhythmoplastic and semiotic, formal-technical and expressive principles of existence, namely: choreography, or choreographic art, ballet, dance art» [9, 30]. The author also focuses on the fact that choreographic culture acquires a wider meaning than choreography and choreographic art.

Conclusions. The analysis of research on the problems of choreographic culture proves that it is characterised as a complex concept with the inclusion of scientific records of dances, creative personalities (directors, artists, teachers, art critics, musicologists, and theatre critics) inherent in the art of choreography. The study revealed that in the scientific dimension of the 20th – 21st centuries, most of the works are devoted to the stages of the formation and development of Ukrainian choreographic culture, its role in the preservation of national cultural values, the generalisation of the creative heritage of outstanding ballet masters, the regional specificity of Ukrainian folk dance, and an attempt to introduce the concept of «choreographic

culture» into the scientific discourse. It can be noted that the development of choreographic culture invariably involves the constant updating of theoretical analysis and the establishment of new aspects of understanding its specifics at the request of modern innovative processes.

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Стаття надійшла до редакції 03.10.2022
Отримано після доопрацювання 04.11.2022
Прийнято до друку 14.11.2022