

МИСТЕЦТВОЗНАВСТВО

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THE MAINTAINING QUESTIONS OF RESEARCH OF CHOREOGRAPHIC ART IN UKRAINE STARTED OF THE 20-TH CENTURY

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This study examines the formation of the main directions and prospects for the study of Choreographic art in Ukraine. Formation of key scientific bases Choreology. Trends in the development of research Methodology in the field of choreographic art are determined. The main scientific categories of Choreology are identified as the most general and fundamental concepts that reflect the existing general properties and attitudes to phenomena of reality and knowledge.

Keywords: Analysis of Choreographic Works, Assimilation dance Bibliography choreography, Respectively, Choreographic source study, Epistemology Choreography, Jazzologiya, Ethnology, the content and form of Choreographic Works, Integration of Dance, Kinesiology Dance Movement Semiotics of Dance, Choreography Syncretism, Somatic Dance Movement, Training, Choreography, Choreographic Image Technology.

Formulation of the problem. In the artistic culture of the twentieth century, the dance is gaining more and more growth. Modern choreographic art with original pictorial means and techniques of artistic expressiveness, characteristic only for it laws and halts of performance, bright artistic and visual means of embodiment. There are many dance schools, its followers among performers, directors, researchers, choreographers, as well as the most diverse, sometimes unlike types, directions, styles, the latest trends of the stage, and not only the incarnation.

It should be noted that studies of dance as one of the phenomena of artistic culture have undergone serious transformations from the emergence and development of an independent art form to assimilation of it into the cultural space of the present. His development trends and, in particular, the ability to synthesize the arts and other industries, contributed to the manifestation of dance in all planes of Ukrainian culture. And we can already note the significant scientific potential of the scientific interpretation of the choreographic art, directly or indirectly reveals the properties and characteristics of dance in general and in each individual case in particular.

The declared subject is monumental enough and requires a deep, detailed study, and study, more than one generation of scientists, artists. In this article we touch on issues that in our opinion are relevant for the analysis of contemporary choreographic art in Ukraine. In the context of the current problems of the formation of choreology, it is necessary to form key categorical-conceptual definitions. This elaboration does not address the positions of the history of origin, musical accompaniment and their choreographic incarnation, only highlights the main apparatus of the trend of development of contemporary choreographic art in Ukraine at the beginning of the 21st century.

The purpose of the article. The main is the formation of the *methodology of choreology* (the study of dance) with the corresponding scientific

teaching on the structure and logical organization of building scientific knowledge of choreography in general. Methodology (Greek *Μεθοδολογία* – the doctrine of the ways; *μέθοδος* or *μετά- + ὁδός* – literally «the path after which do not be»; *λόγος* – study, teaching) – the doctrine of the method of activity as such, includes the principles, methods of activity and knowledge, reflects their. Consists of the methodology of cognition, the methodology of practical integrity and evaluation methodology [1]. A set of basic research methods in the field of culture and art, namely choreography.

To date, the main research methods are being developed:

- system of rules and techniques in approaches to the study of the phenomena and laws of the nature of dance;
- the way, the way to achieve certain results in cognition and practice;
- a method of theoretical investigation or practical implementation of any manifestations that proceeds from the knowledge of the laws governing the development of objective reality and the subject of choreology, the phenomenon, the process that is being investigated.

Presentation of the research material. There are new scientific categories of *choreology* – the most common and fundamental concepts that reflect the existing general properties and relationships of phenomena of reality and knowledge (the category of time, the category of causality, etc.). As an example, the following concepts (in alphabetical order – *author's note*): Analysis of Choreographic Works, Assimilation Dance Bibliography Choreography, Respectively, and Choreographic Source Study, Epistemology Choreography, Jazzologiya, Ethnology, the Content and form of Choreographic Works, Integration of Dance, Kinesiology Dance movement semiotics of dance, Choreography syncretism, Somatic Dance movement, Training, Choreography, a Choreographic Image Technology.

All these research vectors appeared as a consequence of the formation of choreology in Ukraine.

Choreography (Greek *Χορολογία; χορεία* – dance, *λόγος* – study, teaching) – the science of the theory, history and practice of choreographic art (dance, Notation, Ballet, Choreography, Ballet criticism, Choreographic Pedagogy, scientific research and experiments in the field of choreography) [2, p. 162].

We will offer short explanations and definitions of the listed research vectors.

The *analysis of choreographic works* – is a logical method, a method of research, choreographic (dance) works – the essence of which is that a thing that is studied, mentally or practically divided into constituent parts (attributes, properties, relations), each of which is then studied separately as Part of the dismembered whole, so that the elements selected in the process of analysis can be combined with the help of another logical method – synthesis into a whole, enriched with new knowledge. *Assimilation of dance* – is the process of ethnic interaction of dance cultures, in the process of merging one people with another, which is accompanied by the loss of one of them by their language, culture, and national identity, while representatives of such an ethos take the culture of another (or others).

The *bibliography of choreography* (Greek *Βιβλιο* – book, *γραφο* – write) – pointers (surveys, manuals, lists, catalogs, etc.) containing systematized information on choreography work (books, magazines, manuscripts, etc.), and Also the proper choreographic sources (author's works, notes, notes, etc.), as a scientific discipline, studying history, theory, classification, methodology of choreographic and library business began to be formed at the beginning of the XXI century.

It is important to understand the *source of the choreographic art*, and accordingly they will be: posters, programs, indexes, lists, reviews, published scientific works, monographs in separate editions or in journals or book applications, video and film materials, expedition materials, archival documents, interviews with leading specialists Choreographic art and the like.

Gnoseologiya in choreography – the doctrine of the essence and laws of cognition, the theory of cognition of dance and chorology as a science of choreographic art.

Jazzologiya (Jazz, Greek *Λόγος* – study, teaching) is a science about the theory, history and practice of jazz art (music, jazz performance, improvisation, jazz dance, fixation, cultural and art criticism, art criticism, musical and choreographic pedagogy, Scientific research and experiments in the field of jazz art) [3, p. 266-267].

Ethno-choreology (Greek *ἔθνος* – tribe, clan, people, *χορολογία; χορεία* – dance, *λόγος* – study, teaching) explores the genesis of folk dance and its nature; The formation of Ukrainian dance in the public environment; Collection of folklore, music, dance, ritual traditions and forms of Ukrainian dance, Slavic, European, Asian, African dances, America, Australia and Oceania; The description of dance in the context of calendar-household rituals, the mutual influence of traditional ethnic dance cultures; Explores the cultural and historical specifics of the genres and forms of dance of an Ethnocultural population; Research of morphology and dance, its forms and structures; Problems of

classification and systematization of forms of folk choreography; Research of the semantics of dance, its functions and content [4, p. 164-164].

The *Content and form of the Choreographic work* are philosophical categories. Content and form-concepts are correlated; one without the other cannot exist. The content must be embedded in the form; outside it is not realized. A form is born when it serves as a representation of the content. The content of the choreographic work is its internal, spiritual component: theme, ideas, system of choreographic images, sensual-emotional sphere. The content of a choreographic work can be learned only through its form.

The *Artistic form of the Choreographic work* is the concrete structure of the choreographic work; it is created by expressively expressive means. It is multifaceted. Among its main elements are plastic and musical language, a plot (or its absence in plot less ballet), a composition, Scenographic or any other incarnation [5, p. 110]. The authors of the choreographic work look for a form to express the content more fully. It is clear that the content can be realized in various artistic forms. Translate the content of a work of art into a non-artistic form is impossible (it is impossible to express the content of the ballet in the form of a drawing or mathematical equations). Content and form exist in indissoluble unity: any small element of content expressed by any expressively depictive means that is, presented in the form of a certain form. In turn, any use of expressive means serves to clarify the content.

Integration of the dance (lat. *Integrum* – whole, lat. *Integratio* – restoration) in the choreographic art of combining ideas, aspirations, knowledge, skills and performing skills into a holistic unity of the choreographic image. Restoration of the unity of the form and content of the artistic (choreographic) image, the musical work, the stage action. Cultural integration is the assimilation of diverse cultural elements into a single culture.

Kinesiology of the dance movement (Greek *Κινησιση* – movement, *λόγος* – to study, teaching) – a scientific and practical discipline that studies the work of the muscles of the dancer in all its manifestations. And this is quite an important component of the development of the choreographic education of the corresponding innovative methods in the training of ballet art personnel, choreographic education and dance performers in Ukraine, without which the integrity of the dance schools and the corresponding methods will not be formed [6, c. 9-10].

The *Semiotics of dance* (in choreographic art) (Greek *Σημειωτικώς*, from *σημειον* – sign, attribute) – the science of signs, signs, sign systems, symbols and mythologies. In choreographic art, science that studies the symbols and meaning of dance as a whole and its individual components (poses, movements, dance phrases, etc.), forms its social significance, understanding and perception by society.

Syncretism of choreography (Greek *Συνκρητισμός* – compound, combination) – 1) indivisibility, characterized by the undeveloped state of a phenomenon (for example, art in the initial stages of human culture, when music, singing, poetry, dance were not separated from each other); 2) mixing, inorganic fusion of heterogeneous elements, direction, different cultures and religions of systems in late antiquity;

3) in art History, Aesthetics, Culturology, this term denotes an organic combination of elements of different types of arts. In the history of world art, there were three forms of synthesis of the arts: the theatrical synthesis of the arts, the cinematographic and synthesis of plastic arts [7, p. 298].

Synthesis of arts in choreography (Greek *Synthesis* – σύνεσις – association) – an organic combination, the interrelationship of various types of art, contributes to the aesthetic organization of the material and spiritual man of the environment (architectural or landscape-monumental ensembles), and the creation of a qualitatively new artistic phenomenon in time (theatrical Representations, film and television films, vocal and vocal-instrumental works, etc.) [8, p. 298]. In the case of dance, ballet, the choreographic work combines (synthesizes) the work of the choreographer, the playwright (the author of the literary text of the libretto), the composer, the ballet dancers (performers), the director, the costume designer, theatrical decorative arts and many others.

Somatic of the dance movement (from the Greek *Σωματικός* – body) – the perception of the dance movement of the human body through the prism of the nervous system that controls the movement, the very performer of this movement.

Technology training in choreography – a set of forms, methods, techniques and means of transmission of the professional and socio-historical experience in the learning process. A, respectively, and the formation of choreographic education technology – the process and the result of an adequate needs and capabilities of the individual and society system of socialization, personal and professional development of the person in an institution, consisting of specially designed in accordance with the intended target of methodological, didactic, psychological, intellectual, information and practices, operations, methods, steps that guarantee the achievement of the objectives defined by the participants the educational process, and freedom of informed choice.

Conclusions and suggestions. This is not a complete list of new trends in the study of choreographic art as a field of science that studies dance in a complex of species, genre and style manifestations, the laws of artistic creativity, its relationship to other types and genres of art, as well as the humanities: cultural studies, philosophy, psychology, anthropology. Problems of interdisciplinary planes in choreography are raised. All these existing and future scientific developments will give the right to build trends in the development of choreographic art as a separate art science.

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МАГІСТРАЛЬНІ ПИТАННЯ ДОСЛІДЖЕННЯ ХОРЕОГРАФІЧНОГО МИСТЕЦТВА В УКРАЇНІ ПОЧАТКУ ХХІ СТОЛІТТЯ

Анотація

В даному дослідженні розглядаються питання формування основних напрямків та перспектив розвитку дослідження хореографічного мистецтва в Україні. Формування ключових наукових засад хореології. Визначаються тенденції розвитку методології досліджень у сфері хореографічного мистецтва. Виділені основні наукові категорії хореології як найбільш загальні та фундаментальні поняття, що відображають існуючі загальні її властивості та відношення до явищ дійсності і знання.

Ключові слова: аналіз хореографічних творів, асиміляція танцю, бібліографія хореографії відповідно й хореографічне джерелознавство, гносеологія у хореографії, джазологія, етнохореологія, зміст і форма хореографічного твору, інтеграція танцю, кінезіологія танцювального руху, семіотика танцю, синкретизм хореографії, соматика танцювального руху, технології навчання у хореографії, технології хореографічної освіти.

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МАГИСТРАЛЬНЫЕ ВОПРОСЫ ИССЛЕДОВАНИЯ ХОРЕОГРАФИЧЕСКОГО ИСКУССТВА В УКРАИНЕ НАЧАЛА XX ВЕКА

Аннотация

В данном исследовании рассматриваются вопросы формирования основных направлений и перспектив исследования хореографического искусства в Украине. Формирование ключевых научных основ хореологии. Определяются тенденции развития методологии исследований в области хореографического искусства. Выделены основные научные категории хореологии как наиболее общие и фундаментальные понятия, отражающие существующие общие ее свойства и отношения к явлениям действительности и знания.

Ключевые слова: анализ хореографических произведений, ассимиляция танца, библиография хореографии соответственно и хореографическое источниковедение, гнесеология в хореографии, джазо-ология, этнохореология, содержание и форма хореографического произведения, интеграция танца, кинезиология танцевального движения, семиотика танца, синкретизм хореографии, соматика танцевального движения, технологии обучения в хореографии, технологии хореографического образования.